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PICTURE HERALD

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SELF-REGULATION HIGHLIGHTS MPTOA'S 18TH CONVENTION

WPA PLAY TO "GLORIFY" FILMS AS "HORSE OPERA"

THEATRES EXEMPT UNDER U. S. WAGE AND HOUR LAW

INDUSTRY STUDIES "QUIZ" REPLIES FOR PRODUCT CLUES

VOL. 133, NO. 6 NOVEMBER 5, 1938

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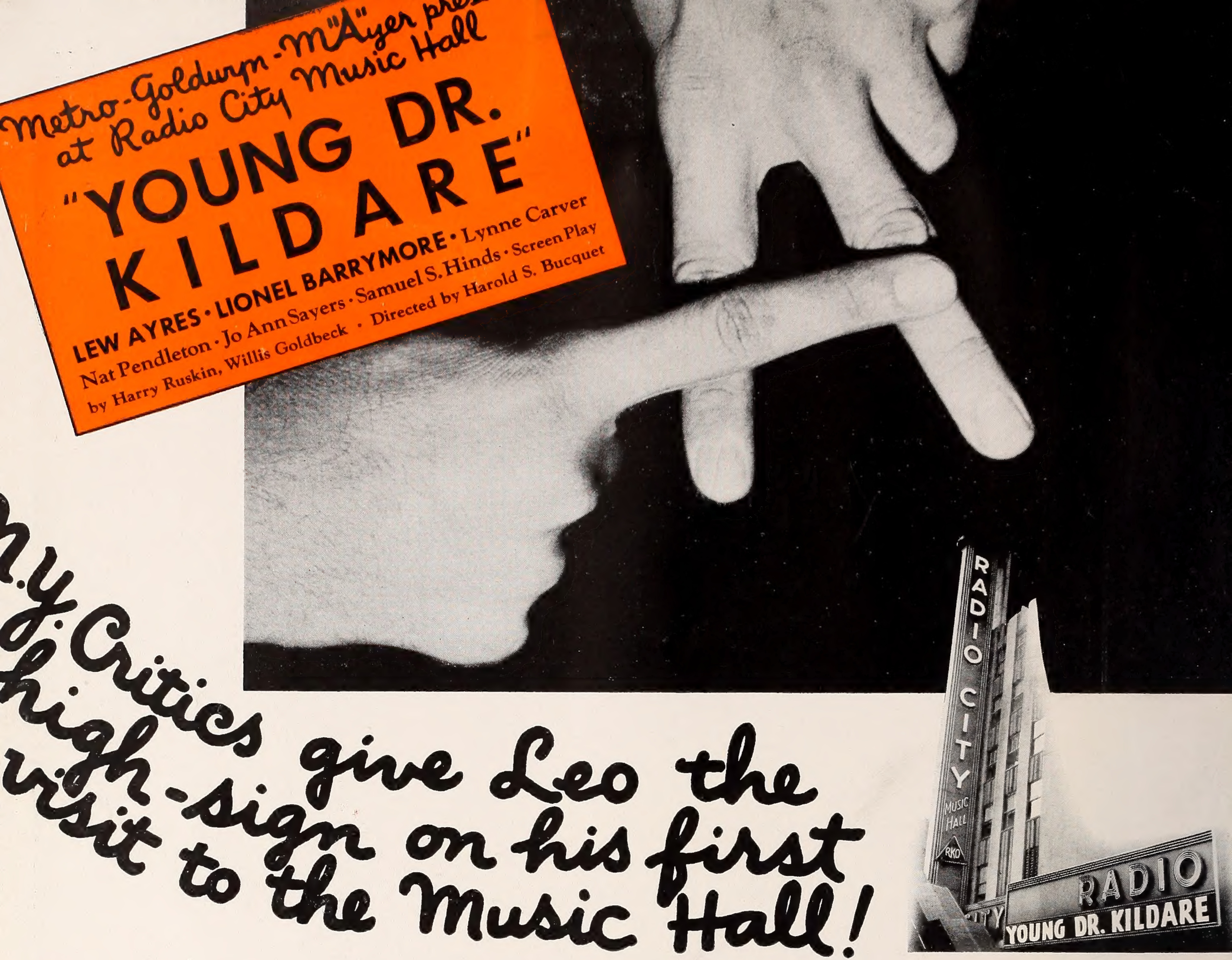


Metro-Goldwyn-Mayer presents
at Radio City Music Hall

"YOUNG DR. KILDARE"

LEW AYRES · LIONEL BARRYMORE · Lynne Carver
Nat Pendleton · Jo Ann Sayers · Samuel S. Hinds · Screen Play
by Harry Ruskin, Willis Goldbeck · Directed by Harold S. Bucquet

N.Y. Critics give Leo the high-sign on his first visit to the Music Hall!

"YOUNG DR. KILDARE", the first Metro-Goldwyn-Mayer production to bow into New York via Radio City Music Hall screen, is a product worthy of both its studio and the theatre."

Kate Cameron—N.Y. DAILY NEWS

"The Radio City Music Hall, ordinarily dedicated to the presentation of the most stupendously elaborate, this week presents a refreshingly modest and winning story. In its simple humanity the film packs its strongest appeal. 'YOUNG DR. KILDARE' captures your interest and holds it."

Bland Johaneson—N.Y. DAILY MIRROR

"So admirably turned out, so expertly are the story, direction and acting woven together, that 'YOUNG DR. KILDARE' rises far and becomes the first M-G-M picture ever to have been booked into the Radio City Music Hall."

Leo Mishkin—N.Y. MORNING TELEGRAPH

"Credit it, too, with cementing the comeback of Lew Ayres. 'YOUNG DR. KILDARE' has refreshing simplicity of story, honesty of characterization and naturalness of presentation."

Frank S. Nugent—N.Y. TIMES

"Leo, the Metro-Goldwyn-Mayer lion, growled for the first time from the screen of the Radio City Music Hall yesterday and a healthy growl it was. Leo may well count his debut a success."

Herbert Cohn—BROOKLYN EAGLE

"Encouraged by the success of its 'Judge Hardy' pictures, M-G-M is launching another film series. The first opened yesterday at the Radio City Music Hall and, judging by the initial entry, the series should become a popular one. Like the films in the Hardy list, 'YOUNG DR. KILDARE is warmly, likeably human."

Rose Pelswick—N.Y. JOURNAL AND AMERICAN

"The Music Hall film, first M-G-M production to run at the great theatre, tells of people whom you would like to know and whom maybe you do know, of the real life of America. There is word from Hollywood that this may be the first of a series like the Hardy family. That is good word. The movies could stand a good many more people like Dr. Kildare and his friends."

Eileen Creelman—N.Y. SUN

" 'YOUNG DR. KILDARE' at the Music Hall is as entertaining and pleasant a film as you will see in a month of looking. In fact, if the same people make the next one, this department will positively look forward to it."

Archer Winsten—N.Y. EVE. POST

Metro-Goldwyn-Mayer Pictures are your grade-A entertainments!

BROTHER RAT

Brother, It's *In!*

In front by a mile in every spot it's opened! Look at Los Angeles! Marvel at Memphis! Baltimore! Dayton! Washington! Kansas City!.. This week's giant beginning of the industry's next big love —the 'Brother Rats' in the blue of V.M.I.!

with

PRISCILLA LANE
WAYNE MORRIS

and

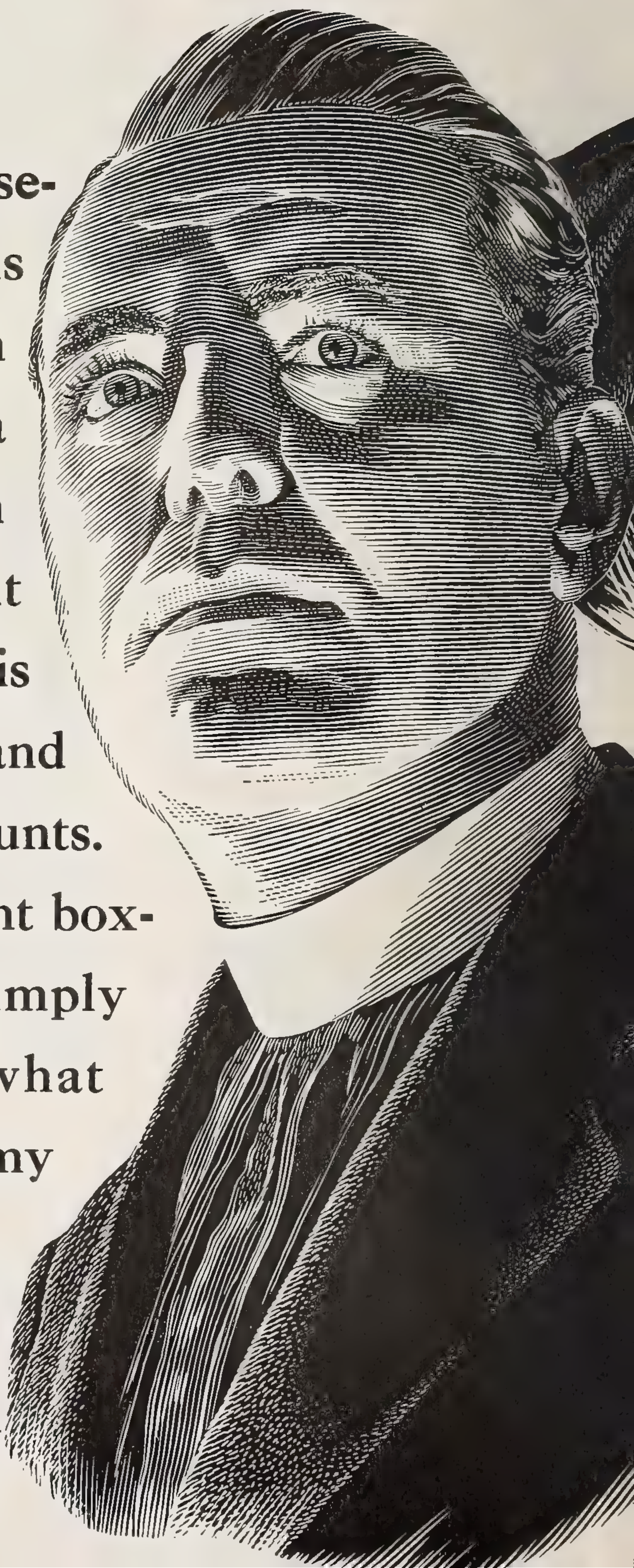
JOHNNIE DAVIS · JANE BRYAN · EDDIE ALBERT
RONALD REAGAN · JANE WYMAN · HENRY O'NEILL
Directed by WILLIAM KEIGHLEY
Screen Play by Richard Macaulay and Jerry Wald · From the Play by
JOHN MONKS, Jr. and FRED F. FINKLEHOFFE · A First National Picture

WARNER BROS., *Producers*

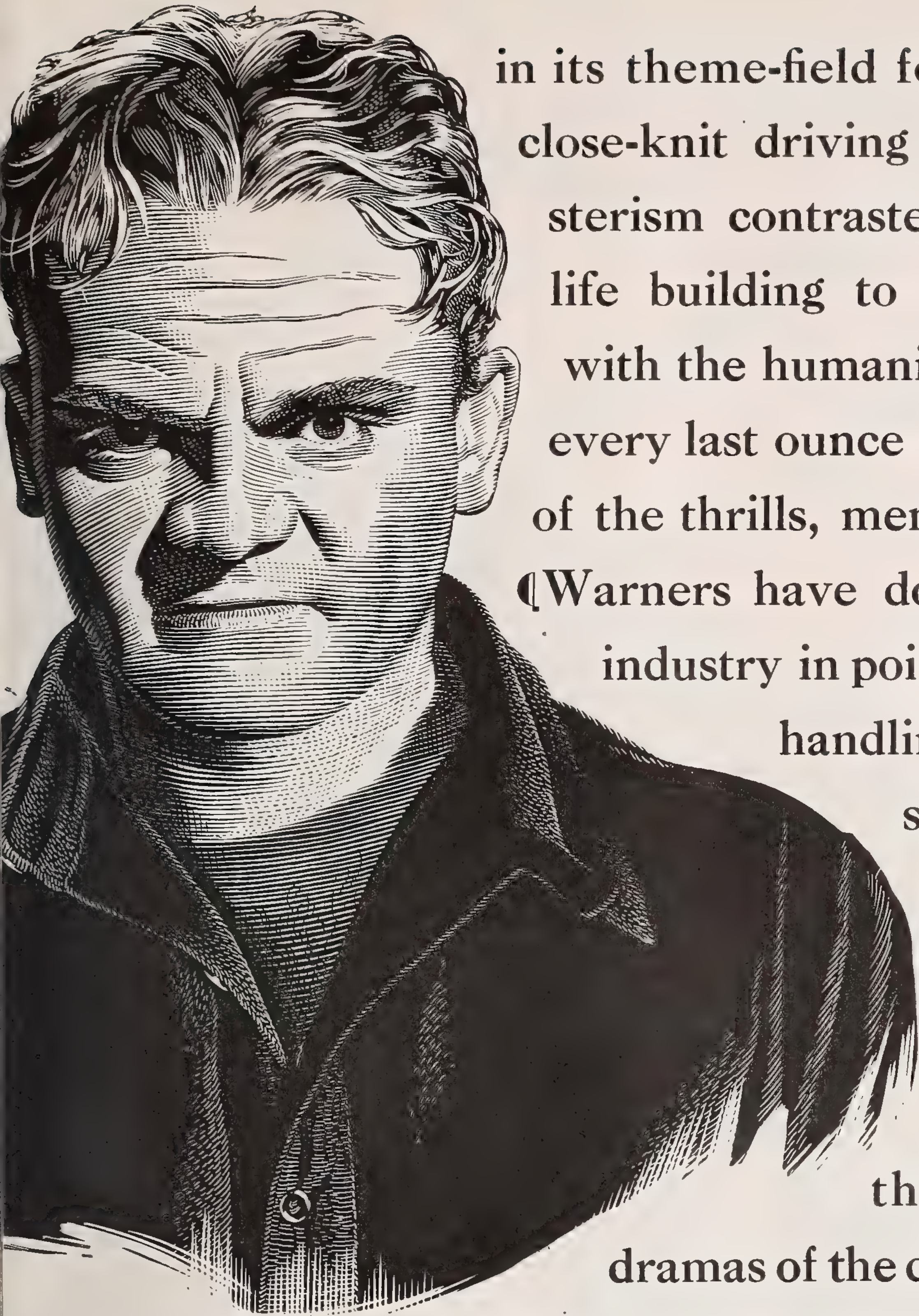
A REVIEW
by
Film Daily

Angels with Dirty Faces

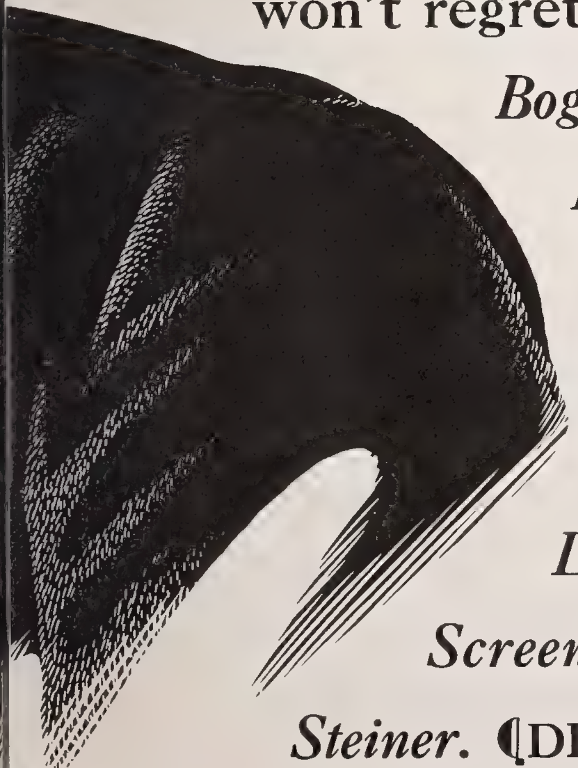
Warners *97 mins.*



One of the cleverest concoctions of pulse-pounding excitement, heart-stopping thrills and throat-catching emotional human touches ever to hit the screen. It sets a new milestone in gangster dramas with a powerful human story. Large praise, but this Warner whirlwind of power-drama is something to let your hair down about and give it the ole showman gun on all counts. ¶Any exhibitor who can't knock off recent box-office records with this b. o. baby is simply asleep at the turnstile switch. Look what you've got to play with: Names—Jimmy Cagney, Pat O'Brien, 'Dead End' Kids, Humphrey Bogart, George Bancroft. And what a line-up of tough-egg talent that is! ¶Story—this story has never been topped



in its theme-field for downright excitement, close-knit driving punch, glamour of gangsterism contrasted with the finer things in life building to a great emotional climax with the humanities triumphing. It extracts every last ounce of entertainment value out of the thrills, menace, danger and suspense. ¶Warners have done a great service to the industry in pointing the way to the proper handling of the gangster theme so that not even the narrowest-minded reactionary can find material to quibble with. ¶Director Curtiz has done one of the finest heart-stopping dramas of the day. So, exhibitors, give it all you can on a doubled ballyhoo budget, and you won't regret it! ¶CAST: *James Cagney, Pat O'Brien, Humphrey Bogart, Ann Sheridan, George Bancroft, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Huntz Hall, Bernard Punsley, Joe Downing, Edward Pawley, Frankie Burke, William Tracy.* ¶CREDITS: *In Charge, Hal Wallis; Producer, Sam Bischoff; Director, Michael Curtiz; Author, Rowland Brown; Screenplay, John Wexley, Warren Duff; Music, Max Steiner.* ¶DIRECTION: *Excellent.* PHOTOGRAPHY: *Grade A.*



0TH'S PROFIT WHIRLWIND SWEEPS ALL BEFORE IT!

Reports from all engagements show "SUEZ" topping the records of such sensational 20th hits as "In Old Chicago"—just as it did in its smash three-week session at the Roxy, N. Y.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

11

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 6 November 5, 1938

BASIC PROBLEM

WHAT is to be the world market of the screen? The most poignant problem of the American motion picture industry, producer and exhibitor alike, was forcefully brought to the attention of the Oklahoma City convention of the Motion Picture Theatre Owners of America by Mr. Nate D. Golden, chief of the motion picture division of the Department of Commerce in Washington.

Mr. Golden's remarks stated clearly the line of possible eventuations:

1—The maintenance of the foreign market.
2—Reduced costs of production for an industry supported mainly by the domestic market.
3—Increased film rentals, increased admission prices to support the contemporary standards of production.

With all of Mr. Golden's friendly assurances of the cooperative attitude of Mr. Daniel C. Roper and the Department of Commerce, he did not, and presumably could not, offer much of assurance that foreign trade arrangements could prevail against the walls of nationalism ever rising in Europe.

Meanwhile, by no apparent design, Hollywood production costs in relation to entertainment values came in, more inferentially than directly, for a going-over. Mr. Harry Sherman in an exceedingly frank discussion of his Hopalong Cassidy productions explained why, what with labor scales and such, his cost per picture had risen from $65,000 a negative to $80,000. And that in turn caused Mr. M. A. Lightman of Memphis to suggest that such figures might well be an indication to Hollywood that competent entertainment might be had for rather less than a million dollars a shot. The degree of approbation from the exhibitor audience was impressive.

△ △ △

SAVING THE CLASSICS

THE International Federation of Film Archives announced by Mr. John Hay Whitney pertains to a movement and service which is to grow more important with the years.

The work and products of the Museum of Modern Art Film Library, and its now allied and kindred institutions in London, Berlin and Paris, constitute all that can be done for the preservation of the story of the motion picture as an art.

The nature of the motion picture is such that it can not be put on paper in words. Words are ever a poor substitute for seeing and never are they more inadequate than in trying to represent a picture.

On the occasion of Mr. Whitney's announcement there was a presentation of a program of some of the oldest efforts of the motion picture camera. The films, new prints, variously produced by duping and re-photographing, done with extraordinary patience and skill, presented the old pictures vastly more competently than they were put on the screen when they were made.

Incidental to the main purpose of retracing some early steps of the art was the demonstration of the large progress and substantial perfection of modern motion picture projection and film. A few years ago before the evolution of the special fine grained emulsions this restoration and preservation of the historic old pictures would not have been possible.

WANTS LAW ON "SWING"

THERE seems to be some special quality pertaining to the more earnest followers of music which tends to make them as bitterly belligerent as a prohibitionist. Mr. Alfred L. Dennis, president of the Bach Society of New Jersey, with a vigorous protest to the Federal Communications Commission, has started a one man war against "swinging" of the classic masterpieces. Mr. Dennis' letter remarks of "the slurring saxophone" and "the jungled discords of the clarinet." He'd have stations which broadcast such renditions suspended for the first offense, their licenses permanently cancelled for the second. Until such time as that is done, Mr. Dennis can find useful an ingenious device provided on his radio set, actuated by a little knob. If he will take that between thumb and forefinger and turn it as far as it will go counter-clockwise he will get relief. Meanwhile the principal reason we have too much government is that so many people ask for it.

△ △ △

TRAVEL NOTES in the streamline of consciousness manner: aboard the Southwestern Limited in Middle America——The paunchy person with the big fraternal emblem on his midriff watch chain with the manicure kit on the other end of it seems inwardly compelled to fish for both football games and anti-New Deal speeches on the radio in the Observation, while his almost identical equivalent pursues the same policy in the Club car. The net result indicates that the static of Ohio, Indiana and Missouri are of about equal quality. It would seem a waste of time and electrons to purvey anti-New Deal to the plump customers of a limited train. * * * Refuge is to be had in this peculiar Pullman cubicle, done in alarming harmony of pale blue, French grey and brushed chromium, with all appurtenances folding, including devices sanitary, cosmetic and soporific vanishing into walls, the whole air-conditioned, indirect-lighted and supplied with a duo-toned chime to summon a tea-tinted servitor whose soft "yessir" would be a gift to Hollywood. In your editor's opinion the Pullman tradition has gone to hell entirely. All that remains is to give these wagons a new line of names, like "Clarice," "Ysobel" and "Eurydice." They could never have done anything like this while Robert Lincoln lived. * * * There is relief in the landscape of honest soil, long eared mules and fence signs for Mail Pouch chewing tobacco. And that reminds one of the vociferous days of the late Ben Hampton, who before he got motion picture notions was advertising manager for the American tobacco company and decorated the magazines with pictures of smart young men in evening clothes rolling Bull Durham cigarettes in the lobby of the Metropolitan, while he made the bucolic landscape loud with virile billboard proclamations that "the men who chew are the men who do." Ben was probably right. Certain it was that the state of the nation was happier when the affairs of the land and the ballot were in the hands of the keen spitters who sat around the cannonball stove at the General Store, the Postoffice and Jake's Place.

TERRY RAMSAYE

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This Week

MPTOA Convention

A workable system of self-regulation of the motion picture industry is near at hand, William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, told the Motion Picture Theatre Owners of America this week at their eighteenth convention, in Oklahoma City. Mr. Rodgers, in his address, which the convention had awaited as official expression of the results to date of the conferences of distributors with representatives of the MPTOA, Allied States Association and other exhibitor groups not affiliated with either of the national organizations, said that "had this convention been held one week later there is little doubt that we could have here announced a program of trade practices which would have set a new milestone in our business."

A full account of the MPTOA convention, at which Ed Kuykendall was reelected president and Terry Ramsaye, editor of Motion Picture Herald, *was a speaker, starts on page 12. There is also a full page of pictures from the convention (page 14).*

FCC Probe

The investigation into alleged monopoly in radio broadcasting to be conducted by the Federal Communications Commission in Washington will get under way November 14th when representatives of the national networks, in the order of the date of their establishment, will be called as the first witnesses. The FCC is also undertaking a study of the Communications Act of 1934 to determine the commission's authority in dealing with undesirable programs. A ban on the broadcasting of "war scare" programs is expected to be imposed by the government in the near future as a result of the radio presentation Sunday of "War of the Worlds," which panicked a large section of the country.

For complete details of the FCC investigations and the "war scare" program repercussions see page 26.

Educational

Arthur A. Lee, vice-president and general manager of Gaumont British in New York said this week that the British-made G-B school films to be distributed here by the company will be sold through the company's regular channels. The company has a library of 250 educational films, of which Victor Cockle, GB export manager, judged 200 to be suitable for American distribution. The films, which cover such topics as biology, history and physical education, will be sold to schools, colleges, clubs and the like.

Distribution is expected to get under way shortly, with GB now in the field which Eastman and others have been trying to develop.

Theatres Exempted

Exhibition is exempt from the new federal "wages and hours" law, but the industry must work out with unions the application of the law to various studio positions.

Details of the federal rulings applying to this industry are reported on page 34.

Sound and the SMPE

Sound in motion pictures still is the chief subject of interest and action before the technicians of the industry. This topic drew most attention this week at the Fall meeting of the Society of Motion Picture Engineers, in Detroit. E. Allan Williford, elected by mail ballot, is the new president.

The report of the convention's activities, starting on page 21, is by George Schutz, editor of Better Theatres.

Television Invasion

Television stations here under English ownership, as well as the sale here of English-made receiving sets, were indicated as possibilities with the arrival, Thursday, on the Queen Mary, of Sol Sagall, managing director of Scophony, an English television organization.

Mr. Sagall said he would "investigate proposals" to establish a branch of Scophony in the United States, not only to retail television reception apparatus, but also to build transmission stations, under patents obtained by his organizaiton.

* *

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New York Leads

New York State is leading in "Quiz" replies sent in on the $250,000 industry campaign, with California running second. Replies are now coming in at the rate of 1,000 daily.

In the progress of the motion Pictures' Greatest Year drive this week, campaign headquarters reported plans to conserve for future use an analysis of the replies in the "quiz" contest.

Also noteworthy were a letter of indorsement by National Theatres executive Spyros Skouras; investigation by postal authorities of "tipster" services for the quiz; "Movie Music Week," a concerted plugging of music from noted pictures, by famous band leaders; interest in the drive from all over the world, with English film men reported anxious to try the idea; smash campaign ideas reported from the field.

The all-industry short, made for the drive, is being released this week; and its reception was so favorable that instantaneous bookings in the New York territory were immediately arranged.

See page 17.

Olympic Film Envoy

Leni Riefenstahl, described by Associated Press as "a plumber's daughter who became Germany's film queen and who has been considered one of Adolph Hitler's few women friends," was reported en route to New York to launch her films of the 1936 Olympics, according to an AP dispatch from Berlin Wednesday.

When Hitler placed Miss Riefenstahl in charge of the 1936 Olympics in Germany she forbade American newsreel men to make any pictures of the event unless they would do so under her close supervision and submit their footage to her.

Associate Press in its dispatch said Miss Riefenstahl's friends "tried to dissuade her" from making the trip to the United States "on the grounds of unfavorable feeling there."

Hollywood's Radio City

Hollywood Radio City, new headquarters for the National Broadcasting Company, will be opened to the public on December 1st, according to an announcement by Don Gilman, the company's vice-president in charge of the Western division. Although the public already is being admitted to broadcasts and the office building is open for business, finishing touches are still being put on the structure.

In the basement, the Radio Corporation of America is making a special installation of equipment which will give the public a scientific explanation of how radio functions.

"Graceful" Salute

The Federal Theatre project in Chicago, enthused over the history of motion pictures, some weeks ago announced plans for an elaborate stage revue dedicated to the glorification of films. For their project, temporarily titled "The Horse Opera," they needed sequences from old films. Submitting their plans and script to the MPPDA office they asked permission to use certain scenes and were refused on the ground that the plan the WPA theatre authorities considered a graceful salute to the industry was in reality exceedingly harmful in many of its phases. Disappointed but not discouraged the impresarios announced this week they would proceed with their plan for a revue based on the film industry but the end this time will be to rattle as many skeletons as possible, cast as much ridicule as they are capable of, and paint the industry as black as their stage machinery will allow.

William F. Crouch tells the story on page 16.

Constitutional Changes

Three proposed changes in the present New York State Constitution, incorporated within the nine amendments to be offered state voters next Tuesday are of interest to the motion picture industry, including circuit operators, small exhibitors and producers alike.

Subjects of discussion within the industry are three separate proposals, one section is known as the "equal rights" subdivision; another deals with review of decisions made by state departments, agencies and officials, while the third relates to collective bargaining and is commonly called "labor's bill of rights."

The "equal rights" section is designed to prevent discrimination in places of public amusement by employers against persons of race, color, creed or religion.

Monogram Product

Monogram will complete production on this season's 42 pictures one month ahead of schedule; the company has sold 500 more accounts to date than last year; the sales force soon will reach its quota, which has been increased to $6,750,000 ($2,500,000 ahead of last year), and the company raised its production budget this year by $1,000,000, and is "definitely in the black"—all these optimistic statements emanated on Monday at a press conference, from W. Ray Johnston, following his return from the Coast. (Picture in Pictorial Section.)

The company, he said, will have 22 pictures done by December 30, "so that we can catch that spring business."

Mr. Johnston added that 4,800 contracts have been signed to date.

Australian Plan

Producers and exhibitors of Australia have presented a memorandum to Premier Stevens of New South Wales demanding a film commission and new legislation to govern the film industry of the state. Beside the demand for a commission, the memorandum asks for the registration of foreign films, with a tax on their import, designed to subsidize domestic production; reciprocity on quota within the Empire; control of theatre licensing; fixing of film rentals, and a standard exhibition contract. The large majority of films shown in Australia annually comes from the United States, while domestic production is negligible. Attempts to put the New South Wales quota into practice have failed because of the small amount of production there.

Archives

John Hay Whitney, who is president of the Museum of Modern Art Film Library, in addition to his other associations with films, signed the charter of the International Federation of Film Archives last Thursday, thus officially starting the Federation's work in preserving films for historical, educational and artistic purposes throughout the world.

The story of the Federation's origin and purposes, and a picture of the ceremony, will be found on page 31.

MOTION PICTURE HERALD

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Strike Probe

Intelligence officers of the Internal Revenue Bureau, reputedly moving secretly, have launched an intensive investigation of the circumstances which ended last year's ill fated Federated Motion Picture Crafts strike in Hollywood studios.

Leaders of various labor locals, some of whom participated actively in the walkout, have been summoned to testify on the moves which ended the strike after eight weeks' duration. The testimony is reportedly in connection with the intelligence agents' desire to trace the circumstances surrounding the reported passing of $100,000 to a labor leader.

Counsel for Studio Utility Employees, Local 724, this week charged that International Alliance of Theatrical and Stage Employees coerced and intimidated several hundred members of the utility local into joining the alliance "by reason of corrupt control" of IATSE officers.

Skirmishing between the Screen Actors Guild and agents over the guild proposal to regulate agents has reached a point where the Artists-Managers Guild, headed by M. C. Levee, has agreed to franchising by the guild of agents in Hollywood. The concession was granted only on the condition that all agents now in business in Hollywood be given the first franchise and that both groups draft a code of ethics.

New British Worries

Internal problems of British exhibitors have taken a back seat while the threat of increased regulation by municipal authorities has taken a chair right down at the ringside. There's the question of socalled "non-flam" shows outside of theatres, censorship of newsreels, higher taxes on Sunday openings, and city control of management, and this month the Home Office Advisory Committee goes into action to advise on administration of the Films Act.

Aubrey Flanagan writes of these matters in his article on page 30.

South African Deal

United Artists will join with Twentieth Century-Fox in the distribution of product in South Africa. Twentieth Century-Fox at present operates an exchange in Johannesburg. Some of the United Artists product which already may be sold away will not be included under the new arrangement but the deal will take in all other United Artists films.

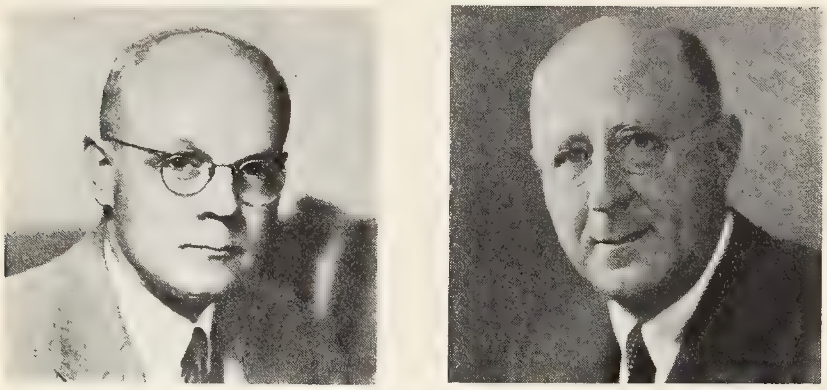
It is understood that this UA-20th Century-Fox deal would become effective around the first of the year. Arthur W. Kelly, in charge of foreign sales for United Artists, sailed Saturday for South Africa to complete the deal.

This Week in Pictures

At the RKO Radio sales convention in England Oscar Deutsch, head of the Odeon circuit and one of the leading figures in present negotiations for an extensive theatre circuit merger, confers with Phil Reisman, RKO general foreign sales manager, and Ralph Hanbury, the distributing company's managing director in the United Kingdom.

WILLIAM K. HOWARD, left, goes unconventional with Aline McMahon, star of "Home Town," which he is producing and directing at the Eastern Service Studios in Long Island City, New York.

Samuel A. Coolick, left below, of Loew's Triboro, Long Island City, one of the winners in the Paramount on Parade contest, receives his subsequent-run division award from Henry Randel, Paramount New York branch manager. Watching is A-Mike Vogel, Managers' Round Table chairman, one of the judges.

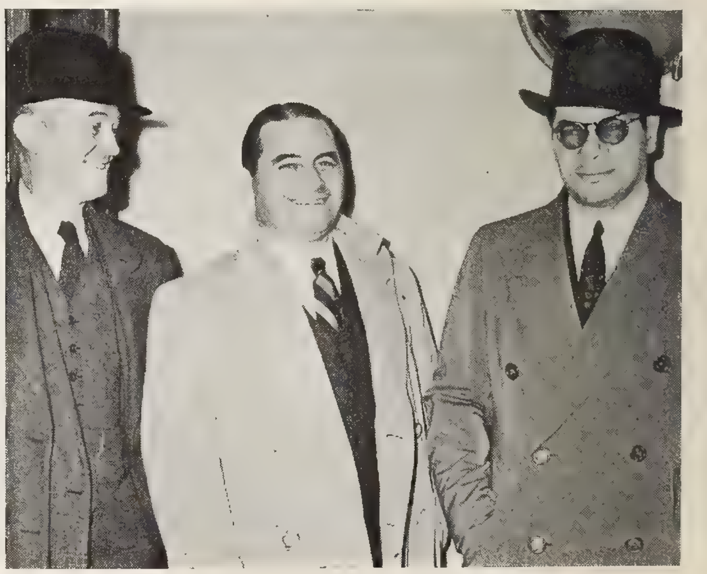


The 1938 SMPE award winners. Kasson S. Gibson, left above, of the Bureau of Standards, who received the Journal Award, and Dr. Herbert T. Kalmus, president of Technicolor, who was given the Progress Medal of the Society. Story on page 21.

The press goes to Annapolis by invitation of 20th Century-Fox to see "Submarine Patrol". Seated: W. A. Chambliss, A. R. Muto; standing: J. P. Cunningham, Motion Picture Herald; *Marc Lachmann; Roy Chartier; Robert Weill; Hank Linet; A-Mike Vogel, Managers' Round Table; Earl Wingart, publicity manager; J. M. Jerauld; David Golden; Lew Mentlik; Al Finestone.*

Hal Horne, center below, of Walt Disney Enterprises, sails on the Ile de France to confer with RKO European managers, with the bon voyages *of Rutgers Neilson of the publicity department and Kay Kamen, head of the company which handles the Walt Disney concessions.*

Photo by Metropolitan

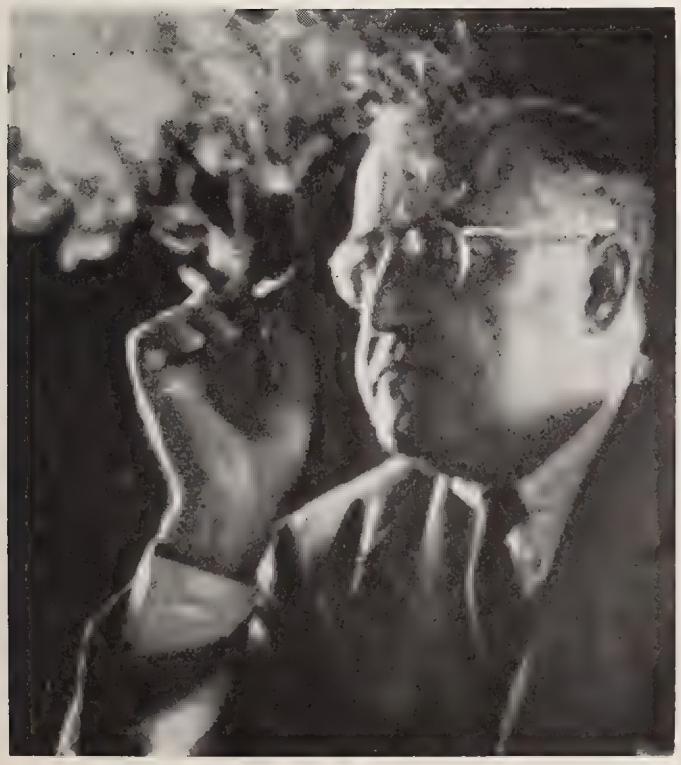


Charles K. Stern, left below, assistant treasurer of Loew's Inc., with J. Robert Rubin, Loew general counsel, at the dinner in the Astor Hotel, New York, at which he was honored by members of Prudence Lodge 1066, Free and Accepted Masons. The "Invitation to the Dance" at right is by Silas F. Seadler, director of advertising.

All pictures on this page by Floyd Elbert Stone, staff photographer.

Right. James McCloskey, captain of the Consolidated Film Industries baseball team, champions of the Motion Picture League, receives the Quigley Publications trophy from Walter Selden of Motion Picture Herald at a luncheon arranged by Harry Marcus, left, of Consolidated.

W. Ray Johnston, below, president of Monogram, returns to New York from the coast full of optimistic facts and predictions concerning the present and future of the company including such data as an increase of 500 in the number of accounts signed now over the corresponding period last year and the forecast that the sales department will reach its $6,750,000 quota, $2,500,000 greater than last year.



Murray Silverstone, center above, United Artists executive head and guest of honor at the season's first luncheon of the Associated Motion Picture Advertisers, listens to the cross talk between Paul Lazarus, Jr., AMPA vice-president and toastmaster, and Hugh Herbert, guest of honor in the comedy department. At the right are Monroe Greenthal and Lynn Farnol, United Artists director of advertising and publicity.

MPTOA CONVENTION TOLD SELF-REGULATION PLAN IS EMERGING IN WEEK

by TERRY RAMSAYE
in Oklahoma City

Surrounded by oil wells, decorated with Indians and cowboys, swept by a wild prairie wind, Oklahoma City, sophisticated young metropolis of the great plains country, heard about movies this week with the 18th annual convention of the Motion Picture Theater Owners of America, devoted mostly to listening to the problems of the screen in this troubled era.

Hollywood paraded stars with Metro's effulgent Mickey Rooney and ever so many from Warners and an assortment of somewhat indigenous western players, all doing a terrific traffic in autographs, and local press attentions.

The convention heard much, discussed much, ran without rumpuses and took no new action. It recognized that the problems of the industry are on round tables of conference in New York.

From "the majors" the showmen got, in a speech by William F. Rodgers of MGM, the only answer yet available on the paramount issue of trade practises, the answer being in substance promise of concilliation, without specification, in any detail whatever.

Program Near Completion

Mr. Rodgers indicated that about a week hence the plan and program would be complete. It was to be inferred that there were yet to be negotiations and conference with the sector of exhibitions represented by the Allied States Association, although that organization was not mentioned by name.

Incidentally the Allied organization did not respond to invitation for official representation at the MPTOA convention.

By resolution the convention declared against score charges, radio competition and governmental interferences with and dictation to industry.

From A. Julian Brylawski, of Washington, the convention at its final session got uncomfortable assurance that the battle of the Neely-Pettingill bill was to go on and on with reintroduction in January.

Schaefer on Larger Problems

From George Schaefer, talking from his chairmanship of the "greatest year campaign," the exhibitors heard a somewhat defensive analysis of the "Quiz" contest, declaring it was "not intended to be a continuous bank night, anyway," but intended rather to contribute to a process of drawing the public's attention to the more important institutional messages of the industry.

Mr. Schaefer indicated that there would in all probability be some kindred sort of contest next year.

It was as president of RKO, and the broad position of a major executive of major interests, that Mr. Schaefer surveyed the larger problems of the screen, with emphasis on the influence of rising production costs and the shrinkage of the world market because of political conditions from Berlin to Tokyo and way stations.

FURTHER MEETINGS ON SELF-REGULATION

Present status of meetings between representatives of exhibitors and of the large distributors on self-regulation stand is as follows:

1. Committeemen for unaffiliated exhibitor groups, representing 1,600 theatres, concluded meetings with distributors, in New York, last Friday, the exhibitors' proposals having been formally "received and discussed," with both sides describing conversations as friendly.

2. Representatives of Allied States and distributors resumed discussions in Chicago's Congress Hotel Thursday, after 10 days of conversations in New York. The interruption was made to allow Allied's committee to discuss progress at a directors' meeting, called especially for the purpose before going any further with the distributors. "Definite results" will come out of Allied's meetings with distributors, Mr. Myers told the Associated Theatres of Indiana Wednesday at Indianapolis.

3. Final conferences between distributors and the MPTOA will be held starting November 7th, in New York, following this week's open airing of the MPTOA's demands and the progress it has made, in the annual convention in Oklahoma City, as reported on this and following pages.

"It would not be a good idea, I think," observed Mr. Schaefer, "to talk at an exhibitor's convention about higher film rentals, so I am not going to go into that subject."

Mr. Schaefer made emphatic argument for the competency of Hollywood production and pleas for recognitions of its large responsibilities and problems in the delivery of 350 pictures a year. The inevitably speculative nature of creative endeavour got attention and Mr. Schaefer remarked: "one picture in three pays off."

The international situation, with detailed presentation of the inhibiting situations in foreign lands, was presented by N. D. Golden of the Motion Picture Division of the Department of Commerce.

Imperturbable and facile in his slightly southern accent, Ed. L. Kuykendall, president, drove through the schedule of programs and events with a suave persistence that prevailed over a considerably gala and disconcerting atmosphere of high pressure hoopla in the western tradition. The president was flanked at the dais by the MPTOA's concise general counsel, Edward G. Levy, of New Haven, and the emphatic chairman of the board, Fred Wehrenberg, of St. Louis. Mr. Wehrenberg incidentally gave sage advice on exhibitor labour relations and the diplomacies and efficiencies of cooperations with better Films Councils. He credited "Family Night" with a 50 per cent increase at the box office in his experience.

Indians and Cowboys

The convention-dominated Hotel Biltmore at first flush looked like a possible set for a cowboy opera, with an Indian tepee—Indians imported from Old Town, Maine, and in costume, while slightly critical, oil-rich Oklahoma Indians in smart tweeds strolled the lobby—while there were sound effects with a six-gun supplied, seemingly at all hours, by the indefatigable T. B. Noble, State Theatre, Oklahoma City, and whitehatted scenic effects by C. B. Brownie, Tad Advertising Company, and extraordinary plainsman vestments displayed by the otherwise most dignified L. C. Griffith, of the extensive and celebrated Griffith Circuit.

The convention hall enjoyed the patriotic and spectacular attentions of National Screen Service, which in fact did an impressive job of both exterior and interior decoration in all departments, including a first aid station adjacent to press headquarters on the second floor.

Under the title of "Utilizing the Show Window of the Theatre," Charles L. Casanave, vice-president of the division known as National Screen Accessories, addressed the Monday session.

The convention enjoyed the standard and proper succession of social events, including considerable entertaining by M. A. Lightman of Memphis at a pent house apartment at the Hotel Black, and culminating Wednesday night in a dinner dance at the Oklahoma City Golf and Country Club.

Owing to the sumptuary legislation affecting the region, many tea parties were announced. The report, however, that Oklahoma City is in a dustbowl was not supported.

A slight touch of the lighter vein was conveyed to the convention by Terry Ramsaye, editor of Motion Picture Herald, who in the course of a talk of reminiscences remarked that "In 1889 Thomas Edison refused to spend $150 to patent the motion picture in Europe on the ground that 'it isn't worth it.'" Mr. Ramsaye, referring to the prior discussions of the foreign market, suggested that now, 50 years later, it appeared possible that Mr. Edison would be vindicated.

Rodgers and Schaefer On Trade Practices

The convention, anxiously awaiting official word on the subject, heard from the majors on Tuesday on conciliation, but not in specific terms. The spokesmen of the industry were George Schaefer and William F. Rodgers, from RKO and Metro-Goldwyn-Mayer, respectively.

The unrecorded background, untouched in the gentle words of the spokesmen, lay in the fact that great discretion was to be exercised in official expressions from official persons, in communication with defined exhibitor groups. It

NEELY BILL TO BE REINTRODUCED

soon became clear that despite earlier impression, the MPTOA was not to be the recipient of any special "self-regulation" announcement from the distributors in advance of other groups, including Allied States Association, unmentioned but inferred.

Mr. Schaefer, speaking Tuesday morning, delivered a pro-industry and pro-producer-distributor message, discussed the "Greatest Year" campaign, explained the "Quiz" and its status, and paved the way, in part, for Mr. Rodgers' afternoon address by expressing optimism for the outcome of the trade practices conferences in New York, but remarking *"Don't expect Utopia."* He pledged RKO's cooperation in resultant better relations between distributors and exhibitors.

Goodwill Campaign

A general industry goodwill campaign is in prospect for next year, but it is only in embryo at present, Mr. Schaefer disclosed.

The present industry drive, he said, was a success, and he gave credit to Howard Dietz, MGM; Robert Gillham, Paramount; Charles E. McCarthy, Twentieth Century-Fox, and E. J. Churchill, of Donahue and Coe.

"We do not think of, nor intend a continuous bank night," said Mr. Schaefer. The campaign, he felt, has recaptured public interest in films, and obtained favorable press reaction.

This is Mr. Schaefer's 25th year in the film business, and he took the opportunity to pay tribute to Sidney R. Kent, president of Twentieth Century-Fox, his "teacher and guide."

Lewen Pizor of Philadelphia, president of the United MPTO of Eastern Pennsylvania, Southern New Jersey, and Delaware, in attendance to speak on exhibition contracts and as chairman of the committee on conciliation and arbitration, became seriously ill with a recurrent abdominal malady and was taken for treatment to St. Anthony Hospital. It was expected that at least two weeks would elapse before he would be able to return to his home.

Sees Program Complete Soon

Interesting was this observation by Mr. Rodgers: "Had your convention been held one week later, there is little doubt but that we could have announced here a program of trade practices that would have set up a new milestone in our business that could have been considered as a yardstick by which we could govern our future operations. We believe this will be a realization in a matter of a very short time. Your president and committee are to resume discussions next week, November 7th, in New York. I am leaving here tonight to again take up negotiations with other exhibitor bodies," referring to an Allied meeting Thursday in Chicago.

"We need no government interference with the regulation of industry matters," Mr. Rodgers insisted. "We have developed the industry by concentrated efforts. Block booking has been attacked viciously. The few injustices that have resulted therefrom have been magnified, and a few if any of the virtues have been presented for the very system that has been the means of security for many and under which the majority have prospered. Laying aside all of the dressing up of the arguments, there is not one company of importance which could successfully operate under the provisions of the Neely and Pettingill bills. It is not only possible but seems to be nearly a certainty that we can and will regulate our affairs from within. All that we ask is that a fair opportunity be given with this purpose in mind. Confidence is needed now more than ever in these final stages of negotiations.

Edward A. Golden, Monogram vice-president, spoke pessimistically of any sort of regulation, either self or governmental. He summed up with, "the cure for the evils of our industry is in the elimination of harmful practices which took root while the industry was developing. The measures which will restore a sound balance in the industry are the elimination of block booking and the divorcement of theatres from distribution."

Calling upon the industry to choose "a representative state in the Union," Mr. Golden advocated the use of that state as a testing ground where pictures could be played without block booking and theatres operated without control by distributors, "for a definite length of time."

Mr. Golden praised the "idea" of self-regulation, but criticized its practicability.

Far worse in its ultimate effect, according to the Monogram vice-president, would be the results of Government meddling. Mr. Golden said he "trembled at the very thought"

Mr. Golden traced the rise of the industry and the causes which developed the practices so obnoxious to independent exhibitors and distributors, and then advocated a limited trial of block booking and theatre divorcement elimination.

Resolutions Presented

The resolutions committee late Wednesday presented for adoption by the convention a series of drafts of declarations to record the attitude of the membership on most of the issues before the industry. They included:

1—Criticism of the Department of Justice for not pressing the monopoly action that is pending in the southern district of New York, against ASCAP.

2—Criticism of radio competition in those air shows deemed unfair.

3—Denunciation of the exchange of information between branch managers of film exchanges in each zone.

4—Demand that "trade practice" concessions from producers and distributors, expected to be forthcoming, be made to apply to current contracts.

5—Formal affirmation of the amended MPTOA 10-point plan. Also included was a special resolution, resolving against score charges.

6—Condemnation of the Neely-Pettingill Bill, not as to purposes, but as to modus operandi. There were also set down declarations against the principle of government regulation in the industry, this coming in sequel to Edward Golden's speech of the day before.

The resolutions committee is headed by Arthur Lockwood of Middletown, Connecticut.

Regardless of the current trade practice conferences and the government suit against the industry, Senator James Neely has disclosed that he will reintroduce his anti-block booking bill at the next session of Congress in January, A. Julian Brylawski, exhibitor leader of Washington, warned the convention Wednesday morning.

"We will have this fight to make all over again when Congress convenes," the MPTOA vice-president declared.

"In spite of the best efforts of the MPTOA in the last session of Congress the Neely bill was defeated only in a last minute rush and left in committee," he added.

In explaining how Senator Neely nearly obtained passage of the bill at the last session of Congress Mr. Brylawski said the Senator frankly announced that he would refuse to support the bills of any of his colleagues unless they voted for his anti-block booking bill.

Officers Reelected

All officers of the MPTOA were re-elected in a special board meeting at the Biltmore Hotel Sunday, the official opening day of the convention, with Edward L. Kuykendall again heading the association and Morris Loewenstein continuing as secretary. Because of the importance attached by MPTOA to the completion of the present trade practice program, the incumbent officers were endorsed for another year. The

(*Continued on page 15*)

Allied Gains in Pennsylvania; West Virginia and Indiana Meet

Allied last Friday added a Pennsylvania affiliate, 80 Philadelphia owners, led by Morris Wax, chairman, establishing a state unit at a meeting in the Broadwood Hotel, born as a result of dissatisfaction in Lewen Pizor's United MPTO. The sponsors are David Milgrim, of Affiliated Theatres; Luke Gring, Dave Barrist, Harry Fried and Columbus Stamper. Sidney Samuelson, New Jersey, and Colonel H. A. Cole, Texas, national Allied officers guided the initial meeting. Mr. Samuelson described Philadelphia as "luscious picking for distributors."

Abram F. Myers, national Allied counsel, led the Associated Theatre Owners of Indiana in an analysis of legislation, taxation and trade practices, at their convention at the Hotel Antlers, Indianapolis, Tuesday and Wednesday. Following introduction of State Senator Jacob Weiss as new counsel, members elected 20 directors and five alternates. Officers reelected were: Maurice Rubin, president; I. R. Holycross, vice-president; Frank Sanders, treasurer; Don Rossiter, executive secretary, and Mrs. Norma Campbell Todd, recording secretary.

Independent Theatre Owners of West Virginia, in convention at the William Penn Hotel, Pittsburgh, Saturday, reelected M. A. Rosenberg president, and named William Brown vice-president, Joseph Gellman secretary and Bennett Amdur, Frank Panapoulos and M. Shapiro directors. Resuming at the Waldo Hotel, Clarksburg, W. Va., Monday, delegates postponed to November 29th a proposal to affiliate with Allied.

MPTOA, Cowboys And Indians

Members of the Motion Picture Theatre Owners of America met in Oklahoma City for their annual national convention this week with a goal toward which they have worked for years declared to be finally in sight. Self-regulation, the subject of round table talks last week between distributor and exhibitor representatives in New York, was the prime item on the convention agenda, and developments in that field brought cause for rejoicing. Delegates are pictured on this page in extracurricular moments.

Dick Biechele of Kansas City, Mo., and M. A. Lightman of the Malco Theatres, Memphis, Tenn., in a fraternal moment.

Left, Allan Bachrach and A. Julian Brylawski of Washington, D. C.; Terry Ramsaye, editor of MOTION PICTURE HERALD; *Edward Kuykendall, MPTOA president, and Nathan Golden, head of the Department of Commerce motion picture division.*

Right, L. C. Griffith of Oklahoma City and atmosphere.

Left, Judge Roy L. Walker of Lampasas, Texas, president of the MPTO of Texas, and Mrs. Walker.

Right, R. X. Williams, Jr., Oxford, Miss., president of Tri-States MPTO, and Mrs. Williams.

Buddy Harris, Dallas, and Morris Loewenstein, Oklahoma City, center below, completely surrounded by Cherokee and Otoe Indians.

LIGHTMAN URGES INDUSTRY LOYALTY

ten points of the association's trade practice program were discussed at the Sunday meeting and were approved by the board.

The slate in addition to Mr. Kuykendall and Mr. Loewenstein includes: Vice-presidents, M. E. Comerford, Scranton, Pa.; M. A. Lightman, Memphis; E. C. Beatty, Detroit; Mitchell Wolfson, Miami; A. Julian Brylawski, Washington, D. C., and Walter Vincent, New York, treasurer, and Edward G. Levy, New Haven, general counsel.

Fred Wehrenberg, St. Louis, was renamed chairman of the board which remains the same. Confirmation of the appointment of three directors during the past year was made by the board. They were S. S. Stevenson, Henderson, N. C., replacing Charles W. Picquet, Pinehurst, N. C.; Frank Cassil, Kansas City, replacing John Stapel, Columbus, Mo., and A. C. Hayman, Buffalo, N. Y., replacing J. H. Michaels, Buffalo.

Other board members for 1938-39 are William Benton, Saratoga Springs; Joseph Bernhard, New York; E. M. Fay, Providence; Y. Frank Freeman, New York; Frank Cassil, St. Joseph, Mo.; John J. Gillette, Tooele, Utah; L. C. Griffith, Oklahoma City; H. V. Harvey, San Francisco; O. C. Lam, Rome, Ga.; Arthur H. Lockwood, Middleton, Conn.; Sidney B. Lust, Washington, D. C.; L. O. Lukan, Seattle; Jack Miller, Chicago; Sam Pinanski, Boston; Benjamin Pitts, Fredericksburg, Va.; Lewen Pizor, Philadelphia; William C. Ripley, Longview, Wash.; E. A. Schiller, New York; Spyros P. Skouras, New York; Major L. E. Thompson, New York; R. X. Williams, Jr., Oxford, Miss.; Judge Roy L. Walker, Lampasas, Tex.; Charles E. Williams, Omaha, and Mitchell Wolfson, Miami, Fla.

Present at Sunday's board meeting were E. M. Fay, Frank Cassil, L. C. Griffith, H. V. Harvey, A. C. Hayman, O. C. Lam, Arthur Lockwood, Sidney Lust, L. O. Lukan, Lewen Pizor, W. G. Ripley, S. S. Stevenson, R. X. Williams, Jr., R. L. Walker, Fred Wehrenberg, Charles E. Williams and Mitchell Wolfson, besides all of the officers of the association.

Mr. Kuykendall presided over the president's reception, Sunday night, first event open to all delegates, at the Biltmore. He was made Chief of the Moving Shadows by Cherokee Indians who were present at the convention. Mr. Kuykendall was then presented with a gold identification tag which read "Distinguished Citizen of Oklahoma City," as signed by W. A. Quinn, city manager, and Mayor J. Frank Martin of Oklahoma City.

Wage-Hour Ruling Announced

Announcement of a favorable opinion from Washington on the non-application of the new wages-and-hours law to theatre operation was made at the first business session of the convention by A. Julian Brylawski. (See page 34.)

The association settled down Monday to hearing speeches by leaders in the motion picture industry, with registration at 300 by Monday afternoon and delegates still being added to the list by late arrivals.

Monday's session began at 10:30 a. m. with military assembly followed by the invocation by the Reverend Kelly O'Neal, pastor of the Crown Heights Christian Church, Oklahoma City. The Honorable Frank A. Martin, mayor of Oklahoma City, made the address of welcome. Mr. Brylawski, as vice-president, responded.

Mr. Kuykendall read his annual president's report Monday morning in which he informed delegates of the present status of the trade practice conferences between exhibitors and distributors. He announced that the sessions would be resumed on November 7th in New York.

U. S. SUIT HEARINGS OFF TO NOVEMBER 10

On motion of Assistant U. S. District Attorney John Lane, Federal Judge William Bondy, in New York, on Tuesday, adjourned to November 10th hearings on petitions of major company defendants for bills of particular in the Department of Justice's anti-trust suit. Judge Bondy also postponed to the same date hearings on the majors' petition to have stricken from the suit those parts which charge a producers' monopoly, a talent and filming pool, and unfair trade practices in distribution.

With November 10th set as the date for hearings, after which the government will require some time to write bills of particular, it is not likely that answers of the majors to the original complaint will be made for another 60 days.

Moses H. Lewis, special attorney, will hereafter handle procedure for the Department, receiving and filing papers and arranging court dates.

Broadway heard Wednesday that government attorneys may oppose parts of the distributors' demands for bills of particulars on the ground that some disclosures may reveal the names of witnesses before trial.

New York Independent theatre owners this week pledged "wholehearted support and cooperation to the Department of Justice in the prosecution of its suit includnig the providing of witnesses and furnishing evidences at the trial."

On Monday afternoon, N. D. Golden, chief of the motion picture division of the Department of Commerce, spoke on the importance of the foreign market in maintaining domestic standards of production and urged that the industry begin settling all its inner differences at the conference table.

Harry Sherman, of Hollywood, producer of the "Hopalong Cassidy" pictures, urged that if producers and directors of Hollywood film companies would go out in the smaller towns and learn what the public really wants in its pictures instead of spending their time in Hollywood and New York they could make pictures more to the liking of the general public and more profitable. He urged exhibitors to put forth a greater effort in showmanship to meet the increased cost of producing pictures. Labor costs, he said, have risen 40 per cent due to the talent guild operations.

Other speakers Monday afternoon included M. A. Lightman, Memphis, on the importance of the exhibitors in the industry; Terry Ramsaye, editor of MOTION PICTURE HERALD, reminiscing on the history of the industry; Charles L. Casanave, vice-president and general manager of National Screen Accessories, Inc., and Fred Wehrenberg, St. Louis, chairman of the board of the MPTOA.

Those noted figures who have made history in the industry, and their companies—The Motion Picture Patents Company, Biograph, Mutual Film Company—were presented to his listeners in an intimate fashion by Mr. Ramsaye, who drew his reminiscences from a long and varied background.

Urges Aggressive "Selling"

Motion pictures exhibitors should "sell" the industry in a more aggressive manner, especially the product, Mr. Lightman emphasized in his address. The vast fortune invested in the industry's product should be realized by the public, and it is the job of the exhibitor to tell them, he declared. One way he pointed out, is to impress upon their patrons the "miracle" of the motion picture; how it brings the world to their side for a very small admission price.

Mr. Lightman turned some of his fire on those in the industry who tacitly agreed with the critics of the industry, instead of springing to its defense.

Theatre owners themselves, especially small house operators, must organize themselves, if they do not want the unions, so dominant in large units, to attain a control which will amount to tyranny, warned Mr. Wehrenberg. He also noted the improvement of product in recent years, attributing it to the influence exerted by pressure groups. These groups, he pointed out, were not to be regarded as nuisances, but as allies in selling pictures; for the pictures that they approve, he claimed, they "boost" to their friends, and through the many propaganda media they control.

Stars and players arriving from Hollywood Monday were headed by Mickey Rooney, of M-G-M, with E. B. Coleman, M-G-M publicity director, vieing with Arthur Eddy, of Warner Brothers studio, for "plugs" in local newspapers and on the air for their proteges.

Brian Donlevy and Marjorie Weaver arrived Monday from Hollywood, courtesy of Twentieth Century-Fox. Cicero and Abner, the Weaver brothers and Elviry also arrived Monday.

At 11 a. m. Tuesday a plane containing five Warner Brothers players arrived at the municipal airport. These included Olivia DeHavilland, Margaret Lindsay, John Wayne, Marie Wilson, and Jane Bryan. Wayne functioned as master of ceremonies at the movie ball Tuesday evening in the civic auditorium, when about 20 film players made appearances.

Other stars and players to attend include Gene Autry, Republic Pictures; Gene Austin, Roadshow Attractions; Zasu Pitts, Interstate Theatres; Jack Hoxie, Milt Britton Productions, and Tex Ritter, of Monogram.

Nan Grey, Universal's Hollywood representative at the convention, was presented to the exhibitors by Mr. Kuykendall at the luncheon Wednesday. Miss Grey was accompanied by her father, E. J. Miller.

Omaha made the first bid for the 1939 MPTOA convention, through Dan B. Butler, mayor of Omaha, and Frances B. Mathews, president of the Omaha Chamber of Commerce.

Committees Named

At Monday morning's session of the convention, E. G. Levy, general counsel, announced appointments to special convention committees. Mr. Levy is chairman of the credentials and rules committee. Members to serve with him are Joseph R. Denniston, Detroit, and Morris

(*Continued on following page*)

ALLOCATION, ASCAP, CONTEST TOPICS

(Continued from preceding page)

Loewenstein, Oklahoma City. Others are: Unfair Trade Practices: O. C. Lam, Rome, Ga., chairman; L. C. Griffith, H. V. Harvey, San Francisco.

Conciliation and Arbitration: Lewen Pizor, Philadelphia, chairman; S. S. Stevenson, Henderson, N. C., M. A. Lightman, Memphis, Tenn., L. C. Hehl, St. Louis.

Legislation and Taxation: Judge Roy Walker, Lampasas, Texas., chairman, Joseph H. Brennan, Boston, A. E. Baker, Kansas City, Mo., R. X. Williams, jr., Oxford, Miss.

Resolutions: Arthur Lockwood, Middletown, Conn., chairman, W. G. Ripley, Longview, Wash., A. J. Brylawski, Wash., D. C., Mack Jackson, Alexandria City, Ala.

Entertainment Values: A. C. Hayman, Buffalo, N. Y., chairman, E. M. Fay, Providence, R. I., B. F. McCormick, Canon City, Colo.

Committee on Music Tax: L. O. Lukan, Seattle, Wash., chairman, Walter Vincent, New York City, Harry Loewenstein, Ardmore, Okla.

Clearance and Zoning: Irving C. Jacocks, jr., Branford, Conn., chairman, Phil Isley, Oklahoma City, R. R. Biechele, Kansas City, Kan.

Radio and Non-Theatrical Competition: Frank Cassil, St. Joseph, Mo., chairman, John J. Gillette, Tooele, Utah, Roy W. Martin, Columbus, Ga., Ed Rowley, Dallas, Texas.

Public Relations and Community Affairs: Mitchell Wolfson, Miami, Fla., chairman, M. A. Lightman, jr., Memphis, Tenn., B. J. Goodman, Sparkville, Miss.

Labor Relations: Fred Wehrenberg, St. Louis, Mo., chairman, Ben Pitts, Fredericksburg, Va., C. B. Akers, Dallas, Tex.

Criticize "Campaign"

The "Motion Pictures Are Your Best Entertainment" campaign and the "Quiz" contest were attacked by H. A. Harvey, San Francisco exhibitor, just before adjournment Wednesday afternoon.

"The whole thing is all wet" said Mr. Harvey, "and was rammed down our throats. Also, they promised us that this wasn't going to be a 'sandbagging' proposition. The contest started in August when we began buying next year's product and some of us haven't bought the coming season's product even yet."

Thomas James, St. Louis exhibitor, also criticized the campaign, because he felt that the small independent exhibitors would be unable to show very many of the contest pictures. He then moved that the MPTOA go on record asking the contest committee to either extend the "Quiz" beyond January 1st, or cut the number of pictures to 20 from 30.

Fred Wehrenberg, of St. Louis, objected in the discussion that followed and explained why the contest committee had decided not to continue the contest.

Attacks ASCAP

"Washington is the only state which has passed legislation outlawing the payment of charges to ASCAP," L. Lukan, Seattle exhibitor, told the delegates. He said that a liaison between radio and motion picture interests and others in Washington brought this about. ASCAP entered suit to contest constitutionality of the law in state supreme court, in federal district court, and in federal appellate court, and was defeated each time, he declared, in an attack against ASCAP.

"We estimate that Washington exhibitors are saved $60,000 a year by the outlawing of the charge in our state," Mr. Lukan added. He told exhibitors that if they wish copies of the Washington law and of the ruling in the court cases, they could be obtained by writing to J. M. Hone, secretary of the Motion Picture Theatre Owners of the Northwest, 2323 Second Avenue, Seattle.

CATHOLIC WOMEN PROTEST BLOCK SALES

Protests against block-booking and blind-selling were voiced and the closing of theatres on Good Friday was urged in resolutions adopted by the National Council of Catholic Women at its annual convention, held in Biloxi, Miss., last week.

The council voted to use its influence toward having theatres closed throughout the country on Good Friday in recognition of it as a holy day. The block-booking practice was declared to be unfair to motion picture patrons as well as theatremen.

Warner Address Applauded

Harry M. Warner's patriotic message on film, "Are You an American?" a recording of his address to the members of the American Legion convention in Los Angeles a month ago, got him impressive attention and approval when screened before the Wednesday session. An especially installed projector also presented the Warner short, "The Declaration of Independence," a romantic story of the birth of the nation, produced in color. The much quoted declaration of Mr. Warner against "isms" and in behalf of Americanism won applause that was much more than the perfunctory "hand of acknowledgement." The convention by vote asked Mr. Kuykendall to wire Mr. Warner its appreciations. Nathan Golden of the motion picture division of the Department of Commerce told the showmen from the floor of the enthusiastic interest of Secretary Roper in Mr. Warner's patriotic expression on the screen.

Introduced at the Wednesday session, by Mr. Kuykendall were Jay Means and Dick Biechele, Kansas City; Ed Fay, Providence; Frank Cassil, St. Joseph, Mo.; Fred Wehrenberg, St. Louis; Joseph Brennan, Boston; Charles Williams, Omaha, and Ted Jacobs, president of the Theatre Owners of Connecticut.

H. V. Harvey, president of the Independent Theatre Owners of Northern California, discussed "The Problem of Delayed Allocation of Film Prices." He told delegates that film exchanges could help exhibitors considerably by making allocations of film prices promptly, within seven days after first runs in each territory. "National allocation is unfair to the exhibitor and should be made only by exchange territories," he added.

Harry Goldberg, of Warner Theatres, spoke about "On the Fence Pictures," making a plea for special promotions for pictures of an appeal that is not obvious.

Twenty-nine manufacturers and others had booths on the convention floor, including: Wagner Sign, Tad Screen Advertising, American Seating, Motiograph, American Desk, RCA, Burch Manufacturing, Kroehler Manufacturing, Govern-Aire, National Carbon, Betz Air Conditioning, Adler Sign, Nap Ads, National Theatre Supply, International Seating, National Screen, Oklahoma Theatre Supply, Tunes, Inc., Consolidated Book Publishers, Sho-Ball, Inc., Magic Eye and Westinghouse Electric.

Kuykendall Cites Industry Problems

Following are excerpts from President Edward Kuykendall's annual report to the MPTOA convention:

"For the first time since I have been in office, I am imbued with optimism as to the future conduct of this business.

▽

"Lawsuits from within the industry are more prevalent than ever before. We are suing each other from all sides. In some instances this seems to be the only answer to the problem, but in most instances it could have been settled without the courts, if the parties concerned had been inclined to do a little giving and taking, both ways.

▽

"The MPTOA committee, who have been in conference with the distributors' committee, are convinced of the sincerity of Mr. Sidney Kent of Fox, and Mr. Ned Depinet of RKO, who are representing the distributors' committee. Every major company, for the first time, is committed to the program.

▽

"Mr. Kent and Mr. Depinet are in accord that we give thought to the matter of non-exclusive runs.

▽

"Much has been said of the Government suit. I regret it can be productive of no good for any of us. It seeks to regulate.

▽

"I am sure that when we are finished with these discussions, particularly as to cancellations, there will be sentiment on the part of distributors to make fewer pictures, and that the cancellation privilege will be productive of encouragement to the independent and smaller producers, because it will give him more playing dates.

▽

"Everyone, even the sponsors, realizes that the motion picture legislation that has been introduced will damage the producers and distributors.

▽

"Radio competition is still a problem. There are many who think it a major problem. There is no doubt that the broadcasting by stars during the peak hour of theatre attendance has seriously affected the box office.

▽

"As for the ASCAP (American Society of Composers, Authors and Publishers) I continue to advise the payment of this levy by exhibitors, though they have been legislated out of some states. Exhibitors should protect themselves by paying the music tax, or offering to pay it, until it is worked out by the court, or legislation.

▽

"Double features are still a menace to the industry.

▽

"The Motion Pictures Are Your Best Entertainment Program has undoubtedly been productive of good.

▽

"We look with apprehension upon the newly effective wage-hour law. I am hopeful that it will work out for the good of all."

INDUSTRY ANALYZING "QUIZ" REPLIES TO CONSERVE THEIR FUTURE VALUE

Finest Institutional Copy Conceivable, Says Schaefer of Booklet of Editorial Comment on Greatest Year Drive

$250,000.00 MOVIE QUIZ CONTEST
Enter NOW · at your Favorite Theatre Don't Delay!
WICHITA FALLS
IT'S FUN
IT'S EASY
FOUR DAUGHTERS
WIN A FORTUNE
$250,000.00 MOVIE QUIZ CONTEST
ENTER now!
SEE This Contest Picture

This elaborate sound truck and trailer is one of the most effective methods used by Karl Hoblitzelle and R. J. O'Donnell of the Texas Interstate circuit to exploit the Greatest Year campaign and the Quiz Contest in their widely separated theatre towns. Built at a cost of $6,000 under the direction of Ray Beall the equipment includes a public address system and radio receiving apparatus. It proved a popular attraction at the state fair in Dallas.

Discovery that the 50-word statements required of contestants in the "Movie Quiz" contests are developing into a widespread expression of public taste, has determined campaign officials to make an analysis of those replies so as to conserve their value to the industry.

Thus far, Jack Todd, in charge of mechanical details of the contest, finds that the taste is for action pictures, and for homey American themes.

In order to give the exhibitors first hand information on the attitude of the country's newspapers toward the drive, campaign headquarters are sending to showmen, through the drive's exchanges, a 14-page booklet, prepared by Howard Dietz, giving a complete index of editorial comment. George J. Schaefer, executive chairman of the drive, said "These editorials are the finest institutional copy conceivable for any industry."

That the campaign had brought "lasting good," stilled criticism "within and without" and was mainly responsible for improved business, was the conviction expressed by Spyros Skouras, of National Theatres, in a letter to an associate.

"A general note of true optimism in all branches of the industry has replaced the dire outlook that existed previous to the campaign," Mr. Skouras wrote.

"The campaign has revived in the majority of exhibitors the spark of ingenuity and showmanship so long dormant."

Protest "Contest Service"

Complaints by residents of Richmond, Va., against circulars from a "Contest Service," operating from a postoffice box in Brooklyn, caused Richmond postal authorities to forward copies to postal inspectors in New York, who are investigating possible action for fraud. The circulars purport to give correct answers to the Quiz.

Tipster sheets also have appeared in Canada.

The leading feature of the drive during November will be the all-industry short, "The World Is Ours." One thousand prints are being issued. The subject was reviewed last week in Motion Picture Herald. A four-page pressbook for it is being issued. Practically every first-run house in the New York metropolitan area booked the short for exhibition this week.

Number Eight in the Movie Quiz trailer series is being shipped to exchanges by National Screen Service. Lew Lehr, comedian, does the narration. The script was prepared by Harold B. Franklin and Mr. Lehr. It runs two minutes.

It's "Movie Music Week"

This week is "Movie Music Week" of the drive, with noted band leaders featuring selections from pictures of two decades. In many instances, the programs are made a "guessing game."

The programs are based on the "Cavalcade of Motion Picture Music" series, prepared by the music committee of the drive. The committee sponsoring these programs has the endorsement of the American Society of Composers, Authors and Publishers.

Inquiries regarding the campaign are being received from all parts of the world. In England the industry may launch a similar campaign. Film centers in Australia and New Zealand also have shown interest. Hawaii asked for representation early in the drive.

Individual city campaigns are assuming importance as representative of showmanship that the campaign is encouraging.

In Cincinnati, recent weeks have seen rousing exploitation with the opening of the race tracks and the city's sesquicentennial celebration. At the opening of River Downs, the third and fourth races were named "The Motion Picture's Greatest Year," and "The $250,000 Movie Quiz Contest." Publicity is carried on street cars. A huge illuminated sign over the RKO Albee in Fountain Square carries the campaign message. Ike Libson heads the local committee.

In Salt Lake City, local newspapers estimate more than 47,000 of the residents are participating in the Movie Quiz. They estimate an eight per cent increase in boxoffice receipts.

In Detroit, H. W. Richey estimated that 72 per cent of the 100 houses were participating.

The Omaha, the headquarters reported 131 independent exhibitors in the campaign with $4,007 pledged in addition to the 45 circuit houses. Charles E. Williams. president of the MPTO of Nebraska and Western Iowa, and D. V. Lucas, campaign supervisor for the Omaha district, publicly thanked the theatremen for their cooperation.

In Los Angeles, the Paramount theatre is running a Movie Quiz contest of its own, with similar questions. The master of ceremonies announces, "This quiz demonstrates how easily you can participate in the National $250,000 Movie Quiz Contest . . ."

Down in Texas, the Interstate and Texas Consolidated Theatres circuits are using sound truck and trailer in a project devised by Raymond Willie, Interstate District manager.

Over 50,000 booklets on the quiz have been requested by theatre patrons of Lowell, Mass., said the *Courier-Citizen*.

Ad Budgets Are Increased

Paramount, Warner Brothers, United Artists and other majors are increasing budgets in national and local campaigns. Paramount has appropriated $20,000 additional for cooperative newspaper campaigns on three pictures, "If I Were King," "The Arkansas Traveler" and "Men with Wings," while "Thanks for the Memory" and "Say It in French" may also share.

United Artists has tied in on a $500 essay contest on "The Young in Heart" with the New York *Journal-American*.

Charles Einfeld, of Warners left Hollywood Tuesday for conferences in the East with Major Warner, Grad Sears and Mort Blumenstock for increased appropriations on "Angels with Dirty Faces," "Dawn Patrol," "Wings of the Navy," "Dodge City," "Heart of the North."

A series of ads in *Liberty* magazine advertises an installment story of Douglas Corrigan's life. RKO's picture on Corrigan, "The Flying Irishman," started production this week.

Twentieth Century-Fox reported that in the 1937-38 season its advertising department turned out 2,600 different ads and the ad sales art division produced 284 posters.

Chicago Depositions Delayed to Wednesday

Judge Wilkerson in federal court in Chicago this week postponed to next Wednesday the taking of depositions in the action of Chicago independent theatre owners against Balaban and Katz and major distributors, charging clearance and zoning privileges favoritism to B & K.

A motion by defendants for a further extension was refused.

THEATRES EXEMPT FROM WAGE ACT; STUDIOS TOLD TO TALK TO UNIONS

Non-Professional Jobs in Hollywood Should Be Agreed Upon Between Producers and Organized Labor, Says Andrews

The federal Fair Labor Standards Act—the new "wages and hours" law—does not apply to motion picture theatres, the United State Government ruled this week, thus definitely determining the position of at least one branch under the law, which became effective at 12:01 a. m. October 21st.

Still to be determined, however, is the extent the law will apply, if at all, to distribution and production. In this connection, Washington last weekend told the industry that the status of studio jobs which are not recognized as professional—professional jobs are exempt from the law—but which call for high ability and involve administrative functions, should be agreed upon between the producers and the unions. However, Pat Casey, labor representative for the producers, said Tuesday there would be no attempt by the producers at this time to meet with the unions pending further clarification of the law.

Distributor home offices reported Wednesday that few adjustments are necessary to conform to the Wages and Hours law, explaining that exchange employees generally receive more than the law's 25 cents per hour minimum and work less than the 44 per week maximum." The law does not apply to salesmen.

Motion picture exhibition will be considered by the wage-hour administration as exempt from the provisions of the act unless and until a different view is taken by the courts.

Pointing out that the administrator is without authority to make final decisions on such questions, Calvin Magruder, general counsel for the Administration, last week advised A. J. Brylawski, vice president of the MPTOA, that no effort would be made to bring exhibition under the act, but warned that, should the matter ever be carried to the courts,. the Administration's interpretation would have no legal standing.

Quotes Andrews

Responding to an official MPTOA inquiry by Mr. Brylawski as to the status of exhibition, Mr. Magruder quoted from a statement issued by Administrator Elmer F. Andrews, in which he said:

"The statute does not confer upon the administrator any general power to issue rulings including industries within the coverage of the act, or excluding them.

"Under the act, employments are included or excluded by the terms of the statute itself as interpreted by the courts, and not by the force of any administrative action. Interpretations announced by the administrator, except in certain specific instances where the statute directs the administrator to make various regulations, definitions and classifications, serve to indicate merely the construction of the law."

However, Mr. Magruder continued, with these reservations, "in our opinion it is very doubtful whether on the basis of the facts submitted orally by you to Mr. Poole, employees of motion picture theatres (not connected with the interstate distribution of films) can be regarded as engaged in commerce or in the production of goods for commerce.

"Even though we were to assume the commerce fact, it is our opinion that such employes are exempt by the provisions of Section 13 (a) (2) as employees engaged in a retail or service establishment the greater part of whose selling or servicing is in intrastate commerce."

The decision that the status of studio jobs which are not recognized as professional but which call for high ability and involve administrative functions, should be agreed upon between the producers and the unions, was announced to representatives of the Motion Picture Producers and Distributors of America by Administrator Elmer F. Andrews after a special meeting at Washington.

Refusing to make any attempt to rule on more than 600 types of studio jobs, such as gaffer, mixer, etc., submitted to him by a MPPDA-Hays group, the administrator pointed out that the easiest solution of the problem lay in an agreement with the unions.

Meeting with Victor H. Clarke, Maurice B. Benjamin, Ross R. Hastings, William S. Holman, T. Keith Glennan, Austin Keough and Pat Casey, Mr. Andrews explained that he would not in any event make a ruling merely on the testimony of one group, and expressed doubt whether he could make a binding decision in any event, in view of the provisions of the Act calling for settlement of such controversies by the courts.

The administrator suggested that the producers take up the question of classification with the unions in an effort to reach an agreement which would preclude later controversies, and informed the group that the best he could do would be to assist in negotiating a settlement on jobs on which the studios and unions could not agree by conferring with representatives of both sides.

The studio representatives brought with them to Washington a list of nearly 650 jobs which they sought to have classified as administrative.

Industry representatives who have so far conferred with wage-hour officials find the latter restricted to the expression of the most general views in advance of definite rulings by the courts. Because the law is so written as to apply to workers in establishments engaged in interstate commerce or in the production of goods which will move in interstate trade, the actual scope of the act can be defined only by the Supreme Court through a decision as to what constitutes interstate commerce.

While there is no question that distributors are engaged in interstate trade, producers are seen as brought under the law because they produce a commodity which is to move in interstate commerce.

Wage-hour officials took cognizance that the film group asked for rulings to apply until a motion picture committee is appointed by Administrator Andrews to make specific decisions on undecided points, explaining that the industry committees' authority will be confined to the single point of recommending the minimum wages which shall apply until the 40-cents-an-hour minimum becomes effective seven years hence. The committees will have no authority to deal with the question of hours or determine the classes of labor or industry to be exempted from the law, it was declared.

Questions

Coordination of questions on interpretation of the law was accomplished at a meeting at MPPDA headquarters of home office attorneys and a studio delegation. The problems submitted included all major phases of the application of the law to this industry, the types of employees who are exempt and those who come under the law, the branches of the industry which are exempt and branches included, and, in addition, specific questions on overtime pay and extended work shifts in production.

On the eve of the industry meeting, Administrator Andrews issued a statement that employers who fail to abide by the new act, pending rulings, are "leaving themselves open" to suits for double indemnity and to possible fines.

SHORT PRODUCT PLAYING BROADWAY

Week of October 29

CAPITOL	Madeira, Isle of Romance	MGM
	Grid Rules	MGM
	Man on the Rock, The	MGM
CRITERION	Think It Over	MGM
MUSIC HALL	Going Places, No. 55	Universal
	March of Time, No. 3	RKO Radio
PARAMOUNT	Unusual Occupations, No. 1	Paramount
	Mutiny Ain't Nice	Paramount
RIALTO	Demons of the Deep	Columbia
	Murder with Reservations	Vitaphone
RIVOLI	Poor Elmer	Columbia
ROXY	Makassar	Maj. P. P. Devlin
	Glass Slipper, The	20th Cent.-Fox
STRAND	Pow Wow	Vitaphone
	A Feud There Was	Vitaphone

Copyright Meeting Called At Bar Association

The Committee for the Study of Copyright, a branch of the Committee for International Intelligence Cooperation, was to meet Friday at headquarters of the Bar Association in New York, to further discuss the copyright situation as it applies to films, radio and publications. The meeting will be a continuation of those started last July in an effort to bring together conflicting interests within the various industries and provide a basis for suggesting clarifying legislation.

Among those expected to attend were Edwin P. Kilroe, Twentieth Century-Fox counsel and chairman of the copyright committee of the Motion Picture Producers and Distributors of America; Gabriel Hess, MPPDA counsel, and Robert Perkins, Warner Brothers general counsel.

THAT

TIMELY
Prices Increase
On Larger Demand
Votes
Extra
to New
Canadian B
Shows Signs
Gains Since
OUTLOOK IMPROV
Magazine Steel Points
Recent Price
RESCI
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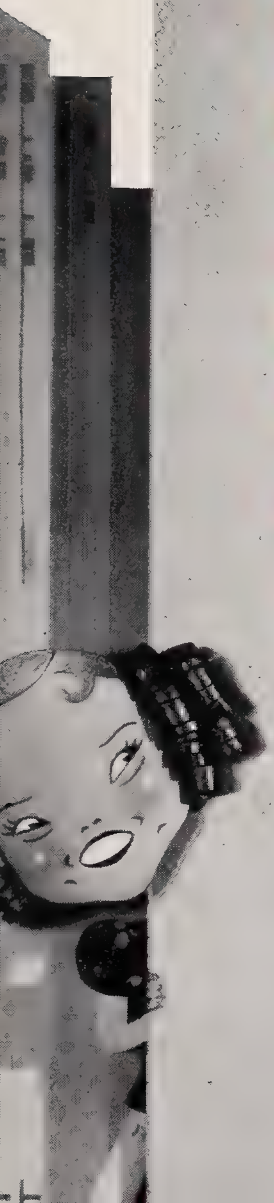
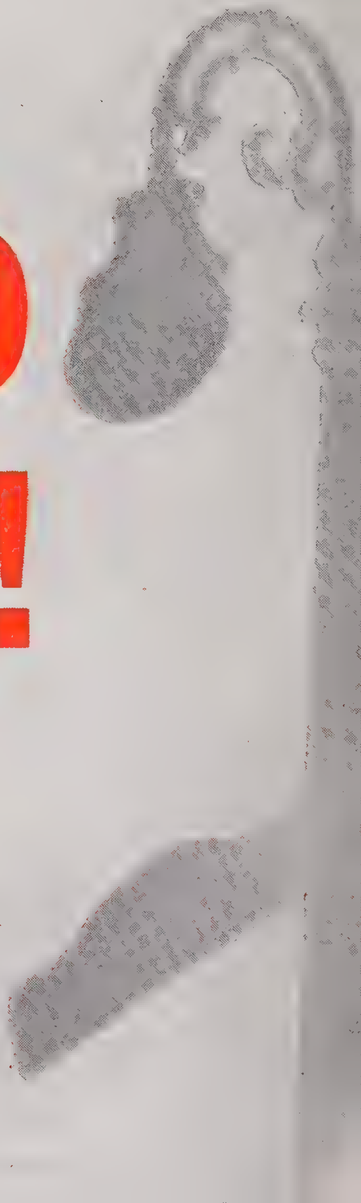
Outlook, Lifts Enti
List 2 to 3 P
MOTOR ASSEMB
INCREASE AS
FFICULTIES
500,000
AGE INCRE
ING IS HERE
CLEARINGS
TOPS HIGH
Sharp Increase Lifts
to Level Only Sl
Below 19
Spurs
Trade

SHIRLEY TEMPLE HIT IS JUST AROUND THE CORNER!





IT HAS THAT LIFT!

IN
TODAY'S
HAPPY
UPSWING
MOOD!

Shirley
TEMPLE
in
JUST AROUND THE CORNER

with

JOAN DAVIS
CHARLES FARRELL
AMANDA DUFF
BILL ROBINSON
BERT LAHR
FRANKLIN PANGBORN
CORA WITHERSPOON
BENNIE BARTLETT

Directed by Irving Cummings

Associate Producer David Hempstead • Screen play by Ethel Hill, J. P. McEvoy, Darrell Ware
From an original story by Paul Gerard Smith • Music and Lyrics by Walter Bullock and Harold Spina
Dances staged by Nicholas Castle and Geneva Sawyer

Darryl F. Zanuck in Charge of Production

20th CENTURY-FOX

THE KEYSTONE OF YOUR FUTURE

SOUND STILL THE BIG SUBJECT FOR INDUSTRY'S ENGINEERS, SMPE HEARS

Two Papers on Television Are Read to 250 at Detroit Meeting; Williford of National Carbon Is New President

by GEORGE SCHUTZ

in Detroit

Sound reasserted itself, ten years after its advent, as a predominant technical interest of the film industry, with well over a third of the 32 papers devoted to recording, related sound processing problems, and theatre acoustics, as the Society of Motion Picture Engineers met this week in Detroit for its 43rd semi-annual convention.

However, notable recognizance of a more recent development in the entertainment arts was shown by the reading of two papers on television.

The 1938 Fall convention, held from Monday through Wednesday at the Hotel Statler, was one of the best attended in the SMPE's history, with some 250 members, and others, present during the three days.

Biennial election of officers by mail in recent weeks, resulted in the election of E. Allan Williford, of National Carbon Company, as new president of the Society. Other officials elected were:

Major Nathan Levinson, Warners, executive vice-president; Arthur S. Dickinson, MPPDA, financial vice-president; John I. Crabtree, Eastman Kodak, editorial vice-president; William (Bill) Kunzman, National Carbon, convention vice-president; and J. Frank, Jr., National Theatre Supply, reelected secretary, and L. W. Davee, ERPI, reelected treasurer. Lloyd Jones continues as engineering vice president.

New board members are Max C. Batsel, RCA (reelected); Homer G. Tasker, Paramount; R. E. Farnham, General Electric; A. C. Hardy, Massachusetts Institute of Technology; Herbert Griffin, International Projector—the last three also re-elected.

TO INVESTIGATE FILM PROGRAMS

The Utilities and Health Committee of the Common Council of Milwaukee has adopted a resolution for the appointment of a committee of five citizens to investigate local film programs. The resolution was presented by Alderman Samuel Soref.

The committee would check on the effect long programs have on the health of adults and children and the probable effect crime and sex pictures have on children.

The 1938 annual "Progress Award" of the society was presented to Dr. Herbert T. Kalmus, head of Technicolor. K. S. Gibson of the United States Bureau of Standards, received the SMPE Journal Award for his paper on "Color Blindness and Anomalies of Vision."

In its citation of Dr. Kalmus, the society said:

"The confidence reposed in Technicolor by the important producers of the motion picture industry is perhaps best exemplified by Technicolor's stewardship of the negative of major productions, in which reside large investments, whose return is dependent upon the rapid and reliable production of high quality prints."

Predicting that within five years all features would be in color, Dr. Kalmus read a paper, "Technicolor Adventures in Cinemaland," in which he traced the development of color in motion pictures, at a technical session, prior to the banquet at which he received the progress award.

In a paper discussing sound's relation to theatre methods, C. C. Potwin, Electrical Research Products acoustics engineer, and Ben Schlanger, New York theatre architect, asserted the feasibility of dealing with acoustics entirely through architectural design. Declaring the adaptation of auditoriums to sound reception has been by methods of correction rather than construction, they proposed planning theatres from the beginning for suitable acoustics, with required control and introduction of necessary forms. The architectural methods, they pointed out, would naturally be confined to new houses, and to those of moderate capacity; in others corrective materials would be required.

Other papers on sound, highly technical, reported developments in studio and laboratory research.

Television images now produced are acceptable to the public, but the problem now is to find some agency to pay for television broadcasting, according to I. J. Kaar, of General Electric.

"The public has been educated to a high degree of excellence in radio programs, and it is doubtful if they will accept mediocre program material in television," he told the convention. "When television is born, it must be born full-fledged, as far as program material is concerned."

He added that "this will mean great expense, which will have to be borne by the pioneers." Mr. Kaar also stated that a 12-inch receiving tube, giving a picture seven-and-a-half by ten inches, is about the largest size practicable for a home radio cabinet.

Television has been made a subject for study by a new committee of the society.

Outstanding in the projection practice committee report was outright recommendation of first row vision in the theatre—a condition approaching the ideal, contrary to accepted practice, which in the past generally has tolerated so-called, "second-row vision"; that is, seeing the screen between heads immediately in front, instead of viewing it normally over heads.

The committee also recommended complete revision of projection room plans.

In a fairly comprehensive discussion of auditorium lighting, Francis M. Falge, theatre illumination specialist of General Electric, described tests which resulted in following conclusions:

1. Motion pictures viewed without any auditorium illumination, are definitely uncomfortable. A certain amount of general illumination is necessary to prevent screen glare.

2. Some illumination is necessary for the screen area. However, it is desirable to con-

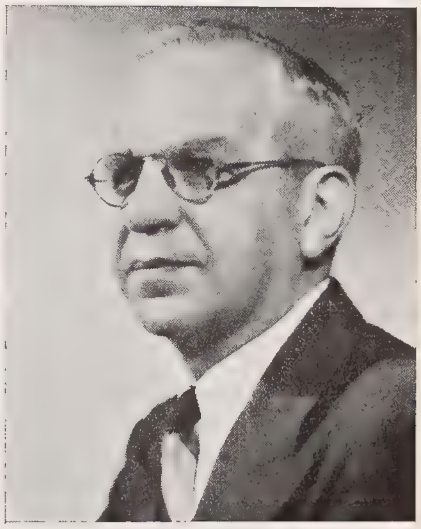
(*Continued on following page*)

NEW OFFICERS ELECTED FOR TWO YEARS BY ENGINEERS' SOCIETY

E. ALLAN WILLIFORD
President

JOHN I. CRABTREE
Editorial Vice-President

ARTHUR S. DICKINSON
Financial Vice-President



MAJ. NATHAN LEVINSON
Executive Vice-President

SMPE TO CORRELATE LIGHTING DATA

(Continued from preceding page)

trol light at the front of the auditorium, so that upper proscenium light and "spilled" light is kept at a prescribed minimum.

3. Concentration of light at front side walls is distracting; in general, side wall bracket fixtures emit a light too bright for comfortable vision.

4. "Downlighting," which has special virtues for the motion picture auditorium because of its directional character, needs to be supplemented by indirect lighting; and a combination of the two affords the best conditions.

Trendle Eulogizes Technicians

The convention officially opened Monday at a luncheon, with George W. Trendle, president of United Detroit Theatres, paying tribute to the technician in making motion pictures a "superior medium of entertainment." Other guest speakers were Mayor Reading of Detroit; Jamison Handy, president of Jam Handy Film Corporation, industrial films. F. J. Herman, of the Jam Handy Corporation, read a paper on 16 mm. industrial films.

Business sessions started immediately afterward, with H. J. Hasbrouck, of RCA, describing a new disc recording mechanism which, he said, will make rehearsing of orchestras and motion picture actors easier.

A new microphone which will act as a "telephoto lens for sound" was described by J. P. Livadary of Columbia Pictures and M. Rettinger, of RCA Photophone.

Witnessing a demonstration of scientific sound control by W. H. Offenhauser and J. J. Israel, the engineers envisioned dramatic situations whereby lions may be made to sound like canaries and canaries sound like lions.

Television again came before the convention when its counterparts in motion picture methods were discussed by G. L. Beers, E. W. Engstrom, and I. G. Maloff, of RCA.

It is now possible to take the "temperature" of color much as they "take the pulse" of sound by measuring its frequency, according to a paper by E. M. Lowry and K. S. Weaver, of Eastman Kodak. By doing this, the engineers asserted, they can control color values in projection and photography, eliminating distortion.

Photographing celestial bodies was compared, as a technical problem, with undersea photography by Professor R. R. McNath, of McNath-Hulbert Observatory at the University of Michigan.

New Type of Film

A new type of film with a base of regenerated cellulose sheetings, "Viscose Ozaphane," was the subject of a paper by A. M. Sookne and C. G. Weber, of the National Bureau of Standards, in Washington. The papers described results of tests to determine the product's stability.

Test specimens too large to be removed from certain archival films were required by former test methods evaluating motion picture film for permanent record, according to J. E. Gibson, and C. G. Weber, of the National Archives and National Bureau of Standards, in Washington, respectively. The two research men described semi-micro methods developed whereby specimens as small as 7 mg. in weight were removed to determine their acidity, viscosity, and residual hypo content.

C. W. Handley, chairman of the studio lighting committee, reported that while papers have been published, describing in detail various light sources and lamps, there has not been one paper which described them comprehensively. The committee, he declared, will correlate the published and unpublished data in such a form that it will be a reference for complete information on the subject.

Goodwill Toward Film Industry Shown in New York Sun Page Ad

THE NEW YORK SUN, TUESDAY, NOVEMBER 1, 1938.

$135,000,000 WORTH OF SHADOWS

THE MOTION PICTURE INDUSTRY will expend $135,000,000 this year to produce nothing but shadows – miraculous shadows cast upon 17,500 silver screens in every corner of our land. A "non-essential" product! Yet 88,000,000 people will demand it *every week.* To say nothing of the added millions in foreign lands.

Perishable! Yet some of these shadows will live always in millions of minds and hearts.

And it is worth noting that these fleeting shadows will provide a livelihood for 250,000 people . . . flood one city alone with an $85,000,000 payroll . . . and call upon 276 different arts, sciences and industries to supply needed goods and services.

•

Mighty shadows! They send camera crews to girdle the earth. They summon Shakespeare. They command armies, they cause the curtains of Time itself to roll back, they make men dream dreams.

Unpredictable shadows! One moment they rock you with laughter. Again, they wring tears. They cleanse your heart with tender emotion. They stiffen your courage, they comfort your fears, they befriend you.

For these picture-shadows provide the best entertainment the world has ever known.

Yet the motion picture means far more to America than mere entertainment.

It is a great teacher – giving our generation a broad understanding of the world and its peoples.

It is a great cultural influence – kindling new aspirations toward beauty and higher living standards.

And almost magically the American motion picture has become a world unifying force – leaping frontiers, leveling prejudices, drawing nations and races together in a common meeting place beyond the horizon of struggle and strife.

These are the intangible things that the American motion picture means to our country and to the world – greater by far than the values measured in dollars invested or the thousands of people employed.

•

This advertisement is one of a series prepared by The New York Sun to create a broader understanding and appreciation of industrial America's contribution to the advancement of our civilization and our social and economic well-being.

The Sun

Here is concrete evidence of some of the goodwill accruing to the motion picture by its Greatest Year Campaign. Taking as its keynote the industry's national institutional campaign, the New York Sun *is paying for a series of full page advertisements in other newspapers and in newspaper trade journals in encouragement of various businesses. The motion picture industry benefited from this full-page ad Tuesday. The* Sun, *with circulation in the upper and middle-class brackets, announces its campaign as intended to "create a broader understanding and appreciation of industrial America's contribution to the advancement of our civilization and our social and economic well-being."*

THE HOLLYWOOD SCENE

18 Start in Week

New production took a big upward swing the last week in October. Eighteen pictures went into work. In the same period eleven pictures were finished.

At Paramount, where things have been rather slow for several weeks, five pictures were launched. Although work started on location, Cecil B. DeMille finally got "Union Pacific" underway. Featured players were Barbara Stanwyck, Joel McCrea, Robert Preston, Akim Tamiroff, Lynne Overman, J. Carroll Naish and Sheila Bromley. Many more assignments will be made as production progresses. Martha Raye, Bob Hope, Ernest Cossart, Paul Harvey, Alan Mowbray and Sig Rumann will be seen in "Never Say Die." Charlie Ruggles and Mary Boland will be reunited in "Parents on Probation," which also will present Joyce Matthews, Donald O'Connor, Billie Lee and Hartley Tufts. Harry Sherman started "Arizona Bracelets," a Hopalong Cassidy picture which will feature William Boyd, George Hayes and Russell Hayden. This picture also is on location. For Paramount, Dario Productions started "Radio Troubador," a Spanish production in which will be seen Tito Guizar, Robina Duarte, Tana Paul Ellis, Carlos Villarias, Murline Garralaga and the Mexican Trio.

Warners Launch Four

Four pictures were started at Warners. "Always Leave Them Laughing," a musical romance, will feature Dick Powell, Gail Page, Ronald Reagan and Anne Shirley. The cast for "Nancy Drew, Reporter," second in the series, will feature Bonita Granville, John Litel, Astrid Allwyn, Frankie Thomas and Florence Halop. Jeffrey Linn, Priscilla Lane, Fay Bainter, May Robson, Genevieve Tobin and Roland Young will be seen in "Yes, My Darling Daughter," while "The Adventures of Jane Arden," first of a new series, will present Rosella Towne, William Gargan, James Stephenson, Benny Rubin and Peggy Shannon.

Two productions were given the starting signal at RKO-Radio. More important is "The Castles," biographical screen story of the famous dancing team of Vernon and Irene Castle. It will star Ginger Rogers and Fred Astaire, with Walter Brennan and Lew Fields heading the support. For RKO-Radio release Sol Lesser started "Fisherman's Wharf." The cast includes Bobby Breen, Henry Armetta, Leo Carrillo and Rosina Galli.

Two pictures were started at Universal. Kent Taylor, Rochelle Hudson, Lucien Littlefield, Marion Martin, Ray Walker, Stanley Andrews, Wade Boteler and Frank Puglia are in the cast of "Plane 66." Bob Baker, Marjorie Bell and Carleton Young are the principals in "The Singing Sheriff."

"The Long Shot" was started by Fine Arts. Marsha Hunt, Gordon Jones, C. Henry Gordon, George E. Stone, Tom Kennedy, George Meeker, Frank Darien and Dorothy Fay are cast members.

THEY'RE ALL GOING IN FOR LOCATION TRIPS

When Twentieth Century-Fox sent the "Jesse James" company to Missouri, it marked the first major location trip the studio had authorized since the "Ramona" troupe went to the site of the story's occurrence. Even the spectacular shots of "In Old Chicago" and "Suez" were made on the lot.

Now practically all studios are going in for location trips in a way never attempted before. RKO-Radio quartered hundreds of players and technicians in California's High Sierras for "Gunga Din." Cecil B. DeMille has a small army about Cedar City, Utah, for "Union Pacific." Harry Sherman has his entire company in Arizona making "Arizona Bracelets." MGM has a crew in the Cascade Mountains for "Stand Up and Fight." Another company is at Lake Arrowhead on "Idiot's Delight." RKO-Radio has moved hundreds to the San Pedro waterfront for "Pacific Liner."

Walter Wanger has a technical staff at Kayenta, Ariz., in the Navajo Indian Reservation to prepare for the company that will make "Stage Coach."

Warner Brothers have several location trips planned for James Cagney's "Oklahoma Kid." Republic, Columbia, Grand National and Monogram all have current films on location from Big Pine to the Painted Desert.

MGM's contribution to the new work is "Honolulu," in which Eleanor Powell, Robert Young, Burns and Allen and Judith Allen will be featured.

The Three Mesquiteers

A Three Mesquiteers feature, "Red River Range," will present Lorna Grey with John Wayne, Max Terhune and Ray Corrigan in the lead roles.

With Anna Sten returning to the screen, Grand National started "Exiled." Alan Marshall, Paul Lukas, Walter Catlett, Jed Prouty, Etienne Girardot, Ruth Donnelly and Edouardo Cianelli also will be seen.

With E. B. Derr producing, Monogram started "I Am a Criminal." It will feature Craig Reynolds, John Carroll and Mary Kornman, feminine lead of the original "Our Gang."

20th-Fox Completes Five

Five of the completed pictures belong to 20th Century-Fox. Heading the list are two productions made in color, "Jesse James" and "Kentucky." In the story of mid-West America's now heroic bandit, will be seen Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, John Carradine, J. Edward Bromberg, Brian Donlevy, Henry Hull, Jan Darwell, Donald Meek, Ernest Whitman and Erville Alderson. Stars of the race track story are Loretta Young and Richard Greene, with Walter Brennan, Ralph Morgan, Willard Robinson, Douglas Dumbrille, James West and Charles Waldron heading the support. "Tailspin," a story of women aviators, will present Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell, Edward Noris, J. Anthony Hughes, Robert Lowery, Jane Wyman, John King and Joan Valerie. "Samson and the Ladies," comedy romance, will feature Lynn Bari, June Gale, Michael Whelan, Guinn Williams, Edward Brophy, John Miljan, Theodore von Eltz and Chester Clute. "Everybody's Baby," a "Jones Family" number, will feature Jed Prouty, Shirley Dean, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan and Hattie McDaniel.

Two at Columbia

Two pictures were completed at Columbia. "Wreckage," a Larry Darmour production, will star Jack Holt with Dolores Costello, Addison Richards, Joseph Crehan, Donald Briggs, Pert Kelton, Holmes Herbert, Carol Wayne and Dorothy Granger. Fay Wray, Ralph Bellamy, Warren Hull, Regis Toomey, Walter Kingsford, Lorna Grey, Ann Doran, Paul Whitney, May Wallace, John Tyrrell and Dick Curtis will be seen in "International Spy."

A completed feature on the United Artist release program is David O. Selznick's "Made for Each Other." It will present Carole Lombard and James Stewart in the starring roles supported by Charles Coburn, Lucile Watson, Michey Rentschler, Donald Briggs, Ruth Weston, Harlan Briggs, Arthur Hoyt, Esther Dale and Nella Walker.

One at Republic

Republic finished "Texas Ranger," with Mary Hart, Raymond Hatton, J. Farrell McDonald, Purnell Pratt, Lane Chandler, Lee Bowell, Harry Woods and Bruce McFarlane will be seen.

Warners completed "Crime is a Racket." The cast includes Humphrey Bogart, Gale Page, Billy Halop, John Litel, Harvey Stephens, Henry Travers, Henry O'Neill, Harold Huber, Joseph Sawyer, Joseph Dowing, William Haade, George E. Stone and Eddie Anderson.

Last of the completed pictures is RKO-Radio's "The Pure In Mind." The cast includes Ann Shirley, Roger Daniel, James McCallion, Walter Ward, Charles Powers, John Fitzgerald, Frank Malo, Paul White, Walter Tetley, Charles Lane, Alan Baxter, Fred Kohler, Sr., Arthur Hohl and Olin Howland.

FROM COAST TO COAST THEY CALL

Naval Academy midshipmen cheer "Submarine Patrol" as only middies can! From Washington, Commander James Compton is quoted· "A wow of a picture. True in depicting experiences of splinter boats." While Commander G. B Kelly says: "A thrilling romantic story."

Mr. and Mrs. Don Ameche in famed Chinese Theatre forecourt. In far-off Washington Paul McGahan, Phila. Inquirer, says: "One of the most important pictures of the year." And Robert Henderson, Central Press Association, says: "Hits the mark! Worthwhile in every respect."

Richard Greene is happy. No wonder—for Hollywood Reporter says: "What good news this one is for exhibitors! A honey!" —and Film Daily cheers: "One of the best of new pix crop!"

Attorney-General and Mrs. Homer S. Cumming arrive for screening in nation's capital. Enthuse Mrs. Cummings: "The picture is first rate entertain ment. Nancy Kelly is fine." Mr. Cummings adds "A swell picture—very stirring."

Lieut. Maurice Aroff, Carolyn Ransom, Maj. Victor Bleasdale and Lieut. Comm. Herman Spitzel at Coast preview. Echoing audience cheers, M. P. Daily raves: "A natural!" L. A. Times says: "Comes through with flying colors!"

Adv.

IT "THE BIG PARADE OF THE NAVY"!

The risk involved in showing a Navy picture to Navy men was bravely taken by 20th Century-Fox when previews were held for audiences including high-ranking Navy officers at Washington's Press Club, the Chinese Theatre in Hollywood and right in the beating heart of the Navy itself, the U. S. Naval Academy's Mahan Hall, Annapolis.

And 20th's faith was justified, when the Navy out-cheered stars, important Government officials, press representatives of national standing and others who called SUBMARINE PATROL "The Big Parade of the Navy."

SUBMARINE PATROL

Rear Admiral Wilson Brown, superintendent of U. S. Naval Academy, and staff discuss the picture. At the same time in Washington Commander Leland P. Lovette remarks: "A first rate picture. The service is proud to have been of help!"

Midshipmen and their dates hurry to Mahan Hall. While at Washington, Mrs. John J. Hughes, wife of commander of U. S. S. Panay, says: "Such a thrilling picture. The romantic interest was beautifully sustained."

Constance Bennett in time-honored Hollywood premiere custom of talking through mike. While 3,000 miles away Earl Godwin, President, White House Correspondents Assoc. says: "A smacking good picture!" and Constantine Brown, Wash. Star Syndicate cheers: "Kept me thoroughly engrossed!"

Jack Benny, one of hundreds of screen favorites at Hollywood premiere. Their reaction is reflected by Daily Variety: "A smash entry in the new b.o. upswing"—and by Boxoffice. "As loaded with boxoffice TNT as a depth bomb!"

Midshipmen serve as ushers at Annapolis. Their enthusiasm is equalled in Washington, where Earl Berkley, A. P., says: "Stands at the top of the list." Seconds George Durno, I.N.S.: "More than swell—it is great!"

RICHARD
GREENE
NANCY
KELLY
SUBMARINE PATROL

Randolph Flinn, Director, National Press Club, Arthur Hachten, Vice-Pres., Mrs. Hachten, Frederick Simpich, feature writer enjoy Washington showing. Says Mr. Hachten: "Thrilling! Richard Greene, Nancy Kelly real discoveries!"

Attorney-General Homer S. Cummings, Harold Brayman, Pres. National Press Club and Phelps Adams, N. Y. Sun, attend Washington preview. Says Mr. Brayman: "A Zanuck picture is a guarantee of first-class entertainment." Encores Mr. Adams: "I enjoyed every minute!"

Adv.

FCC IS ABOUT READY TO START RADIO HEARINGS

Networks Up First in Monopoly Study; Expect Ban on "War Scare" Programs

The Federal Communications Commission is about ready for its hearings into charges of monopoly in radio broadcasting. Network representatives will be the first witnesses when the hearings get underway in Washington November 14th, Frank R. McNinch, chairman, said this week.

The national networks will be called first, in the order of the date of their establishment, to be followed by regional networks in similar order. The next group to be heard will be those of persons and organizations who have asked for the opportunity to testify, and the committee then will go into the question of management, contracts, leases, etc., and then will call broadcasters to testify to various phases of the situation. This will be followed by exploration of common ownership of stations, and the hearings will wind up with a study of transcription services.

"Indecent Show" Jurisdiction

A comprehensive study of the Communications Act of 1934, to determine the extent of the authority and jurisdiction of the commission to deal with lottery, obscene, profane and other undesirable programs, has been undertaken by the FCC, which weeks ago cited a number of stations.

Directing the law department to make the study, the commission also instructed the acting general counsel to confer with Department of Justice officials with a view to determining the question of jurisdiction and the possible establishment of appropriate procedure in the case of violations of the law.

Involving the question of censorship, the problem of dealing with undesirable programs has been one of the most difficult the commission has had to face. In such few cases as the commission has formally taken cognizance of complaints, it has "rebuked" the stations but avoided any overt action, as in the case of the Mae West broadcast some months ago.

In ordering a study of the question by its law department, the commission is seen as seeking a basis in the law for the establishment of definite principles of conduct for broadcasters without going to the length of "censoring" programs.

"War Scare" Programs

A definite ban on the broadcasting of "war scare" programs is expected to be imposed soon by the Government as a result of the presentation last Sunday of the H. G. Wells' story, "War of the Worlds," which, revamped to provide a local setting, panicked a large section of the country with its realistic announcements of an invasion from Mars.

A thorough study of the incident will be made by the FCC, which called for submission of a copy of the script and an electrical transcription of the feature within 13 hours of its presentation on the air.

Immediate action was taken by the commission when officials reaching their desks on Monday morning found that a large volume of protests had already arrived and that newspapers from one side of the country to the other had treated the program and its effects as major news.

Orson Welles, director of the Mercury theatre of the air which presented the program over the network of the Columbia Broadcasting System, changed the locale from England to New Jersey, and then broadcast the story with such thrilling verisimilitude as actually to create a panic in the area in which the invasion was supposed to center.

"Any broadcast that creates such general panic and fear as this one is reported to have done is, to say the least, regrettable," it was declared by Mr. McNinch, in announcing that an investigation would be undertaken.

"The widespread public reaction to this broadcast, as indicated by the press," he continued, "is another demonstration of the power and force of radio and points out again the serious public responsibility of those who are licensed to operate stations."

Other members of the commission agreed that the program was ill-advised, but there were indications that no penalties would be meted out, the general belief being that Mr. Welles and Columbia had made an honest effort to provide only a thrilling entertainment which, unfortunately, had "backfired."

It is generally expected, however, that an agreement will be reached or orders issued prohibiting any programs which might have the same effect upon listeners, as was the case in England a few years ago, when a somewhat similar "invasion" program was broadcast.

From the standpoint of the government, as a whole, the incident was both pleasing and displeasing. As a demonstration of the prompt reaction which might be expected in the event of an announcement of a real invasion, it was most heartening, but it held its implications of uncontrolled panic and, at the same time, demonstrated clearly that a flood of such programs, if permitted, would quickly dull the nerves of the people and might leave them unresponsive to a bona fide appeal in the event of a real emergency.

U.A. Revives Wells Film; Universal Releases "Mars"

Ben Washer, publicity agent at United Artists home office, late Tuesday sent telegrams to the press reading:

"Widespread listener panic last Sunday night, caused by Orson Welles' radio broadcast of an H. G. Wells story, has resulted in renewed interest in and newspaper references to the recent H. G. Wells (United Artists) film "Things to Come," and the picture will be reopened at Sam H. Harris theatre, West 42d street, New York, on Friday, November 4th.

"'Things to Come,' an Alexander Korda production, pictures the destruction of the world by war and pestilence and its rebirth in the year 2036. Starred in it are: Raymond Massey, now on Broadway in 'Abe Lincoln in Illinois'; Sir Cedric Hardwick, lately starred in the play, 'Shadow and Substance'; Ralph Richardson, who reached screen prominence in 'Divorce of Lady X,' and currently in the film 'Citadel.'

"'Things to Come' will play the Harris Theatre for an indefinite time. Other bookings are being arranged for New York and New Jersey and a nationwide revival is in prospect."

Universal also came out with announcements, tying in its product with the Martian "region of terror." The company released on Tuesday its feature length film, "Mars Attacks the World," with Buster Crabbe and Jean Rogers. It depicts an attempt by Martians to destroy the earth.

Bill Chambliss, in charge of trade, radio and syndicated publicity at Twentieth Century-Fox, has been appointed assistant to Marc Lachmann, national director of exploitation for the company.

Variety Clubs Give Banquets

Several hundred industry notables crowded the ballroom of the William Penn Hotel in Pittsburgh on Sunday night, for the tenth annual Variety Club banquet, honoring the outgoing chief barker, John J. McGreevey, who is succeeded by Ira Cohn.

A feature of the event was the adoption by the club of a 17-months-old orphan, the fourth it has adopted in its twelve year existence. The lad was named George Variety Barker, the Second.

Toastmaster Norman Frescott introduced speakers J. B. Sutherland, Pitt football coach; Jim Crowley, Fordham coach; Marshall Goldberg, Pitt football star; United States senators James J. Davis and Joseph Guffey; Mayor Scully of Pittsburgh; Judge Arthur James, Republican gubernatorial candidate; Babe Ruth; A. K. Rowswell; former governor Harold Hoffman of New Jersey.

Jay C. Flippen managed the show.

John H. Harris was general chairman.

Philadelphia Club Dinner

Led by former Mayor James ("Jimmy") Walker, 250 New Yorkers will journey to Philadelphia December 11, to join 850 local showmen in the fourth annual Philadelphia Variety Club dinner at the Bellevue Stratford. Mr. Walker will be toastmaster.

The newly elected chief barker, William J. Clark, president of the State Motor Truck Association, and treasurer of the Horlacher Delivery Service, will preside. Banquet vice-chairmen will be Dr. Leon Levy and Milton Rogasner. Heading committees are Ben Amsterdam, Ted Schlanger, Lou Krause, Dave Weshner, Earl Sweigert, E. M. Orowitz, Ben Fertel, William Clark, Al Blofson, Paul Greenhalgh, Dr. J. Alex Ritter.

At a recent meeting of the new board, which unanimously chose William Clark for chief barker, other officers elected were: Ted Schlanger, first assistant chief barker; William H. Lee, second assistant chief barker; Al Davis, secretary.

Earl Sweigert was reappointed chairman of membership; and Ben Fertel house chairman.

Detroit Event

Paying tribute to Governor Frank Murphy, the Detroit Variety Club sat down to a dinner Monday night, with many top ranking state officials present. Toastmaster was Edmund Shields, Butterfield circuit vice-president and Democratic National Committeeman.

Saturday is "United Artists Night," with UA district manager Jack Goldhar and branch manager Moe Dudelson as honored guests.

On November 7, the Detroit showmen honor veteran booking agent Gus Sun, on his fiftieth anniversary in the show business.

Hutchinson Completes South American Tour

by L. S. MARINHO

in Rio de Janeiro

Completing a tour of Twentieth Century-Fox offices in South America, Walter J. Hutchinson, director of foreign distribution, arrived in Brazil and after two weeks of the 20th Century-Fox convention sailed on inspection of the company's new offices in South Africa.

While in Brazil, Mr. Hutchinson conferred with Managing Director J. Carlo Bavetta and presided at the convention, to which all the managers and representatives of seven branches were invited. Mr. Hutchinson made a thorough study of South American conditions.

IN THE CUTTING ROOM

The Great Man Votes

(RKO-Radio)

Comedy

For name value "The Great Man Votes" will offer John Barrymore, now appearing in "Hold That Coed"; young Miss Virginia Weidler, featured in "Men with Wings" and important in a dozen or more pictures, Peter Holden, a promising boy from the New York stage where his work in "On Borrowed Time" caused critics to acclaim him as one of the most talented discoveries of recent years, and Donald MacBride, who made his screen debut in "Room Service" and later was seen in "Annabel Takes a Tour." Supplementing this group will be Clarence Kolb, Katherine Alexander, Louis Alberni, J. M. Kerrigan, Brandon Tynan, Elizabeth Risdon, Benny Bartlett and Granville Bates.

Although it entails moments of pathos, the story is comedy in premise. It details how the two youngsters, Miss Weidler and Holden, are instrumental in making their shiftless, drink-loving father, played by Barrymore, a great man.

The story satirizes modern political wire pulling and ballyhoo. Set for release at a time when elections are being held all over the country, it should be wide open for topical exploitation.

Based on an original by Gordon Hillman, the screen play is by John Twist, who has done many recent stories for RKO-Radio. It is being directed by Garson Kanin, whose first picture was "A Man to Remember."

Release date: December 17, 1938.

His Exciting Night

(Universal)

Comedy

Charlie Ruggles has won rank as one of the screen's foremost laugh makers. Consequently when his name appears in the billing, the public and exhibitors take it for granted that the vehicle will have a comedy premise. From the comedy of his latest picture, "Service De Luxe," he moves to that of "His Exciting Night."

The story will illustrate the entertainment theory that a man's troubles, no matter how threatening they may be to him, are only fun for those who see him undergoing them. The comedy is based on a topical idea.

The production is based on an original story by Katherine Kavanaugh, magazine writer and creator of the "Jones Family" characters. It is being directed by Gus Meins, long with Hal Roach, and lately director of "The Higgins Family," "Ladies in Distress" and "Romance on the Run" for Republic.

The principal and supporting cast includes a number of wellknown screen names. The role of his bride will be occupied by Ona Munson, absent from pictures for some time but in New York plays for two or three years. The vamp will be played by Marion Martin, who was seen in "Youth Takes a Fling" and "Sinners in Paradise." Her husband will be Maxie Rosenbloom, now in "Submarine Patrol" and remembered for "Nothing Sacred" and "The Amazing Doctor Clitterhouse." Nemesis to the hero's romance is George Caine.

Release date: November 18, 1938.

Love Affair

(RKO-Radio)

Romance

"Love Affair" will tell a love story, the appeal directly to women. A man and woman meet aboard an ocean liner. The man, a fortune hunter, is en route America to marry a society girl. The woman, sketched as a lady of leisure, is practically engaged to a wealthy business man.

The picture will be Leo McCarey's first for RKO-Radio under his new producing-directing contract. Director of "The Awful Truth" and "Make Way for Tomorrow," he also made "The Milky Way" and "Ruggles of Red Gap." McCarey collaborated with Dore Schary on the original story and with Delmer Daves on the screenplay.

"Love Affair" will feature Irene Dunne, recently in "Joy of Living" and directed by McCarey in "The Awful Truth," also Charles Boyer, now in "Algiers" and before that in "Conquest" and "Garden of Allah" as well as "Tovarich." The supporting cast will include Lee Bowman, seen in many RKO-Radio productions, notably "Having Wonderful Time"; Maria Ouspenskaya, who was in "Dodsworth" and "Conquest," and Maurice Moscovich, presently in "Gateway" and earlier in McCarey's "Make Way for Tomorrow."

Release date: To be determined.

Little Tough Guys in Society

(Universal)

Comedy

While producer Max Golden is anticipating much adult interest in "Little Tough Guys in Society," he is planning that the feature will be of more than ordinary attractiveness to juveniles. Though grownup players are important in the general scheme of things, they will be of secondary importance to the several adolescent youths. In the plot, a gang of East Side alley kids, on the advice of a crazy psychiatrist, are brought into an aristocratic Long Island home to cure a rich boy of laziness.

The picture is based on an original screenplay by Edward Eliscu and Mortimer Offner, and is being directed by Erle Kenton.

On the juvenile side, the picture will feature Jackie Searl, Halley Chester and David Gorcey, who were in "Little Tough Guy," and Helen Parrish, who was in that picture as well as "Mad about Music." New recruits to the "Little Tough Guys" mob are Frankie Thomas, lately in "Boys Town" and "Nancy Drew, Detective," Harris Berger, Charles Duncan and William Benedict.

The adult roles will feature a trio of comedians. The psychiatrist will be Mischa Auer, recently in "You Can't Take It with You," "Service De Luxe" and "The Rage of Paris." The Mother of the spoiled boy (Jackie Searl), also seen in "Little Tough Guy," will be played by Mary Boland, now in "Artists and Models Abroad," while Edward Everett Horton will appear as the meticulous butler who nearly suffers nervous prostration when exposed to the antics of the alley boys.

Release date: November 25, 1938.

Ambush

(Paramount)

Melodrama

Despite the fact that Gladys Swarthout was lured to pictures from the operatic stage, and in her previous appearance for Paramount she has sung several classical and topical numbers, this time she will be cast in a straight melodramatic role. She is a secretary who holds the only clue to the whereabouts of a gang which has robbed a bank. Her ne'er-do-well brother has been involved and when she endeavors to cause him to surrender, she is made a hostage by the gang. Compelled to assist them in their getaway, she gets help from an aviator.

Lloyd Nolan, as the aviator, will be featured with Miss Swarthout, whose latest pictures were "Rose of the Rancho" and "Give Us This Night." The role of the brother will be played by William Henry, one of Paramount's most promising younger players. Ernest Truex, Broderick Crawford and Hartley Tufts will be seen as the bank bandits. Supporting players include William Frawley, Raymond Hatton, Polly Moran, John Hart, Rufe Davis, Robert Greigh, Richard Denning and George Melford. Inclusion of such players as Polly Moran and Davis indicates that there will be bits of comedy to contrast the melodramatic suspense.

"Ambush" is being directed by Kurt Neumann, whose latest pictures were "Touchdown Army" and "Wide Open Faces." He has had experience in handling melodramatic material, however, with "Alias Mary Down," "Big Cage," "Secret of the Blue Room" and "Information Kid," all of which were made by Universal.

Release date: January 20, 1939.

Out West with the Hardys

(MGM)

Domestic Comedy

Four previous productions: "A Family Affair," "You're Only Young Once," "Judge Hardy's Children" and "Love Finds Andy Hardy," have established a ready market for the "Judge Hardy" series. The familiar players, Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden and Ann Rutherford, again will be seen. Further name value is represented by Virginia Weidler, Ralph Morgan, Sara Haden, Don Castle, Gordon Jones and Nana Bryant.

George B. Seitz continues as director, from a screen play by Kay Van Riper, Agnes Christine Johnson and William Ludwig.

Comedy that precipitates many diverse involvements will be the essence of the show. The family moves out to the wide open spaces, but finds itself in the dazzling luxury of a dude-type layout. While the Judge tries to save the property for, secretly, an old school day flame, the daughter falls in love with a dogy cow-puncher, while son "Andy" runs into all sorts of trouble trying to demonstrate that he is a real he-man of the West. Miss Weidler will be seen as a pestiferous kid sister.

Story as well as production quality has improved successively.

Release date: December 30, 1938.

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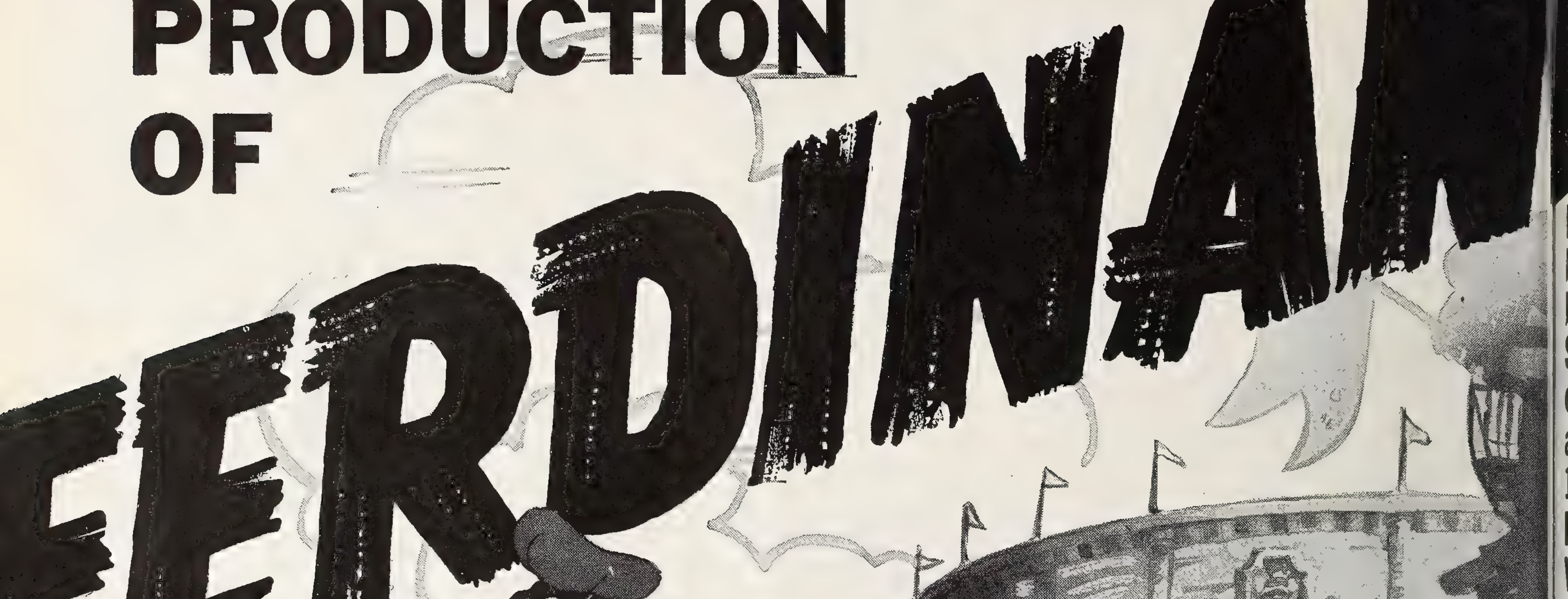

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MERBABIES
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BRITISH EXHIBITORS FACE THREAT OF INCREASING MUNICIPAL CONTROL

There's Issue of Film Shows Outside Theatres, Increasing Tax on Sunday Openings and Newsreel Censorship

by AUBREY FLANAGAN
in London

With the pushing into the background of internal trade problems, British exhibitors are facing the prospect, during the next few months of a threatening municipal onslaught on their operations and trading, as foreshadowed in MOTION PICTURE HERALD, with the return to active work of Britain's legislators and municipal administrators.

This month the Home Office Advisory Committee, known as the Stonehaven Committee and designed to examine and advise on administration of the crucial Films Act, goes into action. In many ways the Committee will be the midwife of the future, for upon its decisions any amendment of the Act, or local interpretation, inevitably will hinge.

Scheduled for early judgment are the questions of the control and regulation of "non-flam" film shows, censorship of newsreels, municipal control of management conditions, currently raised by the London County Council's seat price stipulations.

Definition of Powers

With an Advisory Committee whose very personnel has been kept comparatively secret, but composed of representatives of municipal bodies and local government officers of varying types and categories, it is difficult to forecast decisions. Nevertheless, that there will be action towards a sharper definition of "non-flam" powers is almost certain; these possibly will revolve around the inclusion of a standard definition.

An ominous indication of the strength and flavor of the forthcoming municipal onslaught is seen in the decision of the London County Council to call a nine county conference with the ultimate objective of coordinating and unifying administration of the Films Act in the London and Home Counties area. The nine counties are London, Middlesex, Surrey, Kent, Essex, Hertfordshire, Berkshire, Oxfordshire and Buckinghamshire. It is the declared objective of the London County Council, not so much to get exclusive unanimity on all points as to provide an exchange of views whereby a certain uniformity of working and policy would be achieved. Periodical conferences would be held.

Fear Limitation Moves

Nevertheless, London and Home Counties exhibitors are an the qui vive against any move which may further limit their trading rights and powers. They see an indication in the action of the London County Council in circularizing its neighboring municipal bodies with memoranda on its actions and policies in regard, not only to the imposition of the seat price rule already discussed at length in these columns, but to the tax increased some time back to 12½ per cent on the Sunday opening of picture houses. The move has been accepted, if not definitely welcomed, by the counties appealed to, but it is significant that two bodies, Kent and Surrey, have decided not to take the London County Council lead, the one on the Sunday opening percentage and the other on the management rule.

UNIVERSAL'S PLACE IN ODEON MERGER

It is probable that the only assured American distribution which would be associated in the contemplated Odeon (Oscar Deutsch) merger with Gaumont British and General Theatres (Lord Portal-Arthur Rank-C. M. Woolf) is the Universal distribution.

If concluded, Universal would get a considerable amount for its end, possibly $1,000,000. *J. Cheever Cowdin, chairman of the Universal board, is now in London looking after the company's interest but whether or not the big merger can have the Universal distribution has not been fully determined.*

It is understood in London that the Ostrer brothers would relinquish control under the proposed merger and that under a new concentrated setup of several organizations Philip Hill, head of the investment house bearing his name, would be chairman, controlling the entire group.

Elsewhere, however, the London County Council virus has taken root. At Wrexham in Northumberland the matter of seat price regulation, particularly applicable to Saturday and Sunday prices, has been raised by the local Watch Committee. Although it is the judgment of the appropriate officials that the municipality has not the power to control such management details, the subject is being pursued by the magistrates and exhibitors jointly. Further south the same matter has been considered at Croydon. At Sheffield the municipality has imposed a ban on standing in all cinemas which may be opened from 1940 onwards, an imposition which is to be fought by local exhibitors.

Councils' Association Active

Another coordinating body, the County Councils Association, representative of all the County Councils, major licensing groups, is functioning actively these days, and recently, on the request of the Warwickshire County Council, decided to explore censorship of newsreels.

On the "non-flam" field some impetus is likely to be given by a forthcoming conference of licensing magistrates in the London area. The conference has been impelled by concern at the recent increase of "non-flam" shows on unlicensed premises, and is likely to be swayed by considerations of public safety. In the minds, too, will be the recent decision of the Birmingham Justices to institute immediate control of "non-flam" shows on premises licensed for music, dancing and other entertainment.

One of the most vexed matters is that of Sunday openings. A marked tendency is evident on the part of certain licensing authorities further to harass the exhibitor by increasing the tax to a degree which will make it uneconomic for cinemas to open on a Sunday. London some time back increased its tax demand to 12½ per cent of gross. In Birkenhead the authorities decided to raise the percentage to 20 per cent. Fearing a precedent for a wider field, exhibitors are agreeing among themselves not to open at all unless the figure is left at 10 per cent. Out of the remaining 80 per cent the exhibitor would have to pay 33 1/3 per cent for rentals, and from the rest wages, electricity charges and other overheads.

The Hampshire County Council would impose a 7½ per cent tax for opening on Good Fridays. The Liverpool Justices, while not permitting Sunday opening tolerate film shows by churches and chapels.

The season may see crucial increase of control over theatre operations.

Praise for American Films

Spectacular reconstruction of historic events in American films was praised extensively in the annual reports of the British Film Institute, published last week. Examples of the type of films selected as excellent included "The Texans," "Wells Fargo," and "Buccaneer." The institute also noted the manner in which important sociological problems were treated in "The Life of Emile Zola," "Dead End" and "Penitentiary."

The Institute reported that 690 films were preserved in the National Film Library and that 1,490 British schools were equipped with projectors.

Visit to U. S. Proposed

Two film trade parties may visit the New York World's Fair in 1939. Arthur Taylor who twice before has headed parties of British exhibitors to the United States, has been asked by various groups to organize a visit for next year. He is understood to be favorably disposed if support is promised.

Republic Sets Nov. 7-Dec. 17 For Grainger Sales Drive

At a meeting of district sales managers at the New York Athletic Club Monday, the period November 7th-December 17th was set for a Republic sales drive for James R. Grainger, president of the company.

Among those present at Monday's meeting were Mr. Grainger; H. J. Yates, vice-president of Consolidated Film Industries; Morris Goodman, vice-president in charge of Republic foreign sales; Grover Schaefer, vice-president and treasurer of Republic, and the following Republic district sales managers: Jack Bellman, eastern district; Harry LaVine, central; Heck Everett, southern; Max Roth, midwest, and Grover Parsons, western. Also present was Claire Hilgers, recently appointed special representative in the sales department.

National Decency Legion Classifies Six Pictures

Of six pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and two were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Annabel Takes a Tour," "Flight to Fame," "Men with Wings," "Where the Buffalo Roam." Class A-2, Unobjectionable for Adults: "Flight into Darkness" (French), "Illegal Traffic."

WHITNEY STARTS WORLD FEDERATION TO COOPERATE ON FILMS' ARCHIVES

Signs Charter of International Federation for Preservation of Historical and Educational Pictures for Use by Members

John Hay (Jock) Whitney, president of the Museum of Modern Art Film Library, and himself a motion picture producer through his participation in Selznick International Pictures, launched a new international organization this week to effect cooperation among the countries of the world in preserving historical and educational motion pictures, for the use of all in exchange, and to preserve the story of the motion picture as an art.

Mr. Whitney, who with the Rockefellers is financially interested in support of the Museum Library, and its motion picture historical researches, also is important in Technicolor.

Mr. Whitney signed the charter of the International Federation of Film Archives at a meeting held last Thursday at the Museum Library's own screening room in New York. At the meeting, a program of old films was shown, including an example of the work of Max Skladanowsky, an early Lumiere film, and newsreel shots of the funeral of Queen Victoria and an Easter parade on Fifth Avenue. Among those present, in addition to Mr. Whitney, were John E. Abbott, director of the Film Library; Terry Ramsaye, editor of MOTION PICTURE HERALD; Iris Barry, curator of the Library; Paul Gulick, former coordinator of Motion Picture's Greatest Year; Nelson Rockefeller, and A. Conger Goodyear. The old films are in new prints, variously produced by duping and re-photographing.

Photo by Cosmo-Sileo

John Hay Whitney, president of the Museum of Modern Art Film Library, signs the charter which made the Library a member of the International Federation of Film Archives. Watching are John E. Abbott, Federation president; Iris Barry, curator; A. Conger Goodyear, president of the Museum of Modern Art; and Nelson A. Rockefeller, treasurer of the Museum.

For International Cooperation

The basic purpose of the International Federation was explained as effecting closer cooperation between the film archives of the member countries in order that the greatest possible use may be made of the historical, educational and artistic films of all countries for non-commercial purposes. The charter members of the organization are the Cinematheque Francaise, Paris; the Reichsfilmarchiv, Berlin; the National Film Library, London, and the Museum of Modern Art Film Library, New York.

The need for such an organization to lessen duplication of effort and increase the results obtained individually had been recognized for some time by the directors of the four signatory institutions, it was said. The directors, Henri Langlois of the Cinematheque Francaise; Frank Hensel of the Reichsfilmarchiv; Miss Olwen Vaughan of the National Film Library, and John Abbott of the Museum had met repeatedly during the summer for the purpose of organizing. The first meeting took place in May at the opening of the Exhibition of Three Centuries of American Art given by the Museum of Modern Art at the invitation of the French Government at the Musee du Jeu de Paume, one section of which was devoted to the motion picture.

Common interests expressed at this first meeting led to a second, upon the occasion of the Gala Soiree of American Films selected by the Cinematheque Francaise from its own archives and given to a distinguished audience in honor of the Museum of Modern Art Film Library. A practical basis for mutual cooperation was reached, despite the difficulties arising through differences of national outlook and of varying legal and other circumstances obtaining in the four countries.

"This International Federation of Film Archives marks a great step forward in the task of preserving the important films of the world," said Mr. Abbott, first president of the Federation. "It is a significant recognition of the international importance of the film as a record of contemporary times. As a result of the close cooperation made possible between the member organizations, the work of preserving for posterity this valuable new type of social and historical document will be assured. It will make possible the easier exchange of books, printed matter, still photographs, scenarios and other material pertinent to the world film, as well as insuring the preservation of the films themselves.

Others Seek to Join

"Film archives of other than the four signatory countries have already indicated their desire to join us as members of the International Federation. In times like these it is most encouraging to realize that nations, through the medium of the film, can get together in a strong cooperative movement that is practical and entirely non-commercial, that has no political motivation, but has for its object the better understanding, in a most enjoyable fashion, of the lives, customs, art and achievements of the citizens of every country."

Central Offices in Paris

The central office of the Federation will be in the Palais Royal in Paris, in quarters made available by the French Government. It will act as a clearing house for the members and will also serve as a source of information for any similar organizations not yet members of the Federation. Georges Franju has been elected executive secretary in charge of the work of the central office, the cost of maintenance of which is divided evenly among the member organizations. Quarterly reports recording the non-commercial developments in the film will be sent in to the central office by each member organization, these reports to be translated and sent out in mimeographed form to each member. These reports also will include news and accounts of the new books on films which otherwise might never be seen outside of their own countries. The members of the Federation will meet annually in an international congress, the first to be in New York City in August, 1939.

Membership in the Federation will be open to national, semi-official and recognized private film archives, provided these organizations have for their prime object the conservation of films, the compilation of national and private film records and, if desired, the projection of films for a non-commercial purpose, either historic, pedagogic, or artistic. Film archive organizations will be admitted only when their own rules are similar to the strict regulations already in force among the four present member-organizations. Italy has made application for membership, which Mr. Abbott sees as a step towards fulfillment of the Federation's goal of eventually having qualified representation from every country.

Hilda Kortheuer Wins Award

Hilda Kortheuer of New York has been adjudged winner of Columbia University's "Gone With the Wind" script writing contest. The contest was entered by all students in the motion picture composition course conducted at Columbia by Frances Taylor Patterson.

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MARS AT
THE W

with **LARRY "BUSTER" CRABBE**

JEAN ROGERS • CHARLES MIDDLETON
FRANK SHANNON • BEATRICE ROBERTS

Original story and screen play by Ray Trampe, Norman S. Hall, Wyndham Gittens

NATIONAL RELEAS

o them!

ACKS

ORLD!

Based on Alex Raymond's newspaper feature "Flash Gordon" owned and copyrighted by King Features Syndicate, January 7, 1934.

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TODAY!

SEE

The flight of the rocket ship through the Universe!

Mars and its weird citizens!

War in space with deadly beam-ray guns!

The spectacle of the Earth from a Solar plane!

The clash of rival planet people!

UNIVERSAL PICTURES

WPA TO "GLORIFY" FILM INDUSTRY BY SHOWING IT AS "HORSE OPERA"

Theatre Project Play in Chicago Reported Changed to "Skeleton" Hunt When Companies Hesitate to Provide Material

by WILLIAM F. CROUCH
in Chicago

What was intended to be a graceful salute to the motion picture industry during its Golden Jubilee in 1939 may become just the opposite, according to authoritative reports in Chicago.

The WPA's Federal Theatre Project in Chicago had under consideration for some months the production of a stage revue on the order of a glorification of the film industry. This production, planned on an elaborate scale, was to be a sort of musical revue as well as historical drama depicting outstanding events in the history of motion pictures. Then something happened.

Written by Emmett Lavery and based on a play by John McGee, both Federal Theatre officials, the "extravaganza," temporarily titled "The Horse Opera," called for the use of a number of sequences from old-time motion pictures and a few new ones.

Sought Industry's Aid

It was the desire of the Government's WPA officials in charge of the production to get assistance from the film companies in obtaining the necessary films.

A script, in rough form, very rough in fact, according to Chicago film theatre officials, was submitted to the New York offices of the Motion Picture Producers and Distributors of America, for comment. The WPA authors, having created several scenes which burlesqued film executives and stars, felt that naturally some criticism would be voiced regarding these portions but they did not feel they were sufficiently serious to result in rejection of the entire idea. In fact, they felt it was a production that would avoid the intense exposé type of dramatization which has characterized many of the Federal Theatres "living newspaper" shows. Behind it all the WPA authors felt that produced according to their plans the play would be, in reality, a means of showing that "Motion Pictures Are Your Best Entertainment."

Instead of getting praise for what they felt, so they said, was an attempt to glorify the history of motion pictures, the federal theatre officials received what they considered a "slap in the face." Unnamed major company officials said they wanted no part of the idea and it is learned that some who read the script in the MPPDA office pointed out various phases they considered extremely harmful to the industry. With this adverse comment the Federal Theatre is going ahead with the idea anyway, but from a different viewpoint.

Turns to Hunt for "Skeletons"

Now, instead of a glorification of the industry, members of the theatre project's research staff are digging into the closets of the film business for skeletons which they plan to rattle on the stage next spring when the production is presented. The corporate structure, and monopolistic tendencies, if any are apparent as a result of the research, will be dramatized. The "insides" of the industry, censorship and similar developments will all be a part of it.

Emphasis will be placed on the effect investigators think pictures have on the youth of the nation and all available facts regarding the influence of gangster and crime pictures will be paraded before the footlights. What influence pictures have on public morals and opinion will also be a part of the production as now planned.

NEW YORK SEEKS TAX PENALTIES

Hearings are now under way on penalties assessed against United Artists for failure to pay New York City's two per cent sales tax from March 31, 1935, to June 15, 1937. Penalties aggregating more than $100,000 are being sought of major distributors by the city comptroller's office. Preliminary hearings involving penalties against Columbia, RKO, Paramount and Warner Brothers have already been held.

The film companies, acting on the assumption that a municipal emergency tax was not applicable to a business in interstate commerce, did not pay the tax from the time of its enactment until June 15, 1937. In the meantime, the state court of appeals held that the tax was collectible on films exhibited in theatres within the city limits. The distributors then paid the tax arrears but the city now is pressing for interest and penalties on those amounts.

Federal theatre officials in Chicago say they had preferred a stage attraction that would show the glory and romance of the film industry, but with the industry itself not willing to cooperate by getting them the necessary bits of film they have only the other choice as announced and have made extensive preparation to produce a show based upon the socalled "history" of motion pictures. That it will be favorable or unfavorable in the final results remains to be seen.

As for the Jubilee—

Reporting on the motion picture industry's own reputed plan to stage an elaborate celebration next year in observance of its "Golden Jubilee," Terry Ramsaye, in MOTION PICTURE HERALD, on September 24th, wrote:

"In the background of the councils of the 'Motion Picture's Greatest Year' campaign there is continued talk, tentative talk, of a project to make next year the occasion of a Golden Jubilee of the industry, a celebration, with the accent on the box office, at the public's expense, of the 'film's fiftieth year.'

"Official announcement is not to be had, despite the gossip, because the plan has not jelled yet. If, especially if, the current campaign should prove of particular success, it is probable that the Fiftieth Anniversary will become a big movement and in time a fact.

"Several reasons apply. This year's drive is 'a New York job,' a distribution project. Hollywood has been covertly not a little critical, making not too subtle, unofficial remarks about 'glamour' and 'showmanship' and in general yearning to paint the sky with some ornate preview colors and arc lights. Hollywood has been thinking about that Fiftieth Anniversary as a Hollywood job, a Production demonstration done in the inimitable super-de luxe orchids and ermine manner of the Dream City.

"Next year has been so tentativelv chosen as the Fiftieth Anniversary principally because Hollywood would like a Golden opportunity."

India Film Industry Mourns Late Leader

by G. A. THAKUR
in Karachi

An urgent meeting of the Executive Committee of the Motion Picture Society of India was held October 20th and the following condolence resolution was passed:

"This meeting of the Executive Committee of the Motion Picture Society of India places on record its deep sense of sorrow at the sudden and untimely death of their worthy president, the Honourable Sir Phiroze Sethna, and offers its sincere and heartfelt sympathy and condolence to Lady Sethna and other members of the family on their bereavement.

"This meeting further places on record the society's debt of gratitude to the late Sir Phiroze for the extraordinary services rendered by him to the Indian motion picture industry during his tenure as president for the years 1936-'38. Sir Phiroze's selfless efforts to advocate the cause of India's motion picture industry in various ways will ever be remembered with respect and by all his untimely death the industry has sustained an irreparable loss."

The Indian Motion Picture Producers Association has decided to sponsor a scheme to produce Indian newsreels. The biggest of stumbling blocks in the way of the project is the question of the language. This will be overcome to a degree, by superimposing titles in the various regional languages.

Lady Lithingow, wife of the Viceroy, has raised the Tuberculosis Fund in India, for which one Lac of Rupees ($44,444.44) has been given to New Theatres, Ltd., Calcutta, to make a picture, "Enemy," dealing with the most dreaded disease in India, tuberculosis. This amount is to be returned to the fund along with the first day box office returns of the picture from exhibitors all over India.

Cohn, McConville Sail for Europe

His annual trip declared necessary at the present time because of the rapidly changing European scene, Columbia Pictures vice-president Jack Cohn sailed Friday on the Queen Mary for England and the Continent. Also on board and for essentially the same reason were general foreign manager J. A. McConville and his assistant, Jack Segal.

Mr. Cohn will confer with Continental managers and also look over the situation at Denham Studios.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Traveling to Annapolis last weekend as the guest of Twentieth Century-Fox Film and the United States Naval Academy, for the exhibition of "Submarine Patrol," for the Midshipmen, we were taken by some "Middies" to the water's edge of Chesapeake Bay to see the last four boats of the socalled "Splinter Fleet," tied up for naval training of the cadets, probably never again to put out to sea. The little wooden sub-chasers came into being in 1917 when the United States Navy found it couldn't turn out enough multi-million-dollar destroyers to chase enemy U-Boats from the sea. Fox in "Submarine Patrol" treats of their exploits during the World War.

Franklin D. Roosevelt, then Assistant Secretary of the U. S. Navy, was said to have acted without authority when he ordered construction of the "splinter" boats, socalled because of their wooden construction, running only 110 feet and weighing but 50 tons, but capable of traveling, as they did, 15,000 to 50,000 miles. Under the urgency of the U-Boat menace, Roosevelt built the sub-chasers first and got the appropriations afterwards. In the early days of our participation in the war, some of them even rushed out off-shore without any armaments aboard, to chase invading U-Boats sighted along the Atlantic. Eventually they carried barrels of TNT on deck astern, a veritable powder keg, to toss into the ocean in attacking submarines.

The men who sailed them often couldn't cook or eat because on stormy seas the boats rolled like 10-cent store toys. They would pitch 140 degrees in seven seconds—and that's like trying to stand up while doing the loop-the-loop at Coney Island. And now Fox brings to life the last four boats of the fleet, the rest of them having long since been auctioned off to private citizens, many of them having eventually found their way into the rum fleets of prohibition.

▽

Some months ago these columns reported on Paramount's signing "Sam" and "Sadie," two fleas, who interrupted filming on "Zaza," in which they had parts, while a young flea was born on the set. The fleas, trained ones from Hubert's Museum in New York both died later from the heat generated by the studio lights. Paramount now has engaged two others, both Alaska fleas—they say—who have been snowblinded and are therefore able to withstand the studio kleig lights without being affected. The cast credits adorning the main title of "Zaza," therefore, will, when released, carry the names of "Warp" and "Woof," succeeding "Sam" and "Sadie," who gave their all to Hollywood for their art.

▽

Headline in Motion Picture Daily, *October 18th:*

GROSSES SOAR IN
BROADWAY'S HEAT

Headline in Motion Picture Daily *one week later, on October 27th:*

WARM WEATHER HITS
BROADWAY'S GROSSES

▽

A small neighborhood theatre in Boston has a system of bell ringing from the manager's office to the projection booth. If the bell rings once, it means that the film on the screen needs to be better framed. If it rings twice, it means either that the projectionist is wanted on the telephone or that the house is on fire.

Hudson Strode, in "South by Thunderbird" (Random House), tells how nowhere do theatre managers cater so to the taste of an audience as in Bogota, Colombia, in South America, where the patrons don't leave if displeased—they stay and demand something better, and the management always has to have extra films to substitute. If a picture is slow, the patrons begin to stamp their feet; unless the story picks up quickly the stamping becomes menacing and the audience get out their matchboxes. They stick the ends of the matches under their fingernails, light them and hold up their hands. Soon the darkened theatre is ablaze with little five-branched candelabra. If the management does not soon change the picture, the audience begins to split the chair bottoms into kindling wood.

▽

No loser of good electioneering opportunities is Judge Arthur H. James, now campaigning in Pennsylvania's Gubernatorial battle.

While he was speaking in the Sayre theatre, at Sayre, Pa., the other evening, one of the members of the audience fell asleep. The sleeper was a big, important looking ward worker and he was sitting within a few feet of Judge James. To make matters worse, the sleeper started to snore and the longer he slept the louder he snored. Someone then shouted "Don't pay any attention to him, Mr. James. He's just another Democrat." Quick as a flash Judge James replied, "No. He's no Democrat. He's a very good Republication. Why he's so satisfied and confident that I'm going to be the next Governor, that he doesn't think it necessary to do anything but sleep until election day."

Paging Harold Franklin:

Harold Friary, manager of the Field's Corner theatre in Dorchester, Mass., became a father the other day, and on his card announcing the arrival, stated: "Raising Children Is Your Best Entertainment."

▽

Theatrical ad reported by the ***London Era:***

ILLUSIONIST WANTS ASSISTANT. Must be young, alert and intelligent, or else Completely Useless.

▽

Hugh Herbert, called Hollywood "Screwball" No. 1, has been around Broadway, on a vacation, regaling the lads and lassies with stories that are heaps of fun. On one ocasion, so he told Frederick James Smith, he was appearing in a scene in a comedy in which he appeared to be walking up to a newsstand in Times Square to buy a paper. The New York scenes were authentic, having been filmed in Manhattan without Herbert. Later, by trick process shots, they were projected on a screen in Hollywood and Herbert walked before the gauze with its scenes of Manhattan and was made to appear in the finished picture as if he had actually been on the spot.

When Herbert's folks, living in New York, saw the film they were annoyed. So! Hugh had been in town and hadn't even phoned! Herbert never has been able to explain the thing. The Brooklyn folks merely hiss, "Process shots—baloney! Couldn't spare a nickel for a phone call! High hat!"

Bob Burns thinks the most kindhearted and tactful bunch he ever saw in Hollywood are the motion picture directors. "They've got a way of turning you down for a part and making you feel good about it," says Burns. "They'll tell a man he's too handsome for a part and they'll tell a woman she's too young."

Like the director who was out hunting and mistook a friend for a rabbit and shot him. The director rushed over and took his friend in his arms and said, "I'm terribly sorry—I mistook you for a noble stag or a bull moose."

▽

Leo-the-Lion-minded Metro is searching for a trained fox "which can stay far enough ahead of the hounds so as to be available for retakes," for use in "Stand Up and Fight." They're also looking for a five-year-old "Baby Tarzan" "with bulging biceps," for a new Johnny Weissmuller Tarzan picture.

The "Baby Tarzan," of course, "must have super-strength, be able to perform acrobatic swimming feats and give the famed Tarzan yell." Yi, Ho, Seadler!

▽

Maybe the big fuss over the industry's big million-dollar "Movies' Greatest Year" campaign has nothing to do with it, but the pear industry has appropriated $55,000 to make America pear-conscious, Wilson and Company are out to make American housewives "Certified Tender Made Deviled Ham" conscious, the utilities are spending $400,000 to promote gas ranges, dairy products and lumber are in similar promotional schemes, a "National Dog Week" and "National Noodle Week" are two others, and even the playing card manufacturers have adopted the promotional idea for and in behalf of the feeling one gets with a full house, aces up.

Even the bed makers are going in for a big drive, to push the sales of bedding. Starting January 1st, they're setting out to tell the country that its beds are outworn.

▽

RKO Pathe production personnel were assembled in the studio production room out Hollywood way to see the rushes on "Dude Ranch," in which there are some beautiful scenic shots of roving mountains and yawning canyons. After many "ahs" (advt.) as to the beauty of the scenes, Joe Johnston, script writer, asked his colleagues, "Do you mind if I holler to see if there's an echo?"

Everybody laughed at the quip until Joe *did* holler and there *was* a bounding echo.

General confusion reigned thereafter. They never discovered that some member of the sound department was in the recording booth nearby sending the answers through two-way loudspeakers.

▽

On the morning after the country found that Columbia Broadcasting System's all-too-realistic Sunday evening broadcast was not an actual attack by enemy airplanes from "Mars," or some place, but rather represented Orson Welles' interpretative re-enactment of an H. G. Wells story, Metro-Goldwyn-Mayer came forth with the announcement of a new motion picture, to be entitled: "Hooray, I'm Alive."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Great Waltz

(Metro-Goldwyn-Mayer)

Musical Romance

Johann Strauss music, masterpiece waltzes and marches are the feature entertainment and showmanship qualities in "The Great Waltz."

There are other values that establish the film as a fine audience attraction, but wherever beautiful music is understood and appreciated, exploitation of the Strauss compositions should take precedence over every other value.

Magnificently staged, picturesque and artistically wrought backgrounds minutely reflect the splendor and glory of Vienna during the time of Strauss' mature life. As Julien Duvivier's direction follows Continental technique, the auditors are treated to spectacle seldom seen on the screen.

For names the picture presents Luise Rainer, Fernand Gravet, and the noted European opera singer Miliza Korjus as principals. Their work is supplemented by that of Hugh Herbert, Lionel Atwill, Kurt Bois, Leonid Kinskey, Herman Bing, Alma Kruger, Henry Hull and Christian Rub. Whether known or not to picture audiences, Miss Korjus should make a memorable impression. Her singing is probably the most cultured heard in films.

Grandeur which keynotes the settings also influences the arrangements and orchestrations of the composer's works, in which his most famous efforts, including "Artists Life," "Polka," "Tales from Vienna Woods," "The Blue Danube" and many others are strikingly presented by symphonic orchestra.

A career story, "The Great Waltz" not only details the circumstances and conditions which inspired Strauss' great music but relates a heart-warming love story. Married to Poldi Vogelhuber, Strauss soon finds his own life almost hopelessly tangled in that of operatic star Carla Donner. Loving Poldi, his infatuation for Carla carries him to great heights. The price paid for this is Poldi's sacrifice of her own happiness. While a vocal group presents his famous songs, the dramatic content builds to its tensest moment, at the time of the greatest triumph of Strauss and Carla. Then while his broken hearted wife would take herself out of her husband's life, Carla, the other and more worldly-wise woman, realizing the tragedy such a separation would provoke, exiles herself. Strauss' tribute to her memory is "The Blue Danube" waltz.

Half a century later, Poldi is at Johann's side, when Austria's emperor Franz Josef honors her husband as the country's greatest citizen.

Exceptionally valuable screen merchandise, "The Great Waltz" is not a highbrow screen offering to which only the intelligentsia may be bidden. Packed to the hilt, not only in musical content but in theme, with those simple down-to-earth elements that have wide appeal, it is essentially a mass attraction. Generations still extant thrilled romantically to the Strauss waltzes in earlier years. As the film awakens memories of the long ago for them, it also projects a new significance to old music upon the minds of moderns.

Demanding application of the best exploitation ability of any showman, "The Great Waltz" promises return grosses commensurate with the selling effort.

Previewed at the Village Theatre, Westwood, Cal., the audience, aware that one of the industry's most important pictures was to be shown, was made up half of members of the film colony and half of everyday patronage. Both were enthusiastic.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Julien Duvivier. Screen play by Samuel Hoffenstein and Walter Reisch. Original story by Gottfried Reinhardt. Music, Johann Strauss II. Adapted and arranged by Dmitri Tiomkin. Lyrics by Oscar Hammerstein II. Musical direction, Arthur Gutmann. Dances and ensembles, Albertina Rasch. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Paul Groesse and Edwin B. Willis. Gowns by Adrian. Photographed by Joseph Ruttenberg. Film editor, Tom Held. Hair styles for Miss Korjus by Sydney Guilaroff. P. C. A. Certificate No. 4613. Release date, November 4, 1938. Running time, when seen in Hollywood, 105 minutes. General audience classification.

CAST

Poldi Vogelhuber	Luise Rainer
Johann Strauss	Fernand Gravet
Carla Donner	Miliza Korjus
Hofbauer	Hugh Herbert
Count Hohenfried	Lionel Atwill
Kienzl	Curt Bois
Dudelman	Leonid Kinsky
Cellist	Al Shean
Mrs. Hofbauer	Minna Gombell
Schiller	George Houston
Vogelhuber	Bert Roach
Mrs. Vogelhuber	Greta Meyer
Dommayer	Herman Bing
Mrs. Strauss	Alma Kruger
Franz Joseph	Henry Hull
Wertheimer	Sig Rumann
Coachman	Christian Rub

The Young in Heart

(United Artists-Selznick)

Sentimental Comedy

"Young in Heart" comes as a gentle breeze in the hurricane of hurly burly comedies that have roared across the screens of late. So different, so novel that the fineness of its human, humorous amusement is likely to go unappreciated unless showmen resort to aggressive business building.

There is plenty of material and tools with which to work. David O. Selznick's reputation for turning out worthy entertainment has long been established. Janet Gaynor, Douglas Fairbanks, Jr., Roland Young, Billy Burke and Henry Stephenson are outstanding screen names. Two newcomers, old stage favorite Minnie Dupree and young Richard Carlson, also from the stage, make impressive screen debuts. Several important personalities are scattered about in the minor support roles.

As the Selznick production reputation is sound, so is the literary fame of I. A. R. Wylie. The story, "The Gay Banditti," on which the production is based, is one of the writer's best known bits of comedy fiction. In translating the piece to the screen, the screen play by Paul Osborn and the adaptation by Charles Bennett carefully preserves the Continental spirit which is part of all Wylie's writings. In the way Richard Wallace directed, the picture has the feel and appearance of an intelligently constructed stage play.

The "Carleton" family, parents "Anthony" and "Marmy," children "George-Anne" and "Richard," live by their wits. Gentle grafters, they hate work and are never particular about moral involvements. They meet an elderly woman, "Ellen Fortune," who has unexpectedly come into riches.

Previewed at the Village Theatre, Westwood, Cal. The audience as a whole didn't get the swing of the story at first. The change from what they have been getting seemed to puzzle the crowd. Some did not get the picture at all. But enough of them did to indicate that if regular audiences are properly prepared for what is to be served, the novelty of "Young in Heart," which really is a return to earlier entertainment principles, will be understood.
—G. M.

Produced by David O. Selznick. Distributed by United Artists. Director, Richard Wallace. Screen play, Paul Osborn. From the story "The Gay Banditti" by I. A. R. Wylie. Adaptation, Charles Bennett. Assistant to the producer, William H. Wright. Production designed by Wiliam Cameron Menzies. Music by Franz Waxman. Photographed by Leon Shamroy. Art director, Lyle Wheeler. Special effects, Jack Cosgrove. Interior decoration, Casey Roberts. Costumes, Omar Kiam. Supervising film editor, Hal C. Kern. Recorder, Frank Maher. Assistant director, Eric Stacey. Continuity, Barbara Keon. P. C. A. Certificate No. 4463. Running time, when seen in Hollywood, 90 minutes. Release date, October 21, 1938. General audience classification.

CAST

George-Anne Carleton	Janet Gaynor
Richard Carleton	Douglas Fairbanks, Jr.
Leslie Saunders	Paulette Goddard
Col. Anthony ("Sahib") Carleton	Roland Young
Marmy Carleton	Billie Burke
Duncan MacCrae	Richard Carlson
Miss Ellen Fortune	Minnie Dupree
Sarah	Eily Malyon
Adela Jennings	Lucile Watson
Felix Anstruther	Henry Stephenson
Mrs. Jennings	Lucile Watson
Mr. Jennings	Irvin S. Cobb
Detective Chief	Walter Kingsford
Sarah	Eily Malyon
Andrew	Tom Ricketts
Adela Jennings	Margaret Early
Mr. Hutchins	Lawrence Grant
Customer	Lionel Pape

Just Around the Corner

(20th Century-Fox)

Shirley Temple Picture

This Shirley Temple matter is getting out of hand. All the rules say she's overdue for a flop. It's on the calendar and in the hour glass that she can't keep up forever the process of piling one phenomenal performance upon another. There have been signs, in one or two of her last half dozen films, that old age was getting in its deadly work, freezing her talent. This film proves the signs mean nothing. Here is the original Shirley Temple, in the original Shirley Temple kind of picture, and a better one of its kind than any of her earlier works save possibly "Little Miss Marker," which this one resembles least of all. This is as near an approach to perfect box office as it is reasonable

(Continued on page 38)

The Best Cast of the Year

IN A VERY ROMANTIC STORY

at the

RADIO CITY MUSIC HALL
ON NOVEMBER 3rd

SELZNICK INTERNATIONAL *Presents*

JANET GAYNOR
DOUGLAS FAIRBANKS Jr.
PAULETTE GODDARD
in

THE YOUNG IN HEART

with
ROLAND YOUNG
BILLIE BURKE
HENRY STEPHENSON and introducing RICHARD CARLSON directed by RICHARD WALLACE
Based on the SAT. EVENING POST *Serial* "THE GAY BANDITTI", *by* I. A. R. WYLIE
Produced by DAVID O. SELZNICK *Released thru* UNITED ARTISTS

(*Continued from page 36*)

for any showman or customer to expect to lay eye upon.

Miss Temple has a nice collection of competent performers in her supporting cast this time, but it's Miss Temple's performance that makes the picture. It's a more adult performance, histrionically speaking, than more than a few of the best actors in the business know how to give. And she isn't given a monopoly of the lens this time, either, but takes her breaks, or makes them, like a trouper of five times her years. Further, she does this as a younger young lady than she's been made to seem in her last two or three starts, yet manages, also, to achieve a new kind of triumph as heroine of a very juvenile and extraordinarily authentic romance. This adds up to equal artistry of a caliber not previously charged up to even this gentle genius.

Miss Temple is seen here as the motherless daughter of a young man who used to build buildings but doesn't now, and lives in the basement of the New York skyscraper he used to live atop of. Charles Farrell plays her father in a manner to suggest he's been too long overlooked by producers in need of good leading men, and he's tall enough (remember) to make Shirley seem shorter than a tape measure would indicate. Bill Robinson is back again as the doorman, her friend and dancing partner, Bert Lahr is present as a millionaire's chauffeur in gawky love with Joan Davis, Shirley's former maid, now employed as kennel mistress. Franklin Pangborn is even better than usual as the building manager, having more than usual footage to work out in, and Claude Gillingwater is the millionaire who took over the penthouse when Shirley and her father moved into the cellar. Amanda Duff, a newcomer about whom little has been said in the public prints but more will be, is a young woman Shirley's father is to marry after the fadeout.

What goes on between these folk in this setting under these circumstances is about, but not quite, what anyone familiar with the Temple library of pictures would expect to go on. She has two numbers with Bill Robinson, Mr. Lahr and Miss Davis joining them in one of them, and the matchless Mr. Robinson has a tap dance sequence of his own. The second of the Temple-Robinson numbers, spotted near the close, is an imaginative affair staged with trick scenery, moving sidewalk, prop rain, lightning, and so on, somewhat less lavish than the "Alice in Wonderland" number thrown into her last picture but as effective or more so because not forced to carry the whole weight of the production.

For sticking to first principles and thus preserving intact the Temple tradition, director Irving Cummings and associate producer David Hempstead deserve the thanks of several millions of picture fans, and impliedly, some thousands of exhibitors. The screen play is the work of expert J. P. McEvoy in collaboration with Ethel Hill and Darrell Ware, and derives from a story credited to Paul Gerard Smith.

Previewed at the Alexander theatre, Glendale, Cal., where it satisfied utterly.—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, David Hempstead. Directed by Irving Cummings. Screen play by J. P. McEvoy, Ethel Hill and Darrell Ware. From a story by Paul Gerard Smith. Songs by Walter Bullock and Harold Spina. Dances staged by Nicholas Castle and Geneva Sawyer. Photographed by Arthur Miller. Film editor, Walter Thompson. P. C. A. Certificate No. 4387. Release date, Nov. 11, 1938. Running time, when seen in Glendale, 70 minutes. General audience classification.

CAST

Penny	Shirley Temple
Kitty	Joan Davis
Jeff Hale	Charles Farrell
Lola	Amanda Duff
Corporal Jones	Bill Robinson
Gus	Bert Lahr
Waters	Franklin Pangborn
Aunt Julia Ramsby	Cora Witherspoon
Samuel G. Henshaw	Claude Gillingwater, Sr.
Milton Ramsby	Bennie Bartlett
Reporter	Hal K. Dawson
Candid Cameraman	Charles Williams
French Tutor	Eddy Conrad
Henshaw's Assistants	Tony Hughes Orville Caldwell
Gwendolyn	Marilyn Knowlden

Blondie

(Columbia)

Comedy

The entertainment provided by "Blondie" is all-family comedy that kept a preview audience in spasms of laughter.

"Blondie" is Columbia's initial effort in the field of "family series" production. There is no doubt that the "Jones" and "Judge Hardy" series have created a wide market for similar subjects. In amusement quality, "Blondie" compares favorably with the standards established by the aforementioned pictures, and has exploitation possibilities all its own. Based on the comic cartoon strip created by Chic Young, which is published in hundreds of newspapers, the characters "Blondie," "Dagwood" and "Baby Dumpling," their friends and relatives are well known to millions. Thus there not only is a popular familiarity, but opportunity is made for contacts with the papers publishing the strips.

The picture features Arthur Lake, who, although not very prominent of late years, was quite an important actor several seasons ago; Penny Singleton, Larry Sims, a cute and accomplished tot, Gene Lockhart and Jonathan Hale.

The story, cleverly devised by Richard Flournoy and smartly directed by Frank R. Strayer, concerns itself with the embarrassing troubles that befall "Dagwood" at home and in his office. He's in wrong with boss "Dithers" because he has indorsed a note for a girl who has failed to pay it. He's in wrong with "Blondie" because she thinks he is playing around with a mysterious "Elsie."

The story follows an appealing formula. Generally it is hilariously comic, but it has other moments as black clouds of despair threaten to smother the little family. And there is excitement too. It reaches back into the bag of tricks for many elements of the old Christie family comedies as well as those in which Sidney Drew was starred.

Previewed in Pantages Theatre, Hollywood. The Friday night audience which had been watching "You Can't Take It With You" and consequently was in the mood for domestic comedy, placed its mark of approval on Blondie. —G. M.

Produced and distributed by Columbia. Robert Sparks, associate producer. Directed by Frank R. Strayer. Based on the comic strip by Chic Young. Screenplay by Richard Flournoy. Clifford Broughton assistant director. Gene Havlick film editor. Photographed by Henry Freulich. P. C. A. Certificate No. 4632. Running time, 70 minutes, when seen in Hollywood. Release date, November 30, 1938. General audience classification.

CAST

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
C. P. Hazlip	Gene Lockhart
Elsie Hazlip	Ann Doran
J. C. Dithers	Jonathan Hale
Chester Franey	Gordon Oliver
Mr. Hicks	Stanley Andrews
Alvin	Danny Mummert
Mrs. Miller	Kathleen Lockhart
Dorothy	Dorothy Moore
Mrs. Fuddle	Fay Helm
Nelson	Richard Fiske
Daisy	Himself

The Storm

(Universal)

Sea Melodrama

Action, excitement and spectacle are the principal ingredients of this stormy deep-sea melodrama. Some rough and rugged comedy is included, as is a love story. These facts, plus the name value represented by Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey, Andy Devine and Frank Jenks, together with hints that "The Storm" is wild and woolly entertainment, constitute the exploitation assets.

The general background is the Seven Seas. An iceberg crash wrecks a freighter; an explosion destroys a tanker, a surgical operation is directed by radio and terrifying storms rage. All this action spectacle is keyed to sensationalism.

"Bob Roberts" is a rough, tough radio operator, a fighter and a romancing sailor who always can find a sweetheart in any port. That his younger brother may not follow in his footsteps, he is educating "Jim" in an agricultural college. But after pal "Stacey" has been left to die aboard a ship that hit an iceberg, "Bob," who has sworn vengeance on "Captain Cogswell," discovers that "Jim" is determined to become a radio operator. Passing up a land job, "Bob" becomes chief operator on a ship on which "Jim" is second and on which "Peggy" ("Jim's" girl) is nurse.

During a storm, "Jim" is stricken with appendicitis. "Cogswell" refuses to make port. Via radio telephone, "Bob" communicates with a hospital and as he relays a doctor's instructions, "Peggy" accomplishes the life saving surgery. Repentent for mistaking the girl's character, "Bob" squares all accounts with "Cogswell" in a hectic melee during a New Year celebration.

"The Storm" is pointed to entertain those patrons who prefer a lot of wild and frantic excitement, and they demonstrated their approval at the preview. Naturally the more sophisticated, those to whom the old 10, 20 *and* 30-*cent melodrama is old-fashioned, seemed to be of the mind that "The Storm" was pretty lurid.*—G. M.

Distributed by Universal. Ken Goldsmith associate producer. Directed by Harold Young. Screenplay by Theodore Reeves, Daniel Moore and Hugh King. Original story by Daniel Moore and Hugh King. Frank Gross, film editor. Photographed by Milton Krasner. P. C. A. certificate No. 4762. Running time, 75 minutes when seen in Hollywood. Release date, October 28, 1938. General audience classification.

CAST

Bob Roberts	Charles Bickford
Captain Cogswell	Barton MacLane
Stacey	Preston Foster
Jim Roberts	Tom Brown
Peggy	Nan Grey
Hansen	Andy Devine
Carey	Frank Jenks
Captain Kenny	Samuel S. Hinds
Mrs. Roberts	Florence Roberts
Blake	Jack Mulhall
"Hungry"	Helen Gilliland
Cadet	Stanley Hughes
Kelly	Joseph Sawyer
Jane	Marion Martin
Nora	Dorothy Arnold

Submarine Patrol

(20th Century-Fox)

War Picture

What with war on the front pages, in the ether and sprinkled widely over several sections of the globe, there would appear little reason for showmen to mask this blunt admission that the United States took part in a major conflict some 20 years ago and the so known "splinter fleet" took a major part in the winning thereof. Whatever box office poison there may have been in the term "war picture" a while back probably is gone with the winds that blew across Munich. Anyway, this is a war picture, an unusual kind of one, big in the Zanuck sense of the word, and dependent for its power upon the martial urge, upon patriotism, courage and bravery rather than upon the slight romantic story threaded through it.

Ray Milholland's book, on which is based the screen play by Rian James, Darrell Ware and Jack Yellen, drew public attention sharply to the operation of the wooden submarine chasers this nation threw into the 1917 conflict at a time when newspapers were too preoccupied with accounts of what the land and air forces were doing. The story is, therefore, a deal more fresh than most film material emanating from the great war.

The picture picks up one of these boats, docked at the Brooklyn Navy Yard, follows it across sea, witnesses the mid-ocean sinking of an enemy submarine, accompanies it into a foreign port, out again to the hideout of an especially sinister enemy sub, which it destroys, then back to the friendly port and away, at picture's end,

(*Continued on page* 40)

PLANE FACTS...

rand Theatre, Albany—"MEN WITH WINGS" anging up record as a top Paramount grosser.

Fox Theatre, Atlanta—"MEN WITH WINGS" smashes to 60% above average business.

Proctor's Theatre, Schenectady—"MEN WITH WINGS"—smashes "Wells Fargo" and "Buccaneer" records to register new highs.

Majestic Theatre, San Antonio—"MEN WITH WINGS" clicks to 35% above normal business.

Paramount Theatre, New York—"MEN WITH WINGS" on opening day stands 'em in line for a block . . . grosses build to tremendous week-end business.

Metropolitan Theatre, Boston—"MEN WITH WINGS" turns in record of 49% above average business.

State Theatre, Minneapolis—"MEN WITH WINGS" tops normal business by 30%.

Michigan Theatre, Detroit—"MEN WITH WINGS" tops average business by 45%.

State Theatre, Cleveland—"MEN WITH WINGS" running well ahead of such Paramount grossers as "Wells Fargo" and "The Buccaneer."

about Paramount's "MEN WITH WINGS"

in Technicolor

(*Continued from page* 38)

to new duty. The story of the boat, the dangers it survives, the manner of its victories and the effect of all this upon its crew make thrilling entertainment.

A large and reasonably nameful cast perform the acting chores adequately. Top billing is given Richard Greene, a young man reported gaining in popularity, and Nancy Kelly, a young woman who's been getting a lot of publicity in the syndicated columns and whose appearance here, therefore, may bring in quite a number of persons interested in seeing newcomers they've read about. As the appended listing reveals, there are many dependables in the cast.

John Ford, whose direction of pictures with martial aspect, is high among the reliable factors of film production, does his usual fine job with the mainly masculine cast involved here. He keeps things moving steadily, the comic as well as the serious, and he is at his best in his handling of the climax wherein the boat sets out with a volunteer crew, duly warned, to find and destroy an enemy submarine hidden in a densely mined recess. This episode is among the best of its kind ever filmed.

Previewed at the Chinese theatre, Hollywood, where the audience reception was such as to argue that war pictures are in again.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Darryl Zanuck in charge of production. Associate producer, Gene Markey. Directed by John Ford. Screen play by Rian James, Darrell Ware and Jack Yellen. Book by Ray Milholland. Photographs by Arthur Miller. Film editor, Robert Simpson. P. C. A. Certificate No. 4503. Release date, November 25, 1938. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Perry Townsend	Richard Greene
Susan Leeds	Nancy Kelly
Captain Leeds	George Bancroft
Lieut. J. G. Drake	Preston Foster
Spuds	Slim Summerville
McAllison	John Carradine
Anne	Joan Valerie
Luigi	Henry Armetta
Rocky	Warren Hymer
Brett	Douglas Fowley
Sails	J. Farrell MacDonald
Joe Duffy	Maxie Rosenbloom
Johnny Miller	Dick Hogan
Mr. Pringle	E. E. Clive
Olaf	Ward Bond
Kelly	Charles Tannen
Sparks	Robert Lowry
Irving	George E. Stone
Professor	Elisha Cook, Jr.
Guns McPeek	Jack Pennick
Rear Admiral Joseph Maitland	Charles Trowbridge
Captain Wilson	Maroni Olsen
Grainger	Harry Strang
Chaplain	Victor Varconi

Flight into Darkness

(Frank Kassler)

War versus Eternal Triangle

English speaking audiences already have seen the American version of this Gallic rendition of the triangle theme in "The Woman I Love," produced by RKO Radio back in 1937. In point of time and making, the French edition preceded its Anglicized counterpart. Roles which were played by Paul Muni, Miriam Hopkins and Louis Hayward in the Hollywood edition are assumed in the European importation by Charles Vanel, Annabella, and Jean-Pierre Aumont. Anatole Litvak, director of the memorable "Mayerling" and, on the West Coast, "Tovarich," "The Amazing Dr. Clitterhouse" and "The Sisters," did the earlier treatment and its successor.

The story is taken from the novel, "L'Equipage," by Joseph Kessel, and details a marital mixup concerning a lovely woman, her elderly and not so picturesque spouse and the very young and appealing lover. Set against war back grounds of death and destruction, the numerical complication is mathematically solved by the death of the lover in an air encounter.

Despite the polished team playing of the three principals and the pictorial beauty of the camera work, the story is hampered by the thinness of the theme. The unfaithful wife and her ardent lover are shown, in the foreign version, to be entirely blameless and sympathetic characters.

Seen at an afternoon showing at the Belmont Theatre in New York City where a negative audience gave an equally negative reaction.—JOSEPH F. COUGHLIN.

Produced by Pathe-Natan. Released in the United States by Frank Kassler. Director, Anatole Litvak. Cameraman, Thirard. From the novel "L'Equipage" by Joseph Kessel. Screen adaptation, Anatole Litvak and Joseph Kessel. Edited and English title, Herman G. Weinberg. Seen without a P.C.A. number. Running time, 81 minutes. Release date, October 15, 1938. Adult audience classification.

CAST

Mme. Maury	Annabella
Maury	Charles Vanel
Capitaine Thelis	Jean Murat
Jean Herbillon	Jean-Pierre Aumont
Mme. Herbillon	Suzanne Despres
Georges Herbillon	Serge Grave

Lawless Valley

(RKO Radio)

Western

"Lawless Valley" is the second of a new series of George O'Brien westerns. The pace of plot incidents is in step with those of its predecessors.

Paroled from prison after a sentence for stage coach robbery, "Larry" (O'Brien) returns to his home to engage in a fight with the corrupt influences of the country who were responsible for framing him and murdering his father.

Fred Kohler, Sr., and Fred Kohler, Jr., had the roles of the menaces in their first and last film together. The picture was previewed the day the elder Kohler died.

Opposite O'Brien is Kay Sutton. Supporting are Walter Miller, Lew Kelly, George MacQuarrie, Earle Hodgins, Chill Wills, Dot Farley and "The Four Tunes," a Negro singing troupe.

Oliver Drake wrote the screen play from a story by W. C. Tuttle. The producer-director combination of Bert Gilroy and David Howard is retained.

Previewed in a studio projection room.—V. K.

Produced and distributed by RKO. Produced by Bert Gilroy. Directed by David Howard. Screen play by Oliver Drake. Story by W. C. Tuttle. Production executive, Lee Marcus. Musical director, Roy Webb. Photographed by Harry Wald. Art director, Van Nest Polglase. Associate, Lucius Croxton. Edited by Frederic Knudtson. P. C. A. Certificate No. 4730. Running time, 60 minutes. Release date, Nov. 4, 1938. General audience classification.

CAST

Larry	George O'Brien
Norma	Kay Sutton
Bob North	Walter Miller
Tom Marsh	Fred Kohler, Sr.
Jeff Marsh	Fred Kohler, Jr.
Fresno	Lew Kelly
Tim Wade	George MacQuarrie
Sheriff	Earle Hodgins
Speedy	Chill Wills
Anna	Dot Farley

Illegal Traffic

(Paramount)

Crime Melodrama

With Louis King directing and J. Carroll Naish starring as the villain, Paramount has achieved a fast-moving and realistic action picture.

"Lewis Zomar," racketeering executive of immigrant background, is the head of a "transportation" company, transporting criminals out of the country. His organization functions perfectly until the police start closing in. His most trusted man, "Bent Martin" (Robert Preston), is actually a police officer. "Martin" allows Zomar's sweetheart "Marie" (Judith Barrett) to learn he is an officer. "Zomar" takes personal charge of the next job, so that he can supervise a prison break and personally kill a "stool pigeon."

"Martin's" plan boomerangs, and "Zomar" makes him his prisoner. "Martin," wounded, flies a plane, locates the getaway car, radios the information to police cars and bombs "Zomar's" auto.

Previewed in New York projection room—FLOYD E. STONE.

Produced and distributed by Paramount. Directed by Louis King. Original story and screenplay by Robert Yost, Lewis Foster, and Stuart Anthony. Assistant director, Harry Scott. Sound mixer, Harold Lewis. Art directors, Hans Dreier, and John Goodman. Photographed by Henry Sharpe, A.S.C. Release date, November 4, 1938. Running time when previewed, 67 minutes. General audience classification.

CAST

Lewis Zomar	J. Carrol Naish
Carol Butler	Mary Carlisle
Bent Martin	Robert Preston
Marie	Judith Barrett
Jigger	Pierre Watkin
Old Man Butler	George McKay
Silk Patterson	Richard Denning
Dittmar	Phillip Warren
Windy	Regis Toomey
Chief Daley	Joseph Crehan
Captain Moran	Monte Blue

The March of Time, No. 3, Vol. 5

(RKO Radio)

Democracy on the Defensive

So important and timely is the material documented in its latest edition that the makers of the March of Time have allotted the entire two reel running time to a single subject, the two billion dollar Maginot line of French border defense, which was treated in a five page picture layout by "Life," issue of October 3. Through the cooperation of the French War Ministry, the March of Time's European camera crew have photographed in detail the 125-mile frontier fortress, 200 feet underground, which is a marvel of modern warfare preparation. Interesting are behind-the-scenes shots of the troops. Correlated are sequences on nationalization of munition manufacture and the universal compulsory military training. At an evening performance at the Music Hall in New York, the gathering emphatically applauded.—Running time, two reels.

Raising Canines

(Paramount)

Puppy Pedagogy

Just as important as the rearing of human, two-legged offspring is the proper educative procedure to follow in the teaching of the family four-footed pet. Dog owners and dog lovers should enjoy this instructional brevity with its parade of guinea pig pups and wise words on puppy psychology. The curriculum runs from elementary points of canine conduct to the more advanced course of trick training. —Running time, 10 minutes.

The Spider's Web

(Columbia)

Spun Out Serial

Another colossal character, in the descriptive sobriquet of the "Spider," is drawn in this fifteen episodes chapter portrait, to be hung in the gallery of super human serial heroes along with the picture portraits of Dick Tracy, the Lone Ranger, Buck Rogers and Flash Gordon. The enterprising hero of the story from the magazine fables of the same name is combating almost single handedly the devilish machinations of a band of hooded hoodlums under "The Octopus." Warren Hull in the triple threat role to the underworld reveals himself as a talented straight actor as well as a capable character player. Iris Meredith is a pretty romantic companion for Hull's escapades. Juveniles will relish each installment of the heroic feats of the "Spider," but adults may not unanimously accept the devices by which the hero is rescued from the several death traps. Running time, first chapter, 28 minutes, following episodes 19 minutes each.

Midsummer in Sweden

(Sanders Films)

Travelogue

This travelogue is concerned chiefly with the beautiful countryside of Sweden, the quaint costumes of the people and their social activities. In midsummer they leave the villages and gather into populous little cities to revive the custom of raising the May-pole, which is covered with their blue and yellow national colors and decked with garlands.—Running time, 10 minutes.

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Columbia

FLIGHT INTO NOWHERE: Jack Holt, Jacqueline Wells—Not as good as the other Jack Holt shows. Business fair. Running time, 60 minutes. Played October 14-15.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

I AM THE LAW: Edward G. Robinson—Excitement and suspense, ably directed, and very well pleased melodrama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Beal—Was this a picture? I am asking you. You cannot go wrong in any way no matter how strong you bill this one. There ought to be a law compelling everyone to see a picture of this type. Do them all good and they will all enjoy it at that. We had one of the best preview turnouts in many a moon on this and all comments were ok.—Ed Crew, Empress Theatre, Waurika, Okla. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Beal—Very exciting and interesting. Worth while playing on a good date. We played it Bank Night but would easily have passed O. K. on Sunday. Play it. Running time, 83 minutes.—A. L. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LAW OF THE PLAINS: Charles Starrett, Iris Meredith—Next to Hopalong, this boy is next. In my opinion, when they added music to these, they spoiled them. Running time, 60 minutes. Played September 30-October 1.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carrillo—A few like this and Miss Fellows is done with our audiences. Carrillo gave his usual good performance but we feel that Miss Fellows' singing caused the walkouts. Running time, 64 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—This is one of the best comedy hits of the year. My patrons went out of their way to tell me how they enjoyed it! Running time, 80 minutes. Played September 28-29.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore—We do not like to criticize Mr. Capra but there seems to be something lacking somewhere in this picture. It's too long, scenes seem to be too drawn out, dramatic scenes are not what they should be. We've seen Stewart and Miss Arthur do much better acting in the past. Barrymore fine.—Leon C. Bolduc,, Majestic Theatre, Conway, N. H. General patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—An ace high piece of entertainment. Should please any audience immensely. It drew moderately. Just why Robinson fails to go over big is beyond me, for his shows are all swell. Played October 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—Many were disappointed in Robinson. Not up to his standard. No business. Running time, 90 minutes. Played October 16-17.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

DAREDEVIL DRIVERS, THE: Dick Purcell, Beverly Roberts, Gloria Blondell, Gordon Oliver—Another program from Warner that was about like their others, only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FOUR DAUGHTERS: Lane Sisters, Jeffrey Lynn, Claude Rains, Gale Page, John Garfield—A highly over-rated picture. Although it is good entertainment, we saw no dynamic personalities in this one. John Garfield speaks his lines well and cleverly suceeds in making himself a monumental example of hard luck and misery, which are items which I think my patrons come to my theatre to forget about and not to be reminded of as nicely as Mr. Garfield does. Besides, the plot seemed to be a reversal of Michael Arlen's "The Green Hat," which was later made into a movie called "A Woman of Affairs." Running time, 90 minutes. Played October 9-10-11.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, John Garfield, Jeffrey Lynn, Claude Rains—Credit is due Warners for this fine picture. Cast excellent. Garfield and Lynn pleased all.—Leon C. Bolduc, Majestic Theatre Conway, N. H. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay—A mediocre comedy. Story too improbable. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MYSTERY HOUSE: Dick Purcell, Ann Sheridan—Absolutely no reason to make such a picture. Even the acting shows the "hammishness" of such a show. Very poor. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATIENT IN ROOM 18, THE: Patric Knowles, Ann Sheridan—Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent—Pleased those who saw it. Poor title.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Grand National

BOOTS OF DESTINY: Ken Maynard, Claire Dodd —See report on "Six Shooting Sheriff."—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

SIX SHOOTING SHERIFF: Ken Maynard, Marjorie Reynolds—As good a western as anybody's. You small town exhibitors give the independents a little of your playing time. I'll guarantee that your Saturday night crowds will like them. They are still the bread and butter pictures.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

UTAH TRAIL, THE: Tex Ritter, Adele Pearce—See report on "Six Shooting Sheriff."—A. G. Miller, Lyric Theatre, Atkinson, Kansas. General patronage.

UTAH TRAIL, THE: Tex Ritter, Adele Pearce—This is the first Ritter picture I have played in a year due to being unable to get any of his pictures. Ritter is and has been, since his first picture, a top draw for me, and this picture is as good or better than some before. I played Ritter in person and he certainly made a big hit here. In real life he is one swell fellow and the way he mixed with the patrons here certainly has put him on top in preference to any other western star. If you will properly give his pictures a trial he is sure to please. Running time, 58 minutes. Played October 8.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and rural patronage.

Metro-Goldwyn-Mayer

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal, Janet Beecher—Another fair comedy. The town south of me used this for a free show. Result no business. Running time, 73 minutes. Played October 4.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—It is remarkable the thin stories that Metro builds these comedies on and the business that they do. There just doesn't seem to be more than a two-reel comedy material. This one dragged terribly and yet they ate it up.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—Not a big picture but it pleased those who like this type of broad comedy. Average business. Played October 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—A very good picture, the story of which sets an example which it would be well for others to follow. Running time, 93 minutes. Played October 7-8.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Mickey Rooney, Lionel Barrymore, Melvyn Douglas—A grand show. The best from Spencer Tracy. Played repeat showing and flopped the second time. No business on Metro shows for me. Running time, 115 minutes. Played September 20.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—A good show that failed to draw the women, so business was off. Those who came were well satisfied. Played October 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan—Without a doubt this one can be given class "A" rating on its entertainment merit. There is probably too much prize fighting in it to rate it as "tops" as a family picture, but even the older patrons seemed to be entirely satisfied with it. Running time, 92 minutes. Played October 15-16.—G. A. Van Fradenburg, M.D., Valley Theatre, Manassa, Col. Farming community patronage.

FAST COMPANY: Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton—This Melvyn Douglas surely puts this picture over in grand style. Nat Pendleton is in two scenes and that isn't enough for me. I think he's great in any role. Played October 21-23.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

HOLD THAT KISS: Maureen O'Sullivan, Mickey Rooney—Good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JUDGE HARDY'S CHILDREN: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Very good and Metro knows it. Did better than average business. Running time, 75 minutes. Played October 12-13.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard—An excellent show that ought to appeal to the young folks but does not. They have to be more sophisticated to get them in. Made a mistake in playing this on Sunday. Running time, 85 minutes. Played October 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone—Young people will like this.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOVE IS A HEADACHE: Mickey Rooney, Gladys George, Franchot Tone, Ted Healy—Fair. Could have been a knockout. This was used for a free show in the town south of me. Result, no business. Running time, 80 minutes. Played September 27.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Anita Louise —Excellent box office material. Miss Shearer tops all her previous performances in this one and the efforts of the entire cast were well appreciated by our audiences. However, Robert Morley walks away with the picture, but then Tyrone Power wasn't given any chance to do any scene stealing in this one. Running time, 157 minutes. Played October 5-6.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Anita Louise, Tyrone Power—A picture like this brings out people who seldom go to the movies. Wonderful acting

(*Continued on page* 44)

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(*Continued from page 42*)

by all the cast. Miss Shearer and Anita Louise both beautiful. A fine picture but not for the masses.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NAUGHTY MARIETTA (reissue): Jeanette MacDonald, Nelson Eddy—This one sure clicked on a return engagement. Played after "The Girl of the Golden West," which also did a nice business. There are only two kinds of pictures, good ones and fair ones. There are only two prices for film rental in small towns, a Sunday price and a week day price. A small town exhibitor cannot stay in business if he buys Class A, Class B, Class C, Class D and balance E of any company when practically all small towns are two priced towns. If producers and distributors would cut out a few letters of the alphabet and just use two letters, A for good and B for fair, it would save everyone a lot of headaches, especially the small town exhibitor.—A. G. Miller, Lyric Theatre, Atkinson, Neb. (where they dance on plowed ground and shoot from the hip, the largest hay shipping point in the world and the state's largest livestock sales market). General patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young, Florence Rice, Mary Astor—Just a fair comedy drama. If it had been any better, would have been checked. Running time, 70 minutes. Played October 5-6.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

RICH MAN, POOR MAN: Robert Young—Very good little comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RICH MAN, POOR GIRL: Robert Young, Ruth Hussey, Lew Ayres—One swell comedy drama. It drew very well for midweek and pleased 100 per cent. Running time, 72 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—I would rate this as a three handkerchief picture for the ladies. The men will get theirs from the racehorse angle and the kids will fall for Mickey. What more could you ask for. This will stand all the extra work you can put into it and will pay big dividends in return and no squawks afterwards. We had big business three nights. Played October 16-18.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Beery scores heavily in this one, which is reminiscent of the great work he did in "The Champ," and with Rooney in the cast you can rely on this picture being a box office bet. Running time, 90 minutes. Played October 16-17.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

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STABLEMATES: Mickey Rooney, Wallace Beery—Very, very good. Pleased old and young. Mickey and Beery always a good team.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—I stepped out of my projection booth once to check the sound and saw everyone sitting on the edges of their seats, holding on to the one in front of them. Another time I peeped out to see the women using their handkerchiefs. All in all, this is one that will do those things to an audience and will rank as tops at the box office. Running time, 119 minutes. Played October 20-21.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—Just a programmer that gets by. They will try and sell you the idea of extended runs the same as they did me. It pleased all that saw it but fell hard on the extended run thing. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—A light farce comedy that seemed to get by for what it was, rather screwball in some places. Then, some bright dialogue that gave it a lift. Have run worse and some a lot better. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Franchot Tone, Robert Montgomery—Anyone seeking relaxation will find it here. Gay, sparkling comedy. Excellent cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy—Very poor story. Good cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOY WIFE, THE: Luise Rainer, Melvyn Douglas, Robert Young—This is heavy drama with the usual unpleasant story with an unhappy conclusion. You can probably get in half a house on this one but, though they will see it through, you could not bribe them to see it a second time. And we wonder why MGM has to use an imported star who can not talk clear English to play the part of a Southern girl. Running time, 96 minutes. Played October 2-3.—G. A. Van Fradenburg, M.D., Valley Theatre, Manassa, Col. Farming community patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—A very good comedy drama. Running time, 65 minutes. Played October 20.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

Miscellaneous

DANGERS OF THE ARCTIC (State Rights): This was very good. Had many very good remarks. Running time, 50 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

WHIRLWIND HORSEMAN (State Rights): Ken Maynard—Not the draw of Cassidys or Autry westerns but has quite a few fans left. Business satisfactory. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

GOD'S COUNTRY AND THE MAN: Tom Keene—This one packed them in on a Friday-Saturday. It's what my patrons want, so why not give them a western every week end.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

MY OLD KENTUCKY HOME: Grant Richards, Evelyn Venable, Hall Johnson Choir—Just a programmer. The colored choir made the picture passable on a double bill. Business normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BOOLOO: Colin Tapley, Suratna Asmaka—A small town natural. The producers should make more of this type of picture as our audiences go for them in a big way. Nothing to the picture except the animal shots but the audience was pleased and that is what we like. Give us more of this type of show. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAMPUS CONFESSIONS: Hank Luisetti, Betty Grable, Eleanore Whitney—Nothing big in this picture but it thoroughly pleased. College life as it should be portrayed to the satisfaction of every one. Running time, 65 minutes. Played September 29-30.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

CAMPUS CONFESSIONS: Betty Grable, Eleanore Whitney, Hank Luisetti—Program basketball college picture which pleased but failed to draw any extra business. No star power. Played October 12-13.—H. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAMPUS CONFESSIONS: Betty Grable, Eleanore Whitney, Thurston Hall, Hank Luisetti—Not so good. Just program fare and hardly that. Paramount stressed Hank Luisetti in the cast, and who knows him? Plugged in trailer, too. It is the kind that you waste a date on and wish that you hadn't.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CASSIDY OF BAR 20: William Boyd, Frank Darien —One of the best of the outlaw action type shows. Hopalong is tops with by patrons. Running time, 60 minutes. Played October 21-22.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis, Yacht Club Boys—Not quite as delicious as Paramount would have you believe, but everyone liked it and it did fair business. Think, perhaps, if times were good, pictures like this would bring many more shekels in the cash drawer. Fred MacMurray and Harriet Hilliard really put out some good acting and the Yacht Club Boys did the rest! Running time, 88 minutes. Played October 17-18.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

COLLEGE SWING: Martha Raye, George Burns and Gracie Allen, Bob Hope, Edward Everett Horton, Betty Grable, Jackie Coogan—This picture did very good business for me. Better than average. The picture in itself is nothing to rave over.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—From the laugh this little comedy got at the matinee, we should have a pleased audience for the entire run. Raye's best picture to date. Good music and plenty of comedy. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GIVE ME A SAILOR: Martha Raye, Betty Grable, Bob Hope, Jack Whiting—Here is a nice program picture. Plenty of comedy. Martha Raye plays a mighty good part. Betty Grable does fine, and the public would like to see her get a more active part. Bob Hope also does fine. The navy scenes are mighty interesting. Played October 21-22.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural and small town patronage.

HEART OF ARIZONA: William Boyd, Natalie Moorhead—No better and no worse than a hundred other western pictures. Running time, 68 minutes. Played October 6 and 8.—G. A. Van Fradenburg, M.D., Valley Theatre, Manassa, Col. Farming community patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe.—Not the show we expected. Many kicks. Color saves the show. Will do business. Running time, 80 minutes. Played September 21-22.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

HOPALONG CASSIDY RETURNS: William Boyd, George Hayes—One of the old ones that I picked up. Good print; good picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IN OLD MEXICO: William Boyd, George Hayes—A very good show but if you want a good western, forget it. My patrons want to see "Hopy" in a good brawl or two and, perhaps, have him ride down a few bad men, not women. This was practically devoid of action, which constitutes a good or bad western here. Running time, 67 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—We have been playing quite a few of these type pictures and I believe this one was enjoyed more than any. The audience reaction was splendid and the second night built up quite a bit, so it's bound to be the picture that does that. Running time, 55 minutes. Played October 1-2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

NOW AND FOREVER (Reissue): Gary Cooper, Carole Lombard, Shirley Temple—A reissue to the season's low.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARTNERS OF THE PLAINS: William Boyd, Russell Hayden—All of the western fans and Hopalong enthusiasts liked it. Hoppy and Lucky were their usual selves. Windy was missing in this one but Baldy filled in O. K. This will please any spot where westerns are in demand. Running time, 58 minutes. Played October 15.—J. H. Young, Star Thetare, Mendenhall, Miss. Small town patronage.

PRISON FARM: Lloyd Nolan, Shirley Ross—This is a fine action program picture of prison farms. I played it on a Saturday with a western and had a swell show, but it will hold up by itself. Played October 15.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and rural patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—The worst business I have had in a long time and the picture was not liked at all. Harold Lloyd is through as far as I am concerned. His comedy used to go one time but it is out now. And I had a lot to tell me so. Played October 12-14.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and rural patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—Reports we had prior to playing this one were none to reassuring. The picture is a little slow in starting, but once it gets underway it keeps the audience in one round of laughter. However, Lloyd is not nearly as popular as a few years back. Played October 19-20.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural and small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—This picture to my surprise went over fine here. Many favorable comments. Gladys Swarthout very, very good. Can't see why she doesn't make more pictures. Entire cast in this picture were really fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SONS OF THE LEGION: Lynne Overman, Evelyn Keyes, Billy Lee, Billy Cook, Tim Holt, Donald O'Connor, Elizabeth Patterson—A picture strongly endorsed by Legion everywhere and one that should be played. Pleased our people. Outstanding was the work of the younger element, especially that of Tim Holt, Billy Cook and Billy Lee.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SONS OF THE LEGION: Donald O'Connor, Lynne Overman, Evelyn Keyes, Elizabeth Patterson, Billy Lee, Tim Holt, Billy Cook—A very weak picture to poor business. Propaganda excellent; cast ok, but lacks realism. Just does not click.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONS OF THE LEGION: Donald O'Connor, Elizabeth Patterson, Lynne Overman, Evelyn Keyes, Billy Lee, Tim Holt, Billy Cook—The thought behind this picture is good in this time of isms. However, unless you can get the support of the Legion and the Junior Organization, it will not appeal to the regular run of patrons. The kids in the cast are good. But, the title indicates that it is a kid picture and that we did not overcome, even in advertising it as not a kid picture but of general interest to both young and old, which it is.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour—Exciting melodrama. Good cast. Clever trained seal.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Lynne Overman, Louise Platt—One of the finest pictures ever made. Business excellent. Two men fainted on this production and had to be carried out, one on Thursday night and one on Saturday. It's a he-man picture and we so advertised it, but the women came anyway. Running time, 110 minutes. Played September 29-30.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

TEXANS, THE: Randolph Scott, Joan Bennett, May Robson, Walter Brennan—Not as good as "Wells Fargo," "The Plainsman," etc. However, was interesting and for the action loving fans it had everything.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TEXANS, THE: Randolph Scott—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOUCHDOWN ARMY: Mary Carlisle, John Howard, Robert Cummings—Swell story, plenty of action, and those that love football as it should be played should go for this. It has everything to please any audience. Running time, 70 minutes. Played October 19-20.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TOUCHDOWN ARMY: John Howard, Mary Carlisle, Robert Cummings—Program picture of college football which pleased average business. Played it on Guest Night, as it has no star power. Played October 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart, Smiley Burnette—Pretty good picture which pleased average business. Roy Rogers will in time develop into a real draw. Played October 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes—Autry doesn't bring them in like he used to. Acting very poor. Singing only salvation. Smiley Burnette steals the show. Running time, 60 minutes. Played October 7-8.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—People say they do not like westerns. Well, in that case, this one is not a western because the people certainly flocked in and left feeling like they had gotten their money's worth. Autry's singing is getting better all the time. Played October 14-15.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural and small town patronage.

RKO Radio

AFFAIRS OF ANNABEL, THE: Jack Oakie, Lucille Ball, Ruth Donnelly—No star names but a very pleasing comedy if you can get them in. Lucille Ball is good and reminds me of the popular favorite, Jean Harlow. Running time, 68 minutes. Played October 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BLIND ALIBI: Richard Dix, Whitney Bourne—The essential merit of this one is that it is quite different from the usual pictures. Only small crowds seemed to be satisfied. Running time, 61½ minutes. Played October 9-10.—G. A. Van Fradenburg, M.D., Valley Theatre, Manassa, Col. Farming community patronage.

BLIND ALIBI: Richard Dix, Whitney Bourne—Dix has slipped in the last few years. This just fair. Running time, 60 minutes. Played October 11.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

BREAKING THE ICE: Bobby Breen, Irene Dare, Charles Ruggles, Dolores Costello—We just can't get business with this kid. Eighty per cent are ladies and the men stay away. The picture is okay but I think his light voice is offensive to the men. He sounds too much like a girl. Anyway, they stay away as if we had a smallpox sign on the door, and no kids to speak of.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—The first by this pair ever to be shown here and so wasn't as good box office as expected. Picture was good in its way and pleased. Miss Rogers giving vent to her suppressed desires while under the hypnotic influence of Astaire was a clever bit of comedy that struck a response in us all here. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GUN LAW: George O'Brien, Rita Oehmen—Good out-of-door picture with more plot than most of the westerns. Pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr.—Very poor story and no entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee—It seemed to me as though RKO has tried to make a high hat comedy that would go over in the small houses, too, but failed both ways. Too much of the songs and music that are not for the small time. To very poor business. Played October 12-13.—Ed Crew, Empress Theatre, Waurika, Okla. General patronage.

KING KONG (Reissue): Fay Wray, Bruce Cabot, Robert Armstrong—We billed this one like a circus and did well on it. Running time, 100 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

KING KONG (Reissue): Fay Wray, Bruce Cabot, Robert Armstrong—Excellent reissue.—L. A. Irwin, Palace Theatre, Peacook, N. H. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn—By all means pick this one up. It's a dandy. Does business. Running time, 75 minutes. Played September 25-26.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—It has what it takes to a certain extent. Certainly, it did better than average business after it had been milked both first and second-run in a neighboring big city. Who am I to criticize, but I do think that it went high brow the last half and so did the audience. They reacted to this that they would have liked a couple of more skits at the last half as the first half contained. That is where the entertainment was. Even the jitterbugs said so. So, it must be so.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel, Marvin Stephens—Excellent Withers picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

COUNTY CHAIRMAN, THE (Reissue): Will Rogers, Mickey Rooney, Evelyn Venable, Kent Taylor—A good show. Rogers still good. Nice business. Many asked when we were to show another. Running time, 70 minutes. Played September 23-24.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

COUNTY CHAIRMAN, THE (Reissue): Will Rogers, Mickey Rooney, Evelyn Venable, Kent Taylor—One of Rogers' better pictures and yet this drew only a fair house. Played October 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—A prayer that wasn't answered.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

HOLD THAT CO-ED: John Barrymore, Joan Davis, George Murphy, Marjorie Weaver—Laughable situations. Good acting. Diverting entertainment. Joan Davis steals all the honors.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOLD THAT COED: John Barrymore, Joan Davis, George Murphy, Marjorie Weaver, Jack Haley—Here's a good picture; will stand up to extended runs in all spots. Not a cleanup but you cannot refuse to extend the run and you will do all right. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Peter Lorre, Jean Hersholt—A scream from start to finish and will please 100 per cent if comedy is liked. Peter Lorre is swell in the show. Played October 17-18.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and rural patronage.

LITTLE MISS BROADWAY: Shirley Temple—Good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Shirley is sure on her way down. Business nothing like former pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEET THE GIRLS: June Lang—Just a picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis. Buddy Ebsen, Cesar Romero—Fox didn't give Sonja much of a scenario. Rather sketchy, but they came to see this winsome little star do her stuff. The high spot was the ballet in color (sepia). I believe I can see the difficulty of fitting a story to a specialist like Sonja. But I don't think that even she can keep out in front if they don't use more care in the material of which her pictures are built.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros.—Very good comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver—A very entertaining picture, but lacked the drawing power for some reason. Is Loretta Young dragging a little? We hope not.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

BLOCKADE: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—A very fine picture that did only normal business. Maybe it was the exhibitor's fault.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COUNT OF MONTE CRISTO, THE (Reissue): Robert Donat, Elissa Landi—Done average business.

(*Continued on following page*)

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NATION-WIDE RAIL-AIR SERVICE

(Continued from preceding page)

This show pleased all. No kicks. What more can you have? Running time, 95 minutes. Played October 19-20.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Adolphe Menjou, Ritz Brothers, Andrea Leeds, Zorina, Phil Baker—Beautifully colored and "Charlie" showed up well, but somewhow my people didn't think he was given good enough support. Only did about half of what I usually do on Thursday and Friday pictures. Hear United Artists is going to put out twice as much money on half as many pictures next year. Hope it does some good! Running time, 109 minutes. Played July 21-22.—J H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

Universal

DEVIL'S PARTY, THE: Victor McLaglen, Beatrice Roberts—A good program picture. Played September 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Andrea Leeds, Adolphe Menjou, George Murphy—Below average Sunday business. Running time, 103 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Helen Broderick, Mischa Auer, Louis Hayward—An excellent comedy. Miss Darrieux looks all set for American popularity. Played October 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SINNERS IN PARADISE: John Boles, Madge Evans, Bruce Cabot—Nothing much. Kind of goofy. Too bad to waste the time of so many fine players. Played October 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WIVES UNDER SUSPICION: Warren William, Gail Patrick, Constance Moore, William Lundigan, Ralph Morgan—We immediately recognized this story as the old "Kiss Before the Mirror" and somehow it seemed stale stuff this time. No business to brag about. Played October 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent—A very good picture with perhaps a little too much sentiment in spots. The idea on which the picture is based is excellent, but some of the directors ought to wise up and not let Miss Leeds overdo that "suffering" business, which is all she's done in all her pictures. I hope they are not trying to make a Keaton out of her and I don't think it'll hurt to have her appear in a jovial mood now and then. The ending of the picture is too much like O. Henry's style of writing, but it is good entertainment. Running time, 79 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

Warner Brothers

COWBOY FROM BROOKLYN: Dick Powell, Pat O'Brien, Priscilla Lane—Good musical comedy. Pleased. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COWBOY FROM BROOKLYN: Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran—Played this picture October 23. Here is one down to earth picture. Just let your people see it the first night and they certainly will talk it for the next ones. Forget all about your socalled specials and take this one. Priscilla Lane is tops in this one, closely followed by Powell and O'Brien. Again it proves comedy and good singing is what the public wants. Best Sunday business in several months. Hats off to Warners.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural and small town patronage.

DEVIL'S SADDLE LEGION: Dick Foran, Anne Nagel—A good western we used to replace something else. Dick's ballad singing is very helpful to making his westerns out of the ordinary. Played October 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patrick Knowles—Very good comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RACKET BUSTERS: George Brent, Humphrey Bogart, Gloria Dickson, Walter Abel—Program action picture which satisfied on Guest Night. Played October 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville—Fair picture. Good acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville—Let the local school sponsor this and it did outstanding business as well as pleased everyone who saw it. The acting by everyone in it is superb, and it holds the onlooker spellbound until the end. Don't think you can play it up too highly, for it will stand all the buildup you can think of. People here go big for pictures of this type. Running time, 92 minutes. Played October 10-11.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

TWO OKLAHOMANS JOIN REPORTERS

Boyd Adkinson of the Lyric theatre at Idabel, Okla., and George Stovall of the Ute theatre, Sayre, Okla., send in their first reports to the department this week.

Harold C. Allison, White Cloud theatre in the city in Michigan of that name, returns to the reportorial corps after a year and a half of absence. He previously was at the Baldwin theatre in Baldwin, Mich.

Read the reports of these showmen in this issue.

Short Features

Columbia

COMMUNITY SING: No. 11—A very good audience reel. Oldtime songs by an excellent quartet.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DEMONS OF THE DEEP: Special Sport Thrills—A good fishing reel for those that like this sport. Just a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD GRADUATION: Color Rhapsodies—Not up to the average of these colored cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MIND NEEDER, THE: Broadway Comedy—Fair. Better than most Charley Chase has made of late. Where are the songs, Charley? Running time, 18 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

ALL'S FAIR: Cabin Kids—Cabin Kids okay. The rest is wasting film.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING, GOING, GONE: Buster West, Tom Patricola—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREY OWL'S LITTLE BROTHER, THE: Treasure Chest—Educational and entertaining. Very good. Running time, 10 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JITTERBUGS: Buster West, Tom Patricola—Okay. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAST INDIAN, THE: Terry-Toons—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC FROM THE STARS: Treasure Chest—Pretty good orchestra short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SONGBIRDS OF THE NORTHWOODS: Treasure Chest—Should please generally. It did here.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

AWFUL TOOTH, THE: Our Gang—Full of fun—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEAR FACTS: Our Gang—Quite funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BILLY ROSE'S CASA MANANA REVUE: Musical Comedy—An excellent musical that should have been in color as it really was good. Better than some features we have played this past season. Running time, 21 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CANNED FISHING: Our Gang—If the sound had been good on this print, it would have been swell entertainment, but sounded to me like radio static. Fact is I am asking the exchange to refund my money on the print. Running time, 11 minutes.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

CHILE, LAND OF CHARM: FitzPatrick Travel Talks—This man FitzPatrick makes one very unhappy. Many want to follow his trails.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHAT DO YOU THINK, NO. 3: MGM Miniatures—"I think" this O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BIKE PARADE: Paragraphic—Not up to the usual standard of Husing's stuff, but got by because it was Husing. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HORSESHOES: Grantland Rice Sportlight—A good sport reel for small towns, as horseshoe pitching is quite a sport for us and was appreciated by our audience. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HUNKY AND SPUNKY: Color Classics—This is a crackerjack and is really different from most cartoons. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I YAM LOVE SICK: Popeye the Sailor—Usual.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLUMBING IS A PIPE: Popeye Cartoon—Amusing. Running time, 7 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

BRAVE LITTLE TAILOR: Walt Disney—This one is an improvement over its predecessors. Running time, 9 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

DONALD'S BETTER SELF: Walt Disney Cartoons —All of these are knockout. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

STAGE FRIGHT: Leon Errol Comedy—Another good comedy from Leon Errol. It had the audience laughing all through the picture. Running time, 18 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

Twentieth Century-Fox

MOVIETONE NEWS: This is the best of them all. Lew Lehr has plenty of laughs. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MOVIETONE NEWS, No. 6: Not mentioning Pat O'Brien in the Legion parade might have been an oversight. Being an ex-service man myself, I don't like giving all the rest of the movie stars a sendoff and keeping quiet on a veteran star. When patrons notice it also that makes it worse.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Vitaphone

ATTIC OF TERROR: Floyd Gibbons' "Your True Adventures"—This is the first of this series we've had here, but people liked it. One of these thrown in occasionally breaks the routine of musicals and comedies and serves the purpose admirably well. Running time, 10 minutes.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—Good.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

FEUD THERE WAS, A: Merrie Melody—Getting better and better all the time.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

VITAPHONE GAMBOLS: Vitaphone Varieties—Here's a dandy vaudeville short. Play it on your best days for an excellent run.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Serials

Columbia

MYSTERIOUS PILOT, THE: Captain Frank Hawks —Not doing the extra business anticipated. Think we should play it Friday-Saturday instead of Wednesday-Thursday.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SECRET OF TREASURE ISLAND, THE: Don Terry, Gwen Gaze—Just finished this serial and made me a lot of money. They sure went for this one. I hope "The Great Adventures of Wild Bill Hickok" does as good. Recommend "Treasure Island" serial to everyone.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

Republic

SOS COASTGUARD: Ralph Byrd, Maxine Doyle—This is very poor. I am on my eighth chapter now and many have dropped out. Not the serial that the "Lone Ranger" was. Business poor due to this serial. Running time, 18 to 20 minutes each episode.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

OBITUARIES

Fred Kohler Dies; Character Actor

Fred Kohler, screen character actor, died in Hollywood October 28th from heart disease. His son, Fred, Jr., also an actor, said that his father apparently had died in his sleep. He was 59.

Born in Kansas City, the son of an inventor, Mr. Kohler began his theatrical career as a spear carrier in the Willis Wood theatre in his home city. From then on he had a varied career, playing in stock, vaudeville, tent shows and one-night stands.

Twenty-seven years ago he was playing in stock in Los Angeles when he heard that Hobart Bosworth was making a picture, "Code of Honor," a Selig production, and that the people who worked in films could stay in one place and have a home. Mr. Kohler applied for and received a job, and remained in Hollywood after that with the exception of several personal appearance tours.

Mr. Kohler was six feet two inches tall and almost always played "bad man" roles. Two of his more recent pictures were "The Buccaneer" and "Blockade."

Robert Woolsey Dies; Teamed with Wheeler

Robert Woolsey, motion picture comedian, died October 31 at his home in Malibu Beach, Cal., after a long illness. He was 49. Mr. Woolsey had been suffering from a kidney ailment for the last 18 months. The Masons will conduct funeral services Friday at Hollywood's Little Church of the Flowers.

Mr. Woolsey, who was born in Oakland, Cal., had appeared in stock in San Francisco and other cities. He gained national recognition when he teamed with Bert Wheeler in the production "Rio Rita." Their work in the show led to their engagement for the screen presentation of "Rio Rita" by RKO.

Other pictures that Woolsey appeared in were "Dixiana," "The Cockoos," "Half Shot at Sunrise," "Hook, Line and Sinker," "Cracked Nuts," "Everything's Rosie," "Caught Plastered," "Peach o' Reno," "Girl Crazy," "Hold 'Em Jail," "Silly Billies," "Kentucky Kernels," "The Rainmakers" and "On Again-Off Again."

Frank Hatch

Frank Hatch, 74, an actor and stage director who had been associated in both capacities with William A. Brady productions, died October 25th of pneumonia in the Queens General Hospital, Jamaica, L. I.

Mrs. E. L. Robinson

Mrs. Esther Lyons Robinson, former actress and explorer, who was known in the late 1890's as "The Klondyke Girl," died October 26th of a heart ailment in Elizabeth, N. J. She was 74 years old.

Sanford Remington

Sanford S. Remington, 49, operator of Remington Quality Pictures, Inc., an independent exchange in Cincinnati, died there October 29th from a heart attack.

IN NEWSREELS

MOVIETONE NEWS—No. 14, Vol. 21.—Italian troops in Spain leave for Italy....New U. S. Army tank tested....Geese and wild duck swarm about California lake....Jitterbugs in Boston hold contest....Lieut. R. L. Burke of Coast Guard awarded Flying Cross....Capt. Dave Hissong honored....Lew Lehr interviews sweepstakes winners....Muriel Hill....Mary Hourican....Mr. and Mrs. Rothe....Aviation Co-eds climb Colorado mountains....Football.

MOVIETONE NEWS—No. 15, Vol. 21.—President inspects nation's air defense....Arab revolt in Palestine....Cowboys employ autos to round-up cattle....Maritime pact for labor peace....Imperial Valley canal opened....Girl ascends in balloon....Lew Lehr....Cardinal Mundelein departs for Vatican....Football games.

NEWS OF THE DAY—No. 212, Vol. 9.—Japan completes conquest of China's main cities....Amazing machine harvests sugar cane....Heroes of flaming air crash honored....Chinese throw weird Hallowe'en party. . . .Sweepstake winners. . . .Princeton battles Navy to tie score.

NEWS OF THE DAY—No. 213, Vol. 9.—President inspects air defense....Government reclaims vast desert area....Radio broadcast causes war scare....Britain's rulers visit sick children....Football.

PARAMOUNT NEWS—No. 25.—Automotive business rehires thousands of employees....Honor crew who saved 11 in plane....Sweepstakes winners tell how it feels to win....New York Giants defeat Brooklyn Dodgers....Southern California wins over Stanford....Boston holds jitterbug contest.

PARAMOUNT NEWS—No. 26.—Italian "volunteers" home from Spain....President inspects Army and Navy aircraft....Duchess of Kent officiates at ceremony....British rulers attend hospital opening....Deutschland makes port safety after fire....Church mass for pets in England....Canadian schooner defeats American boat....Football.

RKO PATHE NEWS—No. 29, Vol. 10.—Henry Ford tries out his "back to the farm" movement....Secretary Wallace discusses "consumer's subsidy"....."Most perfect girl" weds nobleman....Charity fashion parade held in Hongkong....Play billiards on train traveling 70 mph...."Information Please" on the air....Boy Scouts honor Teddy Roosevelt.

RKO PATHE NEWS—No. 30, Vol. 10.—Government mediates in railroad strike....Italian troops return home from Spain....President reviews nation's war planes....Wealthiest Indian's widow evicted....Britain's rulers visit sick children....Football games.

UNIVERSAL NEWSREEL—No. 714, Vol. 10.—Sweepstake winners clean up....French hold auto show....Anti-aircraft auto tested....Latest fur fashions shown....Navy ties Princeton in football....Duck hunters get big haul....Rodeo held for sick children....Novel cutting device demonstrated...."Iron lung" youth goes south.

UNIVERSAL NEWSREEL—No. 715, Vol. 10.—Radio play terrifies nation....President inspects country's air defense....Italian volunteers return home from Spain....New boating fashions shown....Ford plant heralds boom era....English king visits ill youngsters....Football games.

Fred Duprez Dies

Fred Duprez, 54, American comedian who for 30 years had been a headliner in British vaudeville, died aboard the liner *President Harding* October 29th. Mr. Duprez was hurrying to London to see the first rush sequences of Alexander Korda's film "Four Feathers," in which his daughter, June, is making her film debut. Mr. Duprez was born in Detroit.

C. D. Haug

C. D. Haug, 51, manager of the Empire theatre, Birmingham, Ala., died October 25th after an illness of several weeks. Mr. Haug formerly managed the Strand theatre in Birmingham and also at one time did exploitation work for Metro-Goldwyn-Mayer on the road.

T. B. Moreno

Thomas B. Moreno, 48, who was "Skyball" Moreno to friends in the motion picture industry, died October 25th in the National Military Hospital at Sawtelle, Cal. He was a stunt man and "double" in dangerous scenes for many stars.

IN COURTS

Court Allows Warners To Question Chadwick

Application for commissions to issue in Los Angeles to take the testimony of I. E. Chadwick, president of Chadwick Pictures Corporation, and Jerome Storm, director, was granted this week by Philip J. McCook, New York supreme court justice.

The testimony will be taken in behalf of Warner Brothers Pictures, Inc.; Warner Brothers Production Corporation and M. Witmark and Sons, Inc., defendants in a suit for $250,000 damages, an injunction and accounting of the profits of "Sweet Adeline," brought by Harvey Armstrong and Richard H. Gerard, who charge copyright infringement.

Defendants will seek to prove that Chadwick Pictures produced a picture of the same title some years back.

Roxy Fee Hearing Set

Federal Judge Francis G. Caffey has set November 18th for a hearing of applications by Barrow, Wade, Guthrie and Company for fees of $2,555 as auditors of the Roxy Theatres Corporation, and the Manufacturers Trust Company for $7,147 as compensation for its services as agents for the distribution of the first mortgage four per cent bonds of Roxy. Howard Cullman, as trustee, will seek a direction from Judge Caffey at the hearing to turn over any balance remaining in his hands to Manufacturers Trust Company for distribution among the first mortgage 6¼ per cent gold bond holders.

Serve Principal Injunction

A temporary injunction issued by Justice Valente in New York supreme court has been served on Principal Film Exchanges, Inc., by Oliphant and Lerman, attorneys for Superior and Stage and Screen Productions. The papers ask the appointment of a receiver to secure an accounting of receipts on and stop further distribution of 12 pictures.

Columbia Application Denied

New York Supreme Court Justice Charles B. McLaughlin this week denied an application by Columbia Pictures Corporation for dismissal of the suit brought by Betty Davis, holder of 162 shares of voting trust certificates. Judge McLaughlin ruled the plaintiff had a legal right to sue and that her action was not barred by the statute of limitations. The plaintiff, who is asking for an accounting since 1929, charges that the company has paid excessive bonuses to Harry and Jack Cohn and to Joe Brandt and further claims that certain options to purchase stock were illegally transferred.

Injunction Consent Filed

Radio Corporation of America, American Telephone and Telegraph Company, Vreeland Apparatus Company, Inc., and General Electric Company won a victory in United States district court in New York this week when Harold Kirschbaum, doing business as Luxor Manufacturing Company, defendant in two suits charging infringement of 17 patents on radio receiving apparatus, filed consent to an injunction restraining him from continued infringement.

BRASS TACK TALK

"Cheapest advertising I can buy"

ADVERTISING CHART

- ✓ TRAILERS
- ✓ NEWSPAPERS
- ✓ BILLBOARDS
- ✓ LOBBY DISPLAYS
- ✓ EXPLOITATION
- ✓ HERALDS
- TRADE MAG.

• *"I consider my trailers the cheapest advertising that I buy—yet I put trailers at the top as being most important in actually selling tickets. . . ."*

No truer word was ever spoken than this remark by one of the 12,000 exhibitors who use National Screen Service.

Trailers ARE low in price . . . maybe too low . . . for the job they do. Measure them any way you like – they cost less per reader, per prospective customer, per circulation unit, per results! you KNOW how many ticket-buyers read your trailers—you can only guess when it comes to other advertising media.

Only bad trailers are expensive . . . because they do not sell tickets. Good trailers really cost nothing. They are an investment that return a grand, quick profit.

Ever figure what part of your gross you spend for trailers? Probably just a small fraction of one percent.

Don't waste your screen and money on inferior trailers. The best is always cheapest . . . NATIONAL SCREEN PRE-VUES . . . screen showmanship at its best!

NATIONAL SCREEN Service!

ATLANTA..........167-73 Walton St., N.W.
BOSTON..........36-38 Melrose St.
CHARLOTTE..........219-21 Mint St.
CHICAGO..........1307 So. Wabash Ave.
CINCINNATI....119 West Central Pkway.
CLEVELAND..........2336 Payne Ave.
DALLAS..........2012-16 Jackson St.
DENVER..........2144 Champa St.
DES MOINES..........1003½ High St.
DETROIT..........2949 Cass Ave.
KANSAS CITY..........1706 Wyandotte St.
LOS ANGELES ....2018 So. Vermont Ave.
MEMPHIS..........500 So. 2nd St.
MINNEAPOLIS..........1105 Currie Ave.
NEW ORLEANS......1431 Cleveland Ave.
NEW YORK..........630 Ninth Ave.
PHILADELPHIA..........1201-07 Vine St.
SAN FRANCISCO, 168 Golden Gate Ave.
ST. LOUIS..........3318 Olive St.
SEATTLE..........2418 Second Ave.
WASHINGTON, D. C., 920 New Jersey Ave., N.W.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

STILL "BOOM BOOM"

This is a business of bally. The louder the "boom boom", the faster moves the line at the boxoffice. Nothing has ever been found to replace crackling, colorful, punchy exploitation. Nothing ever will. Even Junior knows that.

Putting over the product in the most forceful terms is as important as the picture itself. That should be taken for granted. Unfortunately, it isn't, generally.

Universal puts out a Horror Show. It's a combination revival of "Dracula" and "Frankenstein". The show is sold behind the widest and loudest kind of a bally. The boys trot out the sure-fire gags. They shoot the works. Everything goes. And, more important, everything takes. Patrons batter down the doors to get in.

Then what happens? Dispatches come thundering in. "The Horror Show is reviving showmanship."

In Chicago, for instance, it's contagious. The opposition also breaks out with fancy fronts and other examples of what used to be done. The old-time religion becomes Number One Boy. The town goes dizzy with circus-type exploitation. The same is true in other spots. The industry buzzes excitedly. They talk about bally as if it were something just invented.

Now, there is no doubt that the Horror Show brought 'em in. But it took bally to sell the "horror". It takes bally to sell other pictures. It takes provocative advertising copy. It takes every kind of high-power "boom boom", as it has always. Universal's unique double picture presentation just happens to be an excellent example.

▽ ▽ ▽

LITTLE BASIS FOR FEAR

The extent of a theatreman's participation in communal activities outside the theatre depends more on the man than the situation. We quote from a previous editorial on the subject and bring it up again because of an excellent example to illustrate.

Louie Charninsky recently returned from attendance at the National Safety Congress, in Chicago, where he represented the Interstate Theatres, by invitation of Karl Hoblitzelle and R. J. O'Donnell. Charninsky was selected for this unusual honor because he has been very active in Dallas safety movements. But not at the expense of his theatre duties.

There are many representative Round Tablers who create invaluable prestige for their operations by aiding worthy local projects. Others would were they allowed to by superiors who fear neglect of the job in favor of the outside work. There is little reason for this. Managers invited to take leading parts in civic activities are usually the best type of theatreman.

▽ ▽ ▽

EXTRA AMMUNITION

There is an out for theatremen in towns where the newspaper situation does not allow for adequate theatre coverage. That out is illustrated currently by *Cinemag*, a four-page weekly tabloid published in the interests of the Capitol and Majestic Theatres, of Paragould, Ark., and described on a following page. "People clamor for it and advertisers are amazed by the response," writes W. B. Justice, Jr., editor.

The theatre publication is not meant to compete with the regular newspapers. As concerns adequate picture publicity, it aims to continue from where the papers leave off. Round Tablers engaging this medium invariably report a high measure of return at little or no cost to the theatre. That's something for other members to chew upon.

▽ ▽ ▽

READING BETWEEN THE LINES

The job of work done by Joe Goetz in behalf of the seventh anniversary of the Cincinnati RKO Paramount is told on a following page. In detailing what Ed Mayer has to say about it, one easily reads between the lines to discover that the fine spirit of the occasion was of greater significance than the campaign itself. "It's just like having a birthday in my own family," a guest confided.

Building theatre prestige is here manifested at its best. Having the Mayor on hand to applaud is one thing; but to surround the party with the warmth of a family gathering is showmanship of a species one meets up with rarely and for which Goetz may take a bow as he assumes his well-merited post of assistant to Division Manager Frudenfeld.

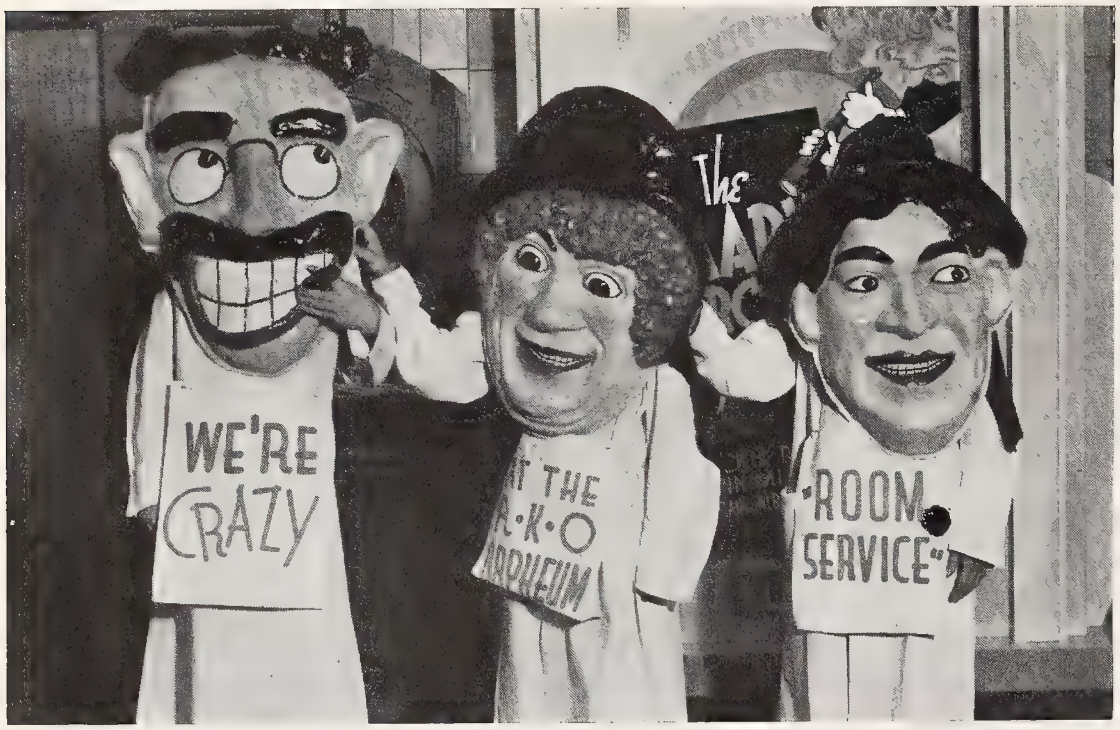
a-Mike Vogel

Round Table in Pictures

NOW PLAYING
Letter of

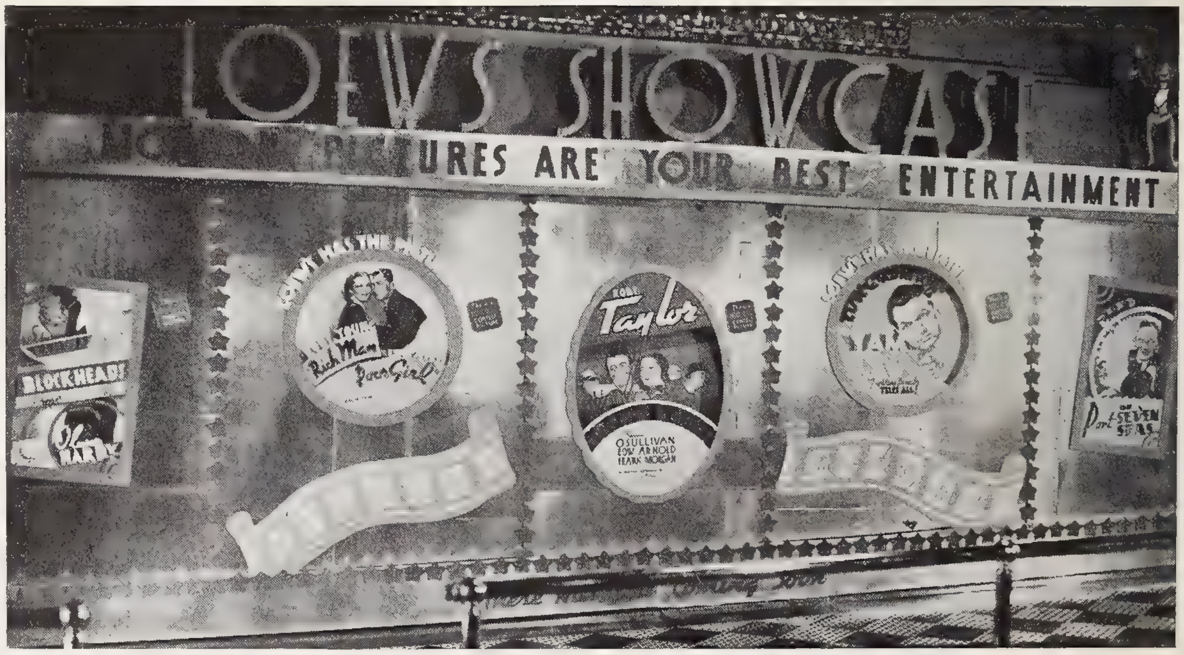
Clarence Golder, New Rena Theatre, Kellogg, Idaho, turned ventriloquist for his engagement of "Letter of Introduction." Local midget impersonating Charlie McCarthy was brought up on stage while "Bergen" Golder went into his act. Photo above shows the lad interviewing a patron in lobby. Chap also distributed cards with cut of Bergen with his dummy followed by cast, playdates, title and picture copy.

Tying up with the introduction of Charbert's new "Drums" perfume in New York, United Artists obtained an outstanding window display in Bloomingdale's as part of the campaign for the opening of that picture at the Music Hall. Window was set off by life size cutout of dancing girl in a scene from the picture, while lavish drapes were used to convey thought of the Far East. Dummy samples of the perfume were mounted on large drum and framed photos of Sabu with an announcement card completed the window.


WE'RE CRAZY
AT THE R-K-O ORPHEUM
"ROOM SERVICE"

Unique exploitation stunt that proved a crowd-stopper was street bally used by Manager Robert J. Haley, Orpheum, Kansas City, for "Room Service". Papier maché masks of the Marx Brothers were worn by three ushers who covered entire city, much to the amusement of passersby.

Created by Joseph Rubenfeld, Loew's Oriental, Brooklyn, is showcase reproduced at right which was built in five sections, shadow-box form, and measuring 20 feet in height and 40 feet in length. Each shadow-box works on a blinker system and one picture lights as the other goes out. Joe reports it as being a great eye-attractor.


LOEWS SHOWCASE
MOTION PICTURES ARE YOUR BEST ENTERTAINMENT
Rich Man Poor Girl
Taylor
O'SULLIVAN
EDW ARNOLD
FRANK MORGAN
BLOCK-HEADS

For the recent showing of the RKO Pathe Sportlight "Underwater" at the New York Criterion, display board below was erected which shows an excellent example of the use of photo montage. Standing directly beside the frame may be seen Publicity Director Phil Laufer.

Extra
"Underwater"
An R-K-O Pathe Sportscope
nOW Showing

SHOW
1162 EAST
BLOOD CURDLING
HORROR PICTURES!
THE WALKING DEAD
REVOLT OF THE DEMONS
NOW PLAYING
HORROR STRIKES AGAIN IN REVOLT OF THE DEMONS

Advance buildup for Stanley Lambert's "horror" show put on at the Lexington Theatre, Chicago, consisted of "mechanical" man dressed in skeleton outfit who attracted plenty of attention by standing motionless and suddenly rocking back and forth with a rattling noise. Picture above shows him in stretcher with usher in interne costume and Lambert standing at right. Ambulance was stationed out front and, at intervals, the usher interne and "mechanical" man would go into their act.

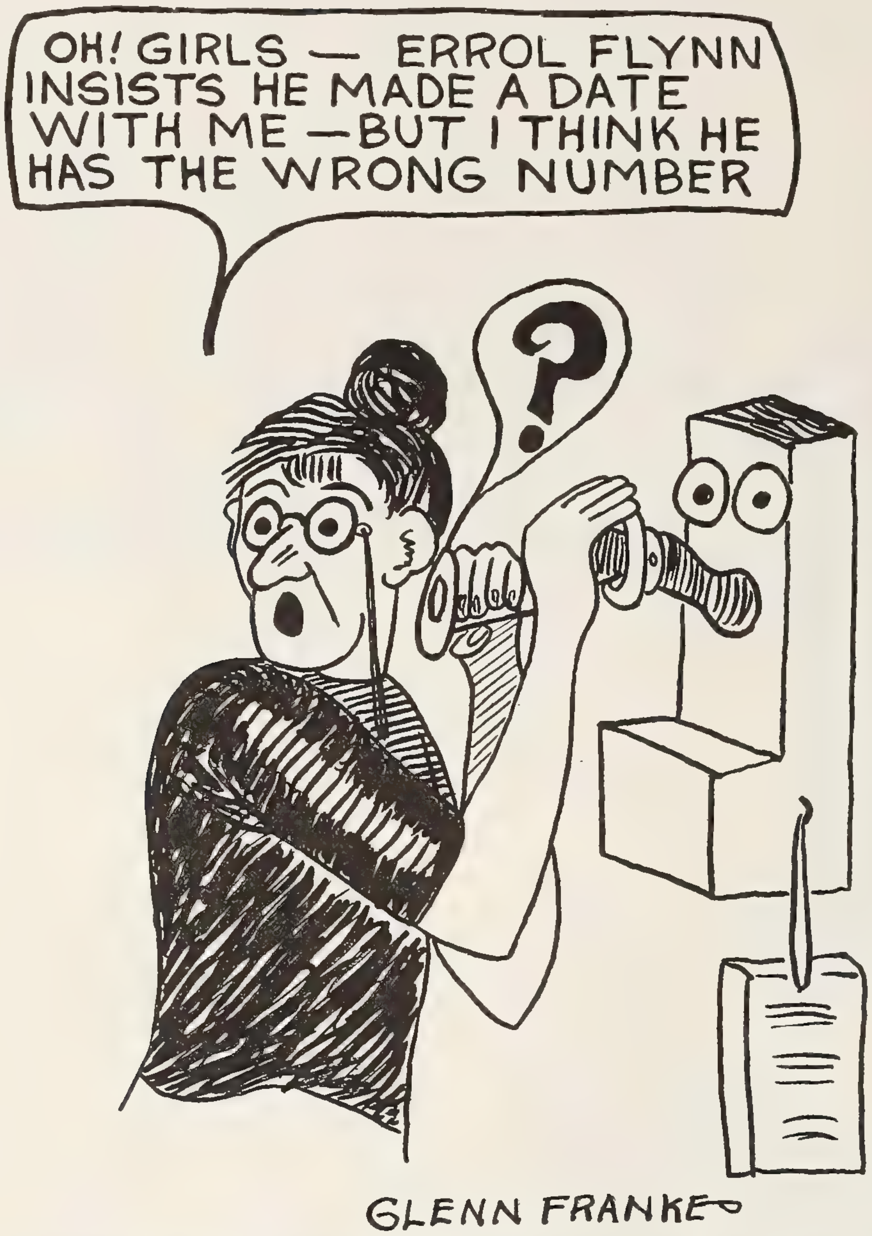
5 OF A KIND
THE JONES FAMILY SAFE
The DIONNE QUINTUPLETS = NOW! at the PALACE

Highly deserving of all the excitement and amusement it was reported to have created was the ingenious street stunt created by R. W. Russell, Palace, Canton, Ohio, for his date on "Five of a Kind", the newest Quints picture. Five local girls attired as nurses pushed five perambulators carrying dolls, each labeled appropriately, the entire convoy held together by title and theatre banner.

During the absence of manager Sam Gilman, his pinch-hitting assistant Carl Rogers, Loew's, Harrisburg, Pa., conceived this street bally for advance on "Crowd Roars." Gal with giant imprinted umbrella covered main thoroughfares. In addition, Rogers pasted 24 sheet carrying title, cast and playdates on sidewalk directly in front of boxoffice.

Rain or Shine Don't Miss
Robert
TAYLOR
IN
THE CROWD ROARS
LOEW'S

SHOWMEN'S LOBBY LAFFS


OH! GIRLS — ERROL FLYNN INSISTS HE MADE A DATE WITH ME—BUT I THINK HE HAS THE WRONG NUMBER
?
GLENN FRANKE

From the brush of Glenn Franke, Cheviot, Ohio.

Election Gag Herald Used on "Co-Ed" Date

What he reports to be creating plenty of word-of-mouth comment is the election herald distributed by O. H. Robeson, exploitation and publicity director of the McCarrell Enterprises, in connection with the opening of "Hold That Co-Ed" at the Indiana Theatre, Bedford, Ind.

Cut of John Barrymore in his role of Governor "Gabby" Harrigan was used, together with gag copy on the star's platform. Dubbing Harrigan as the first party, candidate for joy, banner across bottom of herald called attention to the big public meeting which would be held at the theatre opening day.

"LET'S HEAR FROM YOU"

"Boy Meets Girl" Through Lucky Numbered Buttons

Amusing gag which created much comment was arranged by Marcel Brazee, Avalon Theatre, Chicago, Ill., for "Boy Meets Girl." Numbered pin buttons attached to card on which were printed title, cast and playdates were distributed week ahead of opening. Copy on card read "Detach this button and wear in plain sight, then watch for boy or girl wearing same number." Boy or girl had to bring the two buttons of the same number to the theatre to receive tickets for opening of the picture.

Newspaper-Radio Contest Aids "Four Daughters"

As part of his campaign on "Four Daughters" at the Earle Theatre, Washington, Frank La Falce staged a contest tieup with the Washington *Daily News* and station WRC. Object of the contest was to find four Washington daughters with talents comparable to those of the four girls in the picture. The *News* ran stories and art on four days and details were broadcast.

Auditions were held at the radio station for talented entrants. Winners were presented in a special 15-minute broadcast by the station's "Man About Hollywood." *News* ran picture of the broadcast.

"LET'S HEAR FROM YOU"

Special Phone Call For "Banners"

Ted Crowther, Dixie Theatre, Staunton, Va., for his date on "White Banners" planted a girl at telephone who called each person on the lists of the local free and lending libraries. Conversation was to the effect that since listener was one who was interested in good books, and the pictures were made from these books, the theatre was calling to advise of the opening date, cast, etc. Theatreman also mailed special letters to all ministers, and attractive lobby display was constructed for the engagement.

20th Century-Fox Sets Advance for 'Submarine Patrol'

Getting behind "Submarine Patrol" with a full advertising and exploitation campaign, 20th Century-Fox has arranged an array of events in advance of the opening.

On Navy Day, October 27, at the National Press Club in Washington there was held a preview of the picture for ranking Navy Department officers and members of the Club. The following Saturday, at the U. S. Naval Academy, Annapolis, "Submarine Patrol" was screened at a special preview for the Superintendent of the Academy, Rear Admiral Wilson Brown, and his staff of officers. The next day, another screening was held at the Academy for the regiment of Midshipmen and for New York trade paper representatives, who went to Annapolis as guests of 20th Century-Fox.

On November 15th, about two weeks before the national release date, there opens at the Museum of Science and Industry in Radio City, New York, a "Submarine Patrol" exhibit. Occupying the main exhibition floor of the Museum, it will be a display of technical equipment used on subchasers and submarines. Staff lecturers will give talks at intervals throughout the day, and Simon Lake, inventor of the modern submarine, has been signed to give a lecture on the submarine, its uses and its developments.

The exhibit will run a month.

On November 17th, at the home office of 20th Century-Fox, one hundred veterans who served overseas aboard the "Submarine Patrol" will witness a special preview in the screening room as guests of the company.

In addition to the events described, Marc Lachmann, exploitation representative on Charles E. McCarthy's staff, has made tieups with the publishers of "The Splinter Fleet," the book on which the picture is based, and with the publishers of "Submarine," written by Simon Lake. These tieups provide that the jackets of the books will bear a "Submarine Patrol" imprint, and will be accompanied by window displays in bookstores.

On the West Coast, a special preview was also being held Navy Day at the Chinese Theatre.

"LET'S HEAR FROM YOU"

Warnermen Attend "Brother Rat" Premiere

John J. Payette, General Zone Manager, Frank La Falce, Director of Advertising and Publicity, and Nat Glaser, District Manager for the Virginia Theatres, represented the Washington office at the world premiere of "Brother Rat" at the State, Lexington, Va. Guest of honor was Priscilla Lane.

Miss Lane took part in a coast-to-coast broadcast on the Kate Smith Hour, appearing with V. M. I. Orchestra and Glee Club. After the broadcast, she attended the premiere and later was guest at a reception given by General Kilbourne, Superintendent of the Institute. Miss Lane appeared at the theatre at another showing attended largely by students at the Washington and Lee University, also in Lexington.

THIRD QUARTER CITATION WINNERS SHOW ACE CAMPAIGN COVERAGE

Runners-Up in Third Period of Quigley Awards Report Many Tieins and Contests; Display Consistency in All Entries

Free eats for Washingtonians is one of the newest gags arranged by Ray Bell, publicist, Loew's Capitol, Citation of Merit winner in Class "A." Through tieup effected with nearby restaurant, two dinners and ten guest tickets are offered weekly to persons writing the best ads for the cafe. Most meritorious ads are then published in the Washington *Daily News* together with the winners' names. Also planted in lobby is easel plugging the contest.

Tieup for "Crowd Roars" was also effected with leading department store which ran large ad carrying cut of Robert Taylor decked out in one of the advertised shirts, together with picture, playdates, etc. Sports editors of local dailies also ran cut of the star together with plug on the fact that Patsy Perroni, heavyweight boxer who went the route with Joe Louis, battles Robert Taylor in the picture showing at the Capitol.

Hardy Clan Invited Guests

"Rooney Limericks" contest was promoted in paper as advance for "Love Finds Andy Hardy." Cash prizes and guest tickets went to those submitting best last lines for jingles published daily, week ahead of opening. Paper came through with series together with winners' names and addresses. Also promoted was a local Hardy club which netted Bell plenty of publicity. All persons belonging to the Hardy clan were invited to the theatre as guests of the management. Identification was required in the form of either driver's license, or social security card.

Promotes Trips to Paris

Candid-cameraman on streets snapped passersby, handing each a numbered card with instructions to watch paper following day. To those holding corresponding numbers listed, guest tickets were awarded. In addition Washington *Post* ran three column ad with cut of Mickey Rooney in a car, copy over all read "you'll be as popular as Mickey Rooney in a used car."

The engagement of "Marie Antoinette" was ushered in with advance publicity on the nationwide contest sponsored by MGM and The *News*, for which four free trips were offered to Paris to those submitting best 300-word letters on why they would like to visit the country of Marie Antoinette. Stories and art work were run daily in advance and during engagement. All trucks of the cooperting newspaper were bannered with contest plugs. Bookmarks selling the contest were distributed at public and lending libraries and all newsstands used cards calling attention to the serialization in the *News*.

Leading department store featured window display or original costumes worn by Miss Shearer in the picture with prominent credit card shown. And various other merchants came through with window displays in the mood of "Marie Antoinette."

SCHINE CIRCUIT CLICKS FOR HIGHER HONORS

Although various of the entrants from the Schine circuit have been represented among the Firsts and Honorables in the Quigley Awards, Seymour Morris takes an extra bow for being the first to be represented in the higher brackets with his Citation of Merit voted him in the Third Quarter. Campaign on "Boys Town", which won the Citation for Ted Emerson and Eddie Forester, was detailed in issue of October 1st.

Holland Promotes Trips For "Holiday" Vote Contest

With "Tropic Holiday" breaking when vacations were uppermost in the public mind, Sid Holland, Elco Theatre, Elkhart, Ind., and Citation of Merit winner in the Class "C" division, promoted two trips with accommodations at a resort in the middle west. Boys distributed 5,000 broadsides in a house-to-house canvass, merchants' ads on reverse side defraying cost of heralds. Winners were decided on a voting basis.

Tying into local water sports carnival, Holland secured cooperation of the Y.M.C.A. and city life guards for reprentative entries for all events in the program. Special two-sheets were spotted all along the river front where the event took place and highlight of the tieup was the bannering of boats entered in the various races, with the names of the different stars in the picture. Guest tickets were awarded winners.

One of the main features of this theatreman's campaign was a bathing beauty contest on stage. At the conclusion of the contest and after the winners were selected from numbered cards in the hands of each girl, the master of ceremonies asked them as a body the title of the picture to be shown the following week. Instead of answering verbally, each girl reversed her numbered card which then automatically spelled out the title.

Links Date to Roxy Showing

It seems that Holland was in New York vacationing while "Alexander's Ragtime Band" was playing at the Roxy Theatre, so the showman conceived the idea of having his picture taken at that theatre with Irving Lesser, standing beside a setpiece with copy to the effect that in 35 days 762,263 persons had seen the film. This picture, together with story was immediately on his return to Elkhart and in advance of his own playdates planted in local papers together with story. For his lobby display Sid utilized the 24-sheet cutout star heads combined with title pages of Irving Berlin's song hits and canopy valances were planted around the entire lobby selling the show. Also planted was a contest in daily, readers invited to send letters in stating some incidant long past, with which they associated Berlin songs. Guest tickets were awarded.

Morris Ties Drive to Local Campaign

In connection with the Cortland, N. Y., "Pageant of Prosperity," Seymour Morris, Schine's State and Citation of Merit winner in the "D" Class, cooperated with the local Chamber of Commerce by supplying trailers, window streamers, special window cards, three-sheets, stickers for packages and mats to be used as slugs in the merchants' ads. The Mayor issued a proclamation endorsing the event, special editorials were run in papers and the theatre managed to get in on all the publicity. Imprinted balloons, some of which contained ducats, were turned loose over the city, in addition, others contained gift certificates good as cooperating merchants' stores. Letters were sent out by the Chamber of Commerce and the local paper ran some kind of reader daily which included theatre mention.

For his advance on "Alexander's Ragtime Band" Morris constructed a special float on which was mounted a miniature piano and eight-piece band and three girls. The latter dressed in tuxedos and high hats plugged the hit tunes. Truck properly bannered toured entire city. Telegrams received from the Coast from each of the stars congratulating the showman on selecting the picture to start his show season, were mounted on lobby easel and put on display with promoted flowers supposedly from the stars. Local bands supplied with orchestrations and every record-playing machine in town carried a card plugging the music and picture.

Caricature Cutout Sells New Star

When Morris played "Garden of the Moon" he devised an ingenious street bally in the form of a cutout three-sheet head of John Payne which was mounted on a cutout caricature of a baby. This was planted in a baby carriage and wheeled about town, copy on parambulator reading "A new star is born, see John Payne in," etc., etc. During the run the carriage was placed in front of theatre.

For his papers Morris sawed a two-column scene mat of Payne in half so that it just showed half his face and smile, he then mortised in the cast with caption "This picture is worth $500,000." He then went on to tell about his million dollar personality and asked readers to watch for the full picture appearing in the next issue. Space was promoted from paper.

Newsboys Aid "Boys Town"

Special screening for ministers, educators, etc., was held for "Boys Town" and one of the highlights of this campaign was an election held in the city schools with the Mayor and his body coming down to the theatre. Subscription contest was held between newspaper carrier boys, with each lad approaching his prospect with the statement "Will you help me get to Boys Town?"

(*Continued on following page*)

Cincinnati Celebrates RKO Paramount Birthday

Mayor Heads Guests at Seventh Anniversary of Theatre

by ED MAYER
in Cincinnati

The fact that the RKO Paramount, a close-in, deluxe, 2,100-seat suburban theatre in Cincinnati, is seven years old is not in itself significant. However, the birthday celebration, staged annually, is something else again. It is, in fact, a city-wide event which is one of the highlights of the local amusement season. The celebration, staged under the ever-resourceful supervision of Joe Goetz—who has been manager of the house since it originally opened in 1931 and recently was promoted to assistant to Arthur M. Frudenfeld, division manager—is getting bigger and better with the passing of the years. This year it eclipsed all previous efforts.

The theatre is located in a section of the city known as Walnut Hills, a good-sized and influential community, which, although an integral part of Cincinnati, is, in reality a community unto itself, and in a big way, at that. And Goetz is an indispensable part of the scheme of things thereabouts, his constant constructive cooperation having made him most popular with the men who keep the wheels turning in the city government and other projects.

For a period of two or three weeks in advance of the birthday date, the event is advertised extensively through the display of flags and gay-colored streamers on the marquee sign, in the lobby and similar places, whereupon young and old alike keep a weather eye on the calendar in anticipation of the "big day." The weekly newspaper issued in Walnut Hills ran columns of free publicity—emanating from the paper, and not the theatre—with liberal art layouts. City officials, executives of various industries, pastors, school officials, and others voiced through the paper their expressions of goodwill and appreciation of the spirit displayed by Goetz and the good that he is doing for both the community and the city. The daily downtown papers likewise voluntarily ran several editorials in connection with the occasion.

Contests Prove Popular

On the celebration date, the lobby was a veritable greenhouse of flowers sent by admiring and well-wishing friends from all sections of Greater Cincinnati. In the evening everyone entering the lobby was treated to liberal servings of ice cream and cake. People came from hither and yon, some in silk hats and tails, with milady in low-cut gowns, to rub elbows with the man in overalls accompanied by the housewife in the gingham dress. There was a cake-baking contest. The many entries, produced to conform to certain specifications promulgated in advance, were on display in the lobby, where the chef of the nearby Alms Hotel made awards, the entire lot subsequently being sent to the children's hospitals. There were other contests for public participation, such as, for instance, the award of a $50 wrist watch to the person guessing nearest the weight of pearls planted in oysters on the half-shell in a lobby display case. The watch was donated by a neighborhood jeweler. One of the highlights of the evening was the presentation of a bottle of champagne to Goetz by Mayor James G. Stewart, of Cincinnati.

The lobby also contained exhibits of neighborhood stores and industries, all properly placarded, and illuminated with spotlights. The lobby, in fact, resembled what might be termed an old-fashioned home-coming where everyone met everyone else and where all met Joe to give him a friendly slap on the back.

"Just Like Birthday"

Characteristic of the prevailing feeling is evidenced by the conversation which this writer had with an elderly woman. "I look forward to this from year to year," she said, "because I am sure to meet many of my old friends here, and everyone is so happy and congenial. Why, it's just like having a birthday in our own family."

Although birthday celebrations are not unusual in theatre routine, it is doubtful if any theatre anywhere goes in for this sort of thing in the same whole-hearted manner as does Joe Goetz, who, through his varied and sundry activities, has made the Paramount a definitely integral part of Walnut Hills, and not "just another theatre." It was at the Paramount, incidentally, that Evelyn Venable, Tyrone Power and other localites who have achieved success on the screen got, at least, a portion of their start, for it was at this very theatre that they appeared in "home theatricals" during the years gone by. In fact, one of the honor guests at the celebration was the aunt of Tyrone Power, who is at the head of a local dramatic school which young Power attended.

"LET'S HEAR FROM YOU"

Erickson Arranges Day-Night Lobby

For "Dr. Clitterhouse" at the Ogden, Chicago, manager Everett Erickson created an unusual lobby display idea with a showcase divided into two parts. Copy above read "See How the Amazing Dr. Clitterhouse Operates. By day—by night." In the "by day" section were instruments used by the medical profession for compounding prescriptions. In the "by night" sections there were guns, blackjacks, etc. Cashiers were nurses in uniforms, hats, cuffs, etc., and passed out pluggers reading "You have an appointment to see," etc., etc.

"LET'S HEAR FROM YOU"

Window Gag Aids 'Blockheads'

Forwarded by Manager Eddie Lewis, Bellaire Theatre, Bellaire, L. I., is novel window display idea which he credits to his chief projectionist, Peter De Rosa. For the opening of "Blockheads," four-inch square alphabet building blocks, similar to those available in any five and ten, were used in local merchant's window. Built to stand about 15 inches high, the title and playdates were spelled out in schoolroom fashion.

Various Devices Used by Johnson

(Continued from preceding page)

To build up interest in the opening of "Old Chicago" at the Vic Theatre, Indiana Harbor, Ind., Don Johnson, winner of the Citation of Merit in the "E" Classification, sent two boys out on streets, one leading a cow with copy to the effect that she was the "bossy" that upset the lantern that started the fire. This was followed by lad with similarly bannered lantern.

Two blocks from the theatre Johnson planted a cake of ice on appropriately printed barrel, offering guest tickets to those correctly guessing exact time required for the ice to melt. For his window display, theatremen tacked rave press notices clipped from papers in key cities on boards and placed them in strategic spots about town week ahead of opening.

Merchants Aid Kid Matinees

Various are the activities engaged in for Don and his kid patronage, among which may be listed a tieup with local department store from which school clothing such as sweaters, caps, etc., were promoted for weekly giveway to each kid attending Saturday matinees. Also through the courtesy of nearby restaurant, Don promoted a bicycle for giveaway in connection with a lucky number contest. Both tieins in exchange for program and trailer credit.

Reported as proving highly successful at his house, is a gift and country store night which Johnson says he started on practically a shoestring, having as the nucleus for distribution things that were left over from giveaways in other theatres on his circuit. Now the theatreman promotes a goodly share of his material and says he has built up a definite following for this special event from among the town's merchants.

"LET'S HEAR FROM YOU"

Heavy Exploitation Given "Carefree"

With the highlight stunt to date a spectacular dance of the "Yam" on a flat car platform to the top of Pikes Peak, Colorado, "Carefree" garnered lots of exploitation attention. Both the Orpheum, Terre Haute, Ind., and the Grand, Evansville, made effective use of "Yam" routines. At Terre Haute, baking company printed thousands for distribution as did soft drink company at Evansville.

The Grand management hooked in with drug company for a "Yam" soda and the Orpheum tied in with another drug outfit for a Ginger Rogers soda and contest in which girls behind counters selling most of the "special" sodas were awarded guest tickets.

In Columbus

Opening was given a regular Hollywood premiere with Mayor Myron B. Gessaman, guest of honor. Mayor was escorted by a bevy of co-eds from Ohio State University, who acted as hostesses for the theatre management. Preview was tied in with the Movie Quiz contest, J. Real Neth, local theatre operator was introduced by the Mayor and explained the contest to the audience.

"Reception Phenomenal, Advertisers Amazed"

So Report Malco-men of Reception Accorded New Weekly Theatre Publication

Added to the expanding list of publications sponsored by local theatres in situations where the newspapers do not give sufficient picture coverage, is *Cinemag,* published weekly in behalf of the Capitol and and Majestic Theatres, Paragould, Ark., a Malco circuit affiliation. Now in the sixth month of publication, edited by W. B. Justice, Jr., in conjunction with Manager John A. Collins, and Orris F. Collins, assistant manager, *Cinemag's* distribution, which is free, is within reaching distance of 5,000 copies, 2,500 house-to-house, and over 500 through the increasing mailing list. It is estimated that each issue now has 10,000 readers. The paper comes out on Friday mornings and readers who do not receive their copies promptly are requested to phone Western Union for immediate delivery, without charge.

Though the information is not given, it is assumed that printing is done locally, these charges coming to $28 per issue. Special cuts, pressbook scene and ad mats are additional. Outside advertising takes covers these costs, a late September issue, for instance, carrying 15 display ads, mostly one column. Theatre ads for all following week's attractions are grouped on the back page.

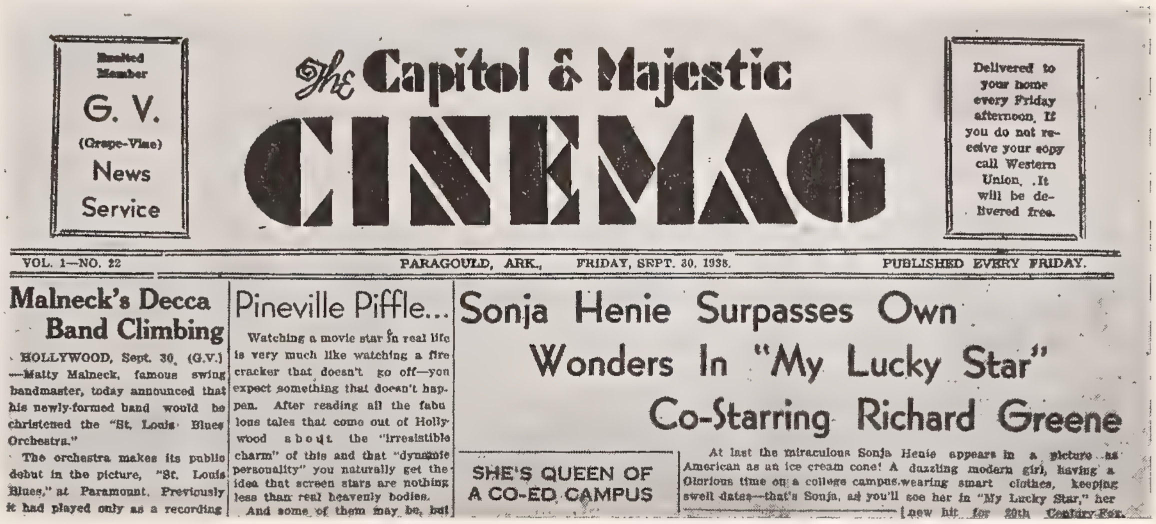
Local Gossip Stressed

Cinemag is four pages, 11 by 14 in size. The masthead is standard and with a portion of front page of a recent issue, illustrated to right. Local gossip and names enliven the pages. Contests cover a variety of heads and subjects, among which featured in recent issues are colmns such as "Incidentally," chatter of some 750 words written by local girl in exchange for passes. "Horsehide Hokum" has to do with local and national baseball, replaced in season with "Sidelines," by Piggy Skin, a football treatise. Entitled "For the Glory" is a series of biographical sketches of local people who have made good elsewhere. Occasionally, a news break drops down about deadline on Thursday night in time for a local "scoop."

Returns Satisfy Advertisers

"Opery Chat" is a personalized re-hash of press notices and reviews having to do with the coming week's pictures at both houses, combined with chatter and whatever Hollywood lowdown is available. Radio is covered with a column headed "Microphobia," broadcasting news from nearby stations and the chains. Stressed also is human-interest stuff such as personal coverage at Pineville, Mo., location setting of Twentieth Century-Fox's "Jessie James," hundreds of miles away, or writes Justice:

"Anything we might find that might amuse or entertain. People, ideas, facts. It is surprising what a litle effort will do here. There's lots of stuff in anybody's town that you never dream is there until you start looking for it. What's more, it's good copy.



Limited Member
G. V.
(Grape-Vine)
News
Service

The Capitol & Majestic
CINEMAG

Delivered to your home every Friday afternoon. If you do not receive your copy call Western Union. It will be delivered free.

VOL. 1—NO. 22 PARAGOULD, ARK., FRIDAY, SEPT. 30, 1938. PUBLISHED EVERY FRIDAY.

Malneck's Decca Band Climbing

HOLLYWOOD, Sept. 30, (G.V.)—Matty Malneck, famous swing bandmaster, today announced that his newly-formed band would be christened the "St. Louis Blues Orchestra."

The orchestra makes its public debut in the picture, "St. Louis Blues," at Paramount. Previously it had played only as a recording

Pineville Piffle...

Watching a movie star in real life is very much like watching a fire cracker that doesn't go off—you expect something that doesn't happen. After reading all the fabulous tales that come out of Hollywood about the "irresistible charm" of this and that "dynamic personality" you naturally get the idea that screen stars are nothing less than real heavenly bodies.

And some of them may be, but

Sonja Henie Surpasses Own Wonders In "My Lucky Star" Co-Starring Richard Greene

SHE'S QUEEN OF A CO-ED CAMPUS

At last the miraculous Sonja Henie appears in a picture as American as an ice cream cone! A dazzling modern girl, having a Glorious time on a college campus, wearing smart clothes, keeping swell dates—that's Sonja, as you'll see her in "My Lucky Star," her new hit for 20th Century-Fox.

REPRESENTATIVE FRONT PAGE AND "CINEMAG" MASTHEAD

Besides what the staff men themselves dig up, cooperation is obtained from the various home offices and the studio publicity departments. Material is also supplied by NBC headquarters and WLW, Cincinnati, branch managers and ad sales managers of the Memphis exchanges.

Results, according to the sponsors, are more than gratifying. Outside advertisers as well as the theatres are profiting, and popularity of the publication is increasing with every issue, they say, in advocating this form of publicity for extra revenues for all concerned.

"LET'S HEAR FROM YOU"

Aeronautical Lobby Display Helps Sell "Air Devils"

Through tieup with local businessman, Louie Charninsky, Capitol Theatre, Dallas, distributed model airplanes to all kids attending opening of "Air Devils." From department store, Louie promoted palm trees and grass mats for use in lobby to simulate a tropical setting. Lobby display also included a large Curtis whirlwind motor with a cross section cutout showing the pistons moving and a red light showing when the piston fired.

Special kid matinee was held for opening day through the tieup with local dairy, ice cream was provided for each child attending. Cooperating dairy plugged the matinee in his store and ads, as did Charninsky with credit card in lobby. Heralds plugging the picture and playdates were distributed in office buildings, parked autos and throughout suburbs, and Louie also planted window cards in business district of downtown area.

For "Gold Mine in the Sky," Charninsky received daily spot radio announcements in addition to local hillbilly string orchestra plugging hit tunes from the picture. Lobby display was constructed featuring a gigantic blowup of Gene Autry, beneath which were a number of scene stills from the picture together with tiein copy.

Scott Inaugurates "Big Apple Month"

Boyd Scott, Rialto and Rex theatres, New Braunfels, Texas, designated the month of July as the "Big Apple Month," using large cutouts of apples with titles of pictures lettered on them. These were strung in the lobby and foyer ahead and during month and also used as the theme in his newspaper ads, heralds, etc.

For "Gold Is Where You Find It," Scott obtained some new pennies from his bank and placed a vaseful in cooperating jeweler's window. Ducats were given to those coming closest to guessing what the total would be if the pennies were five dollar gold pieces. For his street bally, a bannered covered wagon plied the streets ahead and during run and imprinted bags filled with gold painted rocks were planted on busy street corners. Newspaper story was run inviting all folks born in 1878 to be guests of management opening night. Paper carried reader on the stunt following day.

Artist made huge figure of Santa for lobby and had him holding card reading "I know I'm a little early this year, but I just couldn't wait to bring you these entertainment presents." Around cutout were stacked packages with title of picture on each. This was followed up with a real Santa parading streets with card reading the same.

"LET'S HEAR FROM YOU"

Stockholm Sells "Music"

Numerous window displays were promoted by Leo Gussen of Stockholm for the opening of "Mad About Music," which included displays of Durbin school clothes, blouses, coats, etc., etc. Music store featured record and sheet music window with giant cutouts of Deanna and Herbert Marshall. Through tieup effected with large bicycle establishment, Gussen also arranged displays in all their branches.

YOU ARE INVITED TO JOIN UP

WAYNE GOODWIN

owns and manages the Butler Theatre in Butler, Indiana, since 1936. He entered theatre business in 1931, purchasing and managing the Lyric in Waterloo, Ind., where he remained for four years. We look forward to frequent contributions from you, Wayne, so please keep us supplied.

▽

HUBERT L. TRAHAN

was only 15 when he started in showbusiness, doing doorman duty at the Peoples Theatre, Port Arthur, Texas. Two years later he was transferred to the Texan, in the same city in a like capacity. He returned to the Peoples, this time as assistant manager of the house. The Majestic was his next spot, where he acted as relief manager for two months. He was recalled to the Peoples but shortly afterwards was promoted to a managerial post back at the Majestic, serving there for eight months. Now we find him managing the Rio in Nederland, Texas, of the Jefferson Amusement Co. circuit.

▽

GUS J. CATAMAS

is manager of the Venus Theatre, an independently owned house in Brooklyn, New York. Starting his career in 1936, he was an usher at the Apollo Theatre in the same sector and was duly made chief usher and then assistant manager. He was promoted to manage the Grandart house in 1937, where he stayed for a year and then came on to his present situation.

▽

HARRY F. GRIGGS

owns and is general manager of the Griggs Road Shows, with headquarters at Perry, Georgia. His circuit covers 20 small Georgia cities with a population of about a thousand people. First-run pictures, procured from leading exchanges, are exhibited. He previously owned the Star Theatre, which he later sold to Martin Theatres. Please keep us informed of your activities, Harry, for they sound mighty interesting.

▽

LES F. NEWKIRK

was an assistant manager at a house in La Junta, Colorado, in 1936, when he started in theatre business. A few months later he was transferred to Fort Collins in the same state where he again served as an assistant. His latest move was to Las Cruces, New Mexico, where he is now at work at the Rio Grande Theatre, a Fox Inter Mountain house, doing a good job at managing.

▽

PIERCE E. McCOY

entered service as doorman at the Palace Theatre, Athens, Ga., in 1930 and after a year was promoted to manage the Strand house in Athens. He returned to the first spot as assistant and then transferred to the new Georgia Theatre, where he now acts as manager and also handles publicity for this house, as well as for the Palace and Strand.

MALCOLM DOUGLAS, born saturday, October 15th, to Mr. and Mrs. Malcolm Gilbert; weight, eight pounds, nine ounces. Daddy manages the Fulton and Strand Theatres, Fulton, Ky.

JERRY DONALD, on October 1st, to Mr. and Mrs. C. J. Hubley. Father is the manager of the Dixie Theatre, Ruston, La.

MARIANNE, born October 26 to Mr. and Mrs. Henry Schwartzberg; weight seven pounds, nine ounces. Dad is an executive of the M & P Theatres, Boston.

Showmen's Calendar

DECEMBER

2nd	Monroe Doctrine Declared—1823
3rd	Illinois Became a State—1818 General McClellan Born—1826
5th	Grace Moore's Birthday
6th	Elissa Landi's Birthday
8th	Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	Douglas Fairbanks, Jr.'s Birthday
10th	Una Merkel's Birthday Victor McLaglen's Birthday
11th	Alfred B. Nobel (Founder of Nobel Prize) Born—1833 Sally Eilers' Birthday
12th	Edward G. Robinson's Birthday
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773 John Boles' Birthday
17th	John Greenleaf Whittier (Poet) Born—1807
20th	Irene Dunne's Birthday
21st	Shortest Day of Year Pilgrims Landed at Plymouth Rock—1620
24th	Ruth Chatterton's Birthday
25th	Christmas Washington Crossed the Delaware—1776
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson (28th President) Born—1856 Lew Ayres' Birthday
29th	Iowa Became a State—1848 Texas Became a State—1845
31st	New Year's Eve West Virginia Admitted to Union—1862

GEORGE E. KEENAN

began working in showbusiness as an office boy for Warner Brothers publicity department back in 1930. He assisted in this department in the preparation of publicity stories and newspaper contacts. His next job was acting as assistant manager of the Circle Theatre in Philadelphia, Pa., after which he was transferred in turn to the Forum and Savoy Theatres in Philadelphia, coming on to the Ambassador, in the same vicinity.

▽

SIDNEY W. PINK

started in showbusiness fourteen years ago as an usher at the Elite Theatre, Pittsburgh, Pa., and then was promoted to manage the house. His next spots were the Novelty and Aspin houses, after which he turned to projection. He left for California and was set in as treasurer of Grauman's Chinese for Fox West Coast. We now find him in a managerial post at the Fox Marquis in Los Angeles and he's doing a smart job of work there.

▽

JOEL CEDRIC WEBB

manages the Circuit Theatre in Belle, Missouri, and reports much training and education in visual education and motion pictures at the University of Missouri from 1920-1924. During that time he handled motion picture work, also employing motion pictures in vocational agriculture. As a sideline he had his own shows. We anticipate frequent communication from you, Joel, so please be sure to keep us well informed of your activities.

▽

ANDREW J. McGOLDERICK

is the skipper of the Capitol Theatre, Hartland, New Brunswick and has been in this industry since 1924. He began as an operator in a neighborhood theatre. Three months ago his theatre was renovated and is now a modern house with up-to-date projectors. Andy enjoys the Herald, especially the Round Table and we invite him to contribute to its pages.

▽

JAMES J. RABINOWITZ

started his theatre career in 1930 in Willimartic, Connecticut, where he owned the Strand Theatre. The Grand, in Taunton, Massachusetts, was another of his houses. He absented himself from show business for a while, but it wasn't long before he returned and we now find him managing the Rialto in Woonsocket, Rhode Island. We hope to hear from you frequently, Jim.

▽

JAMES D. COURTNAY

is the manager of the Rosedale Theatre, Rosedale, Miss. Eight years ago he started as apprentice at the Eupora Theatre in Eupora, Miss., doing the advertising, general show work, acting as chief projectionist and assistant manager. With so fine a background we are sure you are doing a good job and anticipate reports from you, from time to time, for the benefit of our other members.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38	54	
City Streets	Edith Fellows-Leo Carillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Extortion	Scott Colton-Mary Russell	Apr. 25,'38	58	
Flight Inte Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38	65	Mar. 19,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†		
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38	56	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†		
Little Adventuress, The	Edith Fellows-Richard Fiske	Oct. 24,'38†		
Little Miss Roughneck (G)	Edith Fellows-Lee Carrillo	Feb. 23,'38	64	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38	67	
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38	66	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38	55	Apr. 9,'38
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden—Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rolling Caravans	Jack Luden-Eleaner Stewart	Mar. 7,'38	55	
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38	79	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38	81	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38	61	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38	61	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38	69	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38	59	Mar. 12,'38
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†		
"Blondie"	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert	Nov. 30,'38†		
(See "In the Cutting Room," Oct. 1,'38.)				
California Frontier	B. Jones-Carmen Bailey			
Homicide Bureau	Bruce Cabot-Rita Hayworth			
International Spy	Fay Wray-Ralph Bellamy			
Life Is Cheap	Betty Furness-James Craig			
"Our Wife"	Cary Grant-Jean Arthur			
Outside the Law (G)	J. Holt-B. Roberts-N. Beery, Jr		*65	Oct. 29,'38
Overland with Kit Carson	Bill Elliot			
Rio Grande	Charles Starrett-Ann Doran			
There's That Woman Again	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Nov. 22,'38†		
Trail of the Tumbleweed	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51.)				
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38	62	Feb. 19,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G)	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	*90	Oct. 15,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gorden Oliver	Feb. 12,'38	59	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38	81	Mar. 19,'38
Four Daughters (G) 352	Lane Sisters-Jeffrey Lynn G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30.'38
Girls on Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38	97	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38	70	Oct. 15,'38
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5.'38	85	Feb. 12,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38
When Were You Born (G) 263	Anna May Wong-M. Lindsay	June 18,'38	65	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38	78	Apr. 23,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	*105	Oct. 29,'38
(See "In the Cutting Room," Aug. 13,'38.)				
Crime Is a Racket	Humphrey Bogart-Gale Page			
(See "In the Cutting Room," Oct. 22,'38.)				
Secret Service on the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Aug. 15,'38†	80	Nov. 7,'36
Evergreen (re-issue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	98	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38	71½	
Girl Was Young, The (G) 7004	N. Pilbeam-Derrick de Marney	Feb. 17,'38	70	Dec. 11,'37
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30,'37, p. 16.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas	Nov. 1,'38†	96	Sept. 3,'38
Man With 100 Faces 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38†	87	Feb. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed under the title, "The Three Maxims.")				
Strange Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	85	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	86	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38†	78	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38	70	Feb. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High		Dec. 1,'38†		
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Nov. 15,'38†		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	*70	Oct. 22,'38
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60	July 10,'37
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Frontier Town 217	Tex Ritter	Mar. 4,'38	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38	60	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38		
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38	66	Nov. 20,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	*65	Sept. 17,'38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38	59	
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38	66	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38	57	Nov. 13,'37
Titans of the Deep 326	Dr. Wm. Beebe	Oct. 28,'38†		
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38	58	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38	81	Jan. 29,'38
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 54, 55; Oct. 22,'37, p. 64.)				
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29,'38	75	July 30,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
Crowd Roars, The (G) 840	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38	91	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38	73	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy.-Walter Pidgeon	Mar. 18,'38	121	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Great Waltz, The 908	Luise Rainer-Fernand Gravet-Miliza Karjus	Nov. 4,'38†		
(See "In the Cutting Room," July 9,'38; exploitation: Oct. 1,'38, p. 57.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38	79	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38	77	Mar. 26,'38
(Exploitation: July 30,'38, p. 64; Aug. 20,'38, p. 68; Sept. 3,'38, p. 63.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploration: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38	95	Feb. 26,'38
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 6,'38, p. 76; Aug. 27,'38, p. 80.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38	105	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38	75	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	*90	Oct. 8,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38	73	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38	119	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69; Sept. 24,'38, p. 63.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbe	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38	103	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38 p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78; Oct. 1,'38, p. 53; Oct. 29,'38, p. 58.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85, 90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
Young Dr. Kildare (G)	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	*80	Oct. 15,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Christmas Carol, A	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 23,'38†		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Dramatic School	Luise Rainer-Paulette Goddard-Alan Marshal-Ann Rutherford-Lana Turner	Dec. 9,'38†		
Flirting with Fate	Joe E. Brown-Leo Carrillo	Dec. 2,'38†		
Honolulu	Eleanor Powell-Robert Young-Burns and Allen			
Ice Follies	Original Ice Follies Cast—Joan Crawford - James Stewart - Lew Ayres			
Idiot's Delight	Norma Shearer-Clark Gable			
Katherine the Last	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 16,'38†		
New York Cinderella, A	S. Tracy-H. LaMarr-W. Pidgeon			
Out West with the Hardys	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		96	Sept. 10,'38
Shining Hour, The 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young	Nov. 18,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Spring Madness 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†		
Stand Up and Fight	Robt. Taylor - Wallace Beery - Florence Rice-Helen Broderick-Barton MacLane			
Sweethearts 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†		
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38	76	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38	56	
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	56	Apr. 28,'38
Gangster's Boy	Jackie Cooper	Nov. 2,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Gunsmoke Trail 3740	Jack Randall	May 8,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Apr. 11,'38	53	
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 16,'38	72	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 23,'38	50	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 29,'38	53	
Port of Missing Girls (G) 3725	Judith Allen-Harry Carey	Feb. 23,'38	64	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38	60	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38	65	Jan. 29,'38
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erickson	Oct. 10,'38†	74	Oct. 14,'33
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38	57	June 4,'38
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	*59	Sept. 24,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 19,'38	57	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Where the West Begins 3736	Jack Randall	Feb. 2,'38	54	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gang Bullets	Anne Nagel-Robert Kent	Nov. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Gun Packer	Jack Randall	Nov. 9,'38†		
I Am a Criminal	John Carroll-Mary Kornman	Dec. 7,'38†		
Last Outlaw	Jack Randall	Dec. 21,'38†		Dec. 21,'38†
Little Tenderfoot	Tex Ritter	Nov. 23,'38†		
Sky Raiders	John Trent	Dec. 28,'38†		
Tough Kid	Frankie Darro	Dec. 14,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18,'38	90	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38	87	Mar. 28,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99.)				
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff - Margot Grahame	Feb. 4,'38	126	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84; July 30,'38, p. 80; Aug. 20,'38, p. 66: Sept. 3,'38, p. 63.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38	66	Mar. 12,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38	56	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye - Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38	86	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90; Sept. 3,'38, p. 58.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38	70	Mar. 5,'38
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Divine	May 6,'38	80	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38	94	Oct. 2,'37
Escape from Leavenworth	Akim Tamiroff-Frances Farmer-Leif Erikson	Oct. 28,'38†		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20,'38.)				
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38	80	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38	68	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66; Aug. 27,'38, p. 78; Oct. 8,'38, p. 60; Oct. 29,'38, p. 60.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlise	May 27,'38	65	May 14,'38
Illegal Traffic	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A)	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	*55	Oct. 1,'38
(See "In the Cutting Room," Aug. 20,'38.)				
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38† speci	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Romance in the Dark (G) 3731	Gladys Swarthout - John Boles-John Barrymore-Claire Dodd	Mar. 4,'38	80	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38	62	Feb. 12,'38
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G)	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G) 3748	Randolph Scott-Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38	72	Nov. 13,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38	62	Mar. 19,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee - Bob Burns-Lloyd Nolan	Dec. 31,'37	115	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8, 38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'38†		
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	*90	Oct. 29,'38
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†		
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†		
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Oct. 1,'38, p. 57.)				
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†		
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson	Dec. 23,'38†		
Parents on Probation	Charles Ruggles-Mary Boland			
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 13,'39†		
(See "In the Cutting Room," July 16,'38.)				
Persons in Hiding	L. Overman-Patricia Morrison			
Riders of the Range	Wm. Boyd-Geo. Hayes			
Say It in French	Olympe Bradna-Ray Milland	Dec. 16,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
St. Louis Blues	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 9,'38†	*65	Oct. 22,'38
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Tom Sawyer, Detective	Donald O'Connor-Robt. Kent-June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff			
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38	65	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Born to be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38	66	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38	70	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38	55	Mar. 5,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	67	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38	65	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38	65	Mar. 26,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot-T. Beck	Oct. 29,'38†	63	Oct. 22,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38	68	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38	70	Jan. 1,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38	60	Jan. 15,'38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Jean Joyce	Apr. 14,'38	55	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38	68	Feb. 19,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38	55	Jan. 15,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38	67	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38	58	Feb. 5,'38
Rhythm of the Saddle	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38	65	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On Rangers!	Roy Rogers-Mary Hart	Dec. 1,'38†		
Flight at Midnight	Col. Roscoe Turner			
Orphans of the Street	Robt. Livingston-June Storey-Tommy Ryan			
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran			
Sante Fe Stampede 813	Three Mesquiteers-June Martel	Nov. 19,'38†		
Storm Over Bengal	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 8,'38†		
Western Jamboree	Gene Autry - Smiley Burnette - Jean Rouverol			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38; p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1,'38	77	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38	62	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38	67	Jan. 1,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38	70	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38	72	Mar. 5,'38
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38	91	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley 981	George O'Brien-Kay Sutton	Nov. 4,'38†		
(See "In the Cutting Room," Oct. 22,'38.)				
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	*80	Oct. 15,'38
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38	65	Mar. 12,'38
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38	60	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37	59	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38	90	Feb. 5,'38
(Exploitation: Aug. 27,'38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38	69	Nov. 27,'37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38	83	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57; July 30,'38, p. 84; Aug. 6,'38, p. 78; Sept. 3,'38, p. 63.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38	71	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	*60	Oct. 22,'38
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
Great Man Votes, The	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo			
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Dec. 23,'38†		
(See "In the Cutting Room," July 30,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Law West of Tombstone, The 909	Jean Rouverol-Harry Carey-Tim Holt - Evelyn Brent	Nov. 18,'38†		
(See "In the Cutting Room," Oct. 8,'38.)				
Love Affair	I. Dunne-C. Boyer-L. Bowman			
Pacific Liner	Victor McLaglen-Chester Morris-Wendy Barrie			
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Pure in Mind	Anne Shirley-Roger Daniel	Dec. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Trailer Romance 910	Lucille Ball-James Ellison	Dec. 2,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38	80	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38	84	Apr. 2,'38
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38	66	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Kaye Luke	Jan. 21,'38	71	Nov. 6,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38	78	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38	60	Jan. 1,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hershort-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38	85	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38	102	Jan. 29,'38
Hawaiian Buckaroo 628	Smith Ballew-Evalyn Knapp	Jan. 14,'38	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38	110	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77; Aug. 20,'38, p. 65; Sept. 3,'38, p. 61.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38	84	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1,'38	67	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38. p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38	64	Jan. 8,'38
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin - Lynn Bari	Mar. 25,'38	71	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Rawhide (G) 842	Smith Ballew - Evalyn Knapp - Lou Gehrig	Apr. 8,'38	59	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38	81	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38	85½	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38	70	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38	69	Feb. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†		
Charlie Chan in Honolulu		Jan. 20,'39†		
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	*60	Oct. 15,'38
Everybody's Baby	J. Prouty-S. Byington-S. Deane			
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Jan. 27,'39†		
Just Around the Corner 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				
Keep Smiling (G)	Gracie Fields-Roger Livesey		92	Oct. 22,'38
Kentucky	Loretta Young-Richard Greene-Walter Brennan-Ralph Morgan	Dec. 30,'38†		
Little Princess, The	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Road Demons (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18,'38†	*60	Sept. 24,'38
Samson and the Ladies	Michael Whalen-Lynn Bari			
Submarine Patrol 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†		
(See "Wooden Anchors," "In the Cutting Room," July 30,'38.)				
Tail Spin	A. Faye - C. Bennett - Nancy Kelly-J. Davis - Chas. Farrell	Jan. 13,'39†		
Thanks for Everything	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Three Musketeers, The	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes-Armanda Duff	Feb. 3,'39†		
Up the River	P. Foster-P. Brooks-T. Martin	Dec. 9,'38†		
(See "In the Cutting Room," Oct. 22,'38.)				
While New York Sleeps (G)	Michael Whalen-Joan Woodbury	Jan. 6,'39†	*60	Aug. 27,'38
Wife, Husband and Friend	Loretta Young-Warner Baxter	Feb. 17,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38	83	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38	104	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77; Aug. 20,'38, p. 64.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38	91	Feb. 19,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86; July 30,'38, pp. 82, 85; Aug. 6,'38, pp. 74, 76, 78; Aug. 20,'38, pp. 68, 69.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38	91	Jan. 15,'38
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38	73	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38	109	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69; Sept. 3,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38	80	Jan. 15,'38
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38	88	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38	86	June 12,'37
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
Young in Heart, The	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†		
(See "In the Cutting Room," July 16,'38.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Midnight	Francine Bordeaux			
Cowboy and the Lady, The	Gray Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†		
Duke of West Point	Louis Hayward-Joan Fontaine			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Carrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38	66	Jan. 22,'38
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Border Wolves 2056	Bob Baker-Constance Moore	Feb. 25,'38	57	
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37	57	
(See "In the Cutting Room," Sept. 11,'37.)				
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38	68	Mar. 12,'38
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38	70	Mar. 26,'38
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38	65	Jan. 15,'38
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38	70	May 14,'38
Last Express, The (G)	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38	56	
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105.)				
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38	83	July 16,'38
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38	96½	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; Sept. 3,'38, p. 63.)				
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38	68	Jan. 29,'38
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38	67	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38	68	Apr. 2,'38
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Service De Luxe (G)	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38	61	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38	61	Apr. 2,'38
Storm, The	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†		
(See "In the Cutting Room," Oct. 8,'38.)				
Swing That Cheer	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitive (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37	96	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38. p. 67; June 18,'38, p. 69.)				
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Town Riders	Bob Baker-Fay Shannon			
His Exciting Night	Chas. Ruggles-Ona Munson	Nov. 11,'38†		
Last Warning, The	P. Foster-F. Jenks-F. Robinson	Dec. 9,'38†		
Little Tough Guy in Society	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†		
Plane 66	Kent Taylor-Rochelle Hudson			
Singing Sheriff, The	Bob Baker-Marjorie Bell			
Strange Faces	D. Kent-F. Jenks-A. Divine	Nov. 18,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
West Side Miracle	E. Lowe-D. Foran-H. Mack	Dec. 2,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Shelia Bromley	Apr. 9,'38	62	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22,'38	90	Feb. 2,'35
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38	57	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38	104	Mar. 12,'38
(Exploitation: May 26,'38, p. 91; June 11,'36, p. 64; Oct. 29,'38, p. 57.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38	71	Feb. 19,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Minutes	Reviewed
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38	66	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38	63	Jan. 15,'38
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38	79	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54.)				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Always Leave Them Laughing	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone			
(See "In the Cutting Room," Sept. 24,'38.)				
Devil's Island	Boris Karloff			
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland			
Each Dawn I Die	James Cagney-Edw. G. Robinson			
Going Places	D. Powell-A. Louise-A. Jenkins			
(See "In the Cutting Room," Oct. 8,'38.)				
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins			
(See "In the Cutting Room," Sept. 24,'38.)				
Juarez	Paul Muni-Bette Davis			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Love Bites Man	Pat O'Brien-Joan Blondell			
(See "Unfit to Print" "In the Cutting Room," Oct. 8,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†		
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains			
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	*60	Oct. 15,'38
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

OTHER PRODUCT (DOMESTIC)

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Dynamite Dolaney	Weldon Heyburn	Imperial	Jan. 2,'38	80	
Fight for Peace (A)	War Film	Warwick	Apr. 30,'38	70	Apr. 30,'38
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38		
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38	*55	Feb. 5,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Sugar Hill Baby	Negro Cast	Sack	Jan. 1,'38	66	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack			
Code of the Fearless	Fred Scott	Spectrum			
Harlem Rides the Range	Negro Cast	Sack			
Last Barrier, The	Dave O'Brien	Coronado			

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Prison Train (A)	Fred Keating	Equity		*65	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Break the News (G)	Maurice Chevalier.	General		78	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75	Apr. 2,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38	99	Ar. 30,'38
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dark Sands (G)	Paul Robeson	Record		75	July 30,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938.	Newsreels	Norton	Jan. 9,'38	90	
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
I Married for Love	Kabos-Radal	Danubia	Feb. 4,'38	84	
I See Ice (G)	George Formby	Assoc. British		81	Apr. 2,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Liebe Im ¾ Takt (G)	Leo Slezak	Cosino	Sept. 23,'38	96	Oct. 8,'38
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28,'38	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38	63	
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38	10 rls.	
Madamoiselle Docteur (A)	Dita Parlo	United Artists		77	Dec. 18,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Bueno		95	Mar. 26,'38
Nocturno (A)	Ria Byron	Schwab		90	Mar. 12,'38
Orage (A)	Charles Boyer	Tri Nat'l Films		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Nagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38	91	
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73	Apr. 30,'38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37	8 rls.	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Sutyl the Lucky Child	Adam Kiarl	Hungaria	Jan. 11,'38		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38	65	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38	78	June 18,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38	90	
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Cuckoorancho 8431 Joe Besser	Mar. 25,'38	16½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May 20,'38	16
Home on the Rage 9426 Andy Clyde	Dec. 9,'38†	17
Jump, Chump, Jump 8432 Andy Clyde	Apr. 15,'38	19½
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mind Needer, The 8433 Charley Chase	Apr. 29,'38	18
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag 9425 Smith & Dale	Nov. 11,'38†	2 rls.
Nightshirt Bandit (10-28-38) 9424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Old Raid Mule, The (4-2-38) 8429 Andy Clyde	Mar. 4,'38	17½
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr. 1,'38	18
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Time Out for Trouble (4-2-38) 8430 Charley Chase	Mar. 18,'38	16½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
COLOR RHAPSODIES		
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	6
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½
Window Shopping (7-2-38) 8509	Apr. 14,'38	7
COLUMBIA TOURS		
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	
COMMUNITY SING		
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar. 18,'38	10
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38 8659) (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8861 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) 9652	Nov. 4,'38†	
No. 3 9653	Dec. 2,'38†	
No. 4 (Moon Songs) 9654	Dec. 30,'38†	1 rl.
HAPPY HOUR		
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10
KRAZY KAT CARTOONS		
22. Auto Clinic, The 8703	Mar. 4,'38	6½
23. Little Buckaroo 8704	Apr. 11,'38	6
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.
PICTUREGRAPH		
No. 1 9951	Sept. 23,'38†	
SCRAPPY CARTOONS		
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Playmates 8757	Mar. 27,'38	6
Scrappy's Trip to Mars 8756	Feb. 4,'38	7
SCREEN SNAPSHOTS		
No. 7 (4-2-37) 8857	Mar. 4,'38	10
No. 8 (5-14-38) 8858	Apr. 1,'38	9
No. 9 8859	Apr. 29,'38	9½
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.
SPECIAL SPORT THRILLS		
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	1 rl.
Play Ball (4-23-38) 8807	Apr. 15,'38	10
Ski Legs	Oct. 20,'38†	
Ski Rhythm 9802	Nov. 4,'38†	1 rl.
Sport Stamina (6-12-38) 8808	Apr. 10,'38	9½
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	10
WASHINGTON PARADE		
No. 1 9901 (Harry Newman)	Nov. 11,'38†	1 rl.
WORLD IN COLOR		
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29,'38	9½

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
TERRY-TOONS		
Big Top, The 8520	May 12,'38	6½
Eliza Runs Again 8526	July 29,'38	6½
Gandy the Goose (3-19-38) 8515	Mar. 4,'38	6
Happy and Lucky 8516	Mar. 18,'38	6½
Here's to Good Old Jail 8522	June 10, 38	6½
Last Indian, The 8523	June 24,'38	6½
Maid in China 8519	Apr. 29,'38	7
Milk for Baby 8524	July 8,'38	6½
Mountain Romance, A (4-39-38) 8517	Apr. 1,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15,'38	6½
TREASURE CHEST		
Kingdom for a Horse (5-7-38) 8604	Apr. 22,'38	10
Music from the Stars (4-30-38) 8610 Horace Lapp and Orch.	Mar. 25,'38	11
Return of the Buffalo 8608	Apr. 8,'38	9½
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11
TWO-REEL COMEDIES		
Beautiful But Dummies 8117 Buster West-Tom Patricola	Mar. 25,'38	17
Cactus Caballeros 8206 Harry Gribbon-Joey Faye	May 27,'38	19
Cupid Takes a Holiday (2-19-38) 8115 Danny Kaye	Feb. 4,'38	15
Cute Crime 8118 Jefferson Machamer	Apr. 29,'38	18
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Love and Onions (3-26-36) 8308 H. Timberg, Jr.-P. Rooney, Jr.	Mar. 11,'38	19
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Sing for Sweetie 8309 Lee Sullivan	Apr. 15,'38	19
Wanna Be a Model? 8116 Jefferson Machamer	Feb. 25,'38	16
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Blue Monday (4-2-38) W-682	Apr. 2,'38	9
Buried Treasure W-689	Sept. 17,'38	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Pygmy Hunt, The W-687	Aug. 6,'38	8
Poultry Pirates W-683	Apr. 16,'38	9
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9
CRIME DOESN'T PAY		
No. 15—Miracle Money (5-21-38) P-612	Mar. 26,'38	21
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over P-616	Sept. 24,'38	20
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Glimpses of New Brunswick (4-2-38) T-658	Mar. 19,'38	8
Jaipur, the Pink City T-853	Oct. 29,'38†	8
Madeira—Isle of Romance T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
HARMAN-ISING (Happy Harmonies)		
37—Little Bantamweight	Mar. 12,'38	8
HISTORICAL MYSTERIES		
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Face Behind the Mask, The (4-9-38) H-725 Leonard Penn-Mary Howard	Mar. 19,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11
MGM MINIATURES		
City of Little Men, The M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Optical Poem, An M-675	Mar. 5,'38	7
Streamlined Swing M-872 (In sepia)	Sept. 10,'38†	9
That Mothers Might Live M-676 Shephard Struwick-Mary Howard	Apr. 30,'38	10
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue R-603 Harriet Hoctor-E. Marshall	Mar. 26,'38	21
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Snow Gets In Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20
OUR GANG		
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Awful Teeth, The (7-23-38) C-739	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright C-932	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Three Men in a Tub C-736	Mar. 26,'38	10
PASSING PARADE (Sepia)		
No. 1—K-921	Oct. 15,'38†	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules S-715	Oct. 15,'38	10
Hot on Ice S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
La Savate (4-9-38) S-706	Mar. 12,'38	8
Man's Greatest Friend S-902	Nov. 19,'38†	
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr. 9,'38	9
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	8
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Watch Football F-951	Oct. 8,'38†	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8

(THE RELEASE CHART--CONT'D)

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38)	Sept. 16,'38†	7
Honest Love and True T7-8	Mar. 25,'38	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
Out of the Inkwell T7-9	Apr. 22,'38	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Hold It C7-5	Apr. 29,'38	7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bear	Oct. 28,'38†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Guatemala (8-27-38)		10
Mexico (10-15-38)	Oct. 7,'38†	10

HEADLINERS

Title	Rel. Date	Min.
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38)	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hall's Holiday (4-23-38) A7-11 George Hall and Orch.	Apr. 8,'38	10
Lights! Action! Lucas! (9-10-38) Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
Star Reporter, No. 3 A7-10	Mar. 11,'38	

PARAGRAPHICS

Title	Rel. Date	Min.
Bike Parade V7-10	Apr. 22,'38	10
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Mildewed Melodramas (10-15-38)	Sept. 9,'38†	11
Rube Goldberg's Travelgab (10-15-38)	Oct. 14,'38†	9
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 8—Styles in the Sun—Sleeping City—Pulchritude for Pups P7-8	Mar. 4,'38	1 rl.
No. 9—Can They Take It—Seeing's Believing—Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony—Nothing But Seals—Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming—Steaming Scenery—Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—(9-24-38)		10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	7
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Goonland	Oct. 21,'38†	1 rl.
House Builder-Upper, The E7-8	Mar. 18,'38	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 16,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
Thanks for the Memory SC7-4 Bert Block and Orch.	Mar. 25,'38	8
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	7

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38)	Sept. 30,'38†	10
No. 56—Champion Airhoppers	Oct. 28,'38†	1 rl.

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38)	Oct. 7,'38†	11

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17

MARCH OF TIME

Title	Rel. Date	Min.
1937-38		
No. 8—Brain Trust Island—Arms and the League 83,108	Mar. 18,'38	19
No. 9—Nazi Conquest, No. 1—Crime and Prisons 83,109	Apr. 15,'38	21
No. 10—Racketeers vs. Housewives—Friend of the People—England's Bankrupt Peers 83,110	May 13,'38	18
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel—Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	18
1938-39		
No. 1—Prelude to Conquest—Father Devine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38)	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Western Welcome, A, 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Trans-America 94,602	Nov. 11,'38†	
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
Windward Way 84,303	Mar. 11,'38	10

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	16

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Boat Builders 84,108	Feb. 25,'38	7
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers, 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (in color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure 9103	Dec. 23,'38†	

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman 9523	Nov. 18,'38†	1 rl.
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The 9505	Nov. 4,'38†	1 rl.
String Bean Jack 9521 (in color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Timber Toppers 9301	Oct. 28,'38†	1 rl.
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Eternal Fire, The		
Fox Hunting		
Rome in Symphony		

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 47 2378	Mar. 21,'38	9½
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 3352	Sept. 12,'38†	9½
No. 55 3353	Oct. 3,'38†	9
No. 56 3354	Nov. 14,'38†	
No. 57 3355	Nov. 28,'38†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
LANTZ CARTUNES		
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse	Nov. 28,'38†	
Rabbit Hunt 3242	Oct. 17,'38†	7
Sailor Mouse, The 3243	Nov. 7,'38†	7
MENTONE MUSICAL COMEDIES		
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27,'38	19
York and King		
High Jack N' the Show (5-21-38) 2170	May 18,'38	17
(James Barton)		
Latin Hi-Hattin' (4-30-38) 2169	Apr. 27,'38	17
Dorothy Stone-Chas. Collins		
Music and Flowers (5-21-38) 2171	June 15,'38	19
Block and Sully		
Patio Serenade 3224	Nov. 16,'38†	17
Tito Coral-Armida		
Rhythm Cafe 3221	Sept. 7,'38†	20
Virginia Verrill		
Side Show Fakir 3223	Oct. 12,'38†	20
Clyde Hager-Charloteers		
Somewhere in Paris (3-5-38) 2168	Mar. 23,'38	17
J. Harold Murray		
Stars and Stripes (7-2-38) 2172	July 6,'38	17½
Ed. East-Ralph Dumke		
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tall End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7
STRANGER THAN FICTION SERIES		
No. 47—Novelty 2391	Mar. 14,'38	9
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38). 3366	Oct. 10,'38†	9½
No. 56 3367	Nov. 21,'38†	
No. 57 3368	Dec. 5,'38†	
UNIVERSAL SPECIAL		
Breathless Moments (2-26-38) 2160	Feb. 28,'38	19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Little Me 3010	Mar. 5,'38	2 rls.
Wini Shaw		
Romance of Louisiana 3005	Mar. 12,'38	2 rls.
Addison Richards		
Under the Wire 3022	Mar. 26,'38	2 rls.
Joe and Asbestos		
Got a Match 3016	Apr. 9,'38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23,'38	2 rls.
Preisser Sisters		
Forget-Me-Knots 3011	May 7,'38	2 rls.
Bernice Claire		
Stocks and Blondes 3023	May 21,'38	2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004	May 28,'38	2 rls.
Evelyn Thawl-Jeffrey Lynn		
Prisoner of Swing 3012	June 11,'38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25,'38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38) 3017	July 2,'38	22
Eddie Peabody		
My Pop 3024	July 16,'38	2 rls.
Henry Armetta		
Sons of the Plains (7-23-38) 3006	July 30,'38	19
Mauch Twins		
Up in Lights 3018	Aug. 13,'38	2 rls.
Pat Rooney		
There Goes the Bride 3030	Aug. 27,'38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 3,'38†	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17,'38†	2 rls.
Johnnie Davis		
Murder with Reservations 4010	Sept. 24,'38†	2 rls.
George Campo		
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knigh Is Young, The 4013	Oct. 29,'38†	2 rls.
Hal Le Roy		
Declaration of Indpendence, The (10-15-38)	Nov. 26,'38	18
John Litel (color)		
Cleaning Up (10-29-38)		20
Cross & Dunn		
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	1 rl.
China Today 4602	Oct. 1,'38†	
COLORTOUR ADVENTURE (In Color)		
What the World Makes 3502	Mar. 12,'38	1 rl.
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38	1 rl.
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Shopgirl's Evidence 3307	Mar. 19,'38	
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14,'38	1 rl.
Dream Comes True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	1 rl.
Defying Death 4303	Oct. 15,'38†	1 rl.
Toils of the Law 4302	Nov. 12,'38†	1 rl.
LOONEY TUNES		
No. 48—What Price Porky 3607	Feb. 26,'38	
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38	11
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
MELODY MASTERS		
Benny Meroff and Orch. 3707	Mar. 5,'38	1 rl.
Mike Riley and Orch. 3711	Mar. 26,'38	1 rl.
Rubinoff and His Violin.. 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks & Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38)		10
"Happy" Felton & Orch.		
MERRIE MELODIES (In Color)		
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12,'38	7
No. 54—A Star Is Hatched 3410	Apr. 2,'38	
No. 55—Penquin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	1 rl.
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
PICTORIAL REVUES		
No. 7—Dogs—Billiard—Lithography 3807	Mar. 5,'38	10
No. 8—Song Writers—Bowling 3808	Apr. 2,'38	1 rl.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
VITAPHONE VARIETIES		
Vitaphone Gambols 3907	Mar. 19,'38	1 rl.
Chaz. Chase		
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38	9
Juggling Fool, The 3910	May 14,'38	1 rl.
Bobby May		
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6,'38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10,'38†	1 rl.
Table Manners 4902	Oct. 15,'38†	1 rl.

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Manila (2-26-38)	May 15,'38†	11
Old Towns of Normandy (4-9-38)	July 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar (7-2-38)	July 15,'38	28
LENAUER		
Datelines (6-18-38)		8
REGAL		
Youth Marches On (9-24-38)	Sept. 24,'38	20
SACK (with Negro Cast)		
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38)	June 30,'38	20
(15 episodes)		(each)
Gordon Eliott-Kermit Maynard		
Overland with Kit Carson..		
Bill Elliott		
Secret of Treasure Island, The (4-9-38) 8160	Mar. 17,'38	19
Don Terry-Gwen Gaze		(each)
(15 episodes)		
Spider's Web, The 9120.. 9120	Oct. 22,'38†	
Warren Hull-Iris Meredith		
(15 chapters)		

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201	Aug. 20,'38	18
Ralph Byrd-Lynn Roberts		(each)
(15 episodes)		
Fighting Devil Dogs, The 7501 (5-28-38)	May 28,'38	18
Lee Powell-Herman Brix		(each)
Hawk of the Wilderness		
H. Brix-J. Martin-Malo 7301	Dec. 3,'38	
Lone Ranger, The 7401 (2-5-38)	Feb. 12,'38	18
Lee Powell-Herman Brix		(each)
(15 episodes)		
(Exploitation: July 16,'38, p. 86.)		
Lone Ranger Returns	Jan. 25,'39†	
Lone Ranger—Silver		
(15 episodes)		

UNIVERSAL

Title	Rel. Date	Min.
Eagle Scout 3781-92		
Jackie Cooper-Vandell Darr		
Buck Rogers 3881-92		
Larry Crabbe		
Flaming Frontiers (6-4-38) 3581-95	July 5,'38	20
Johnny Mack Brown-E. Hansen		(each)
Flash Gordon's Trip to Mars (2-19-38) 2581	Mar. 21,'38	20
Larry Grabbe-Jean Rogers		(each)
(15 episodes)		
(Exploitation: Sept. 3,'38, p. 59.)		
Red Barry (10-8-38) 3681-3792	Oct. 18,'38†	20
Buster Crabbe-Frances Robinson		(each)
(11-27-37) 2881		

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 132

Conducted by

F. H. RICHARDSON

Question No. 132 *was*: (*A*) *How many spare carbons should be carried in stock? Where should they be stored and why?* (*B*) *Why is it essential to good results that carbon diameters match amperage recommendations of carbon manufacturers?* (*C*) *Name essential reasons for using a negative carbon with a diameter as small as possible.*

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; J. R. Prater; H. Edwards; W. E. Limroth; C. Oldham, just returned from England; R. Faesel; M. and J. Devoy; W. Schoeneman; R. and K. Wells; J. A. Zachritz; G. H. Payne; L. H. Kelley; M. B. Stout; R. W. Groton; G. Burdis; P. E. Shell; L. Johnson; C. H. Lowrie; W. S. Maxwell; C. Hawkins; G. Thompson; D. N. Logman; L. D. Tomlinson; M. and B. Walker; E. Lomax; H. H. Todd and L. E. Dodson; E. and F. Wentworth; L. F. and G. Brown; P. L. Goldstein and M. Mamuels; H. T. Steele; F. H., S. and P. Dalbey; B. L. Morris and H. M. Jackson; R. Smith, B. L. Oden and T. S. Taylor; W. R. Matthews and J. R. Davidson; L. M. Richardson; B. B. Kent; S. M. Tomberg; W, Jones and T. L. Ward; H. T. Mandrake; D. R. Spencer; M. Samuels and W. R. Allen; J. K. Robinson and R. E. Bullard; G. L. Goss; M. Mitchel; M. F. Robinson and L. A. Beachwood; K. Irwin; S. L. Maxwell; D. and W. Porter; R. and W. Tork; L. B. Daniels and O. Ordel; R. R. Robbins and W. Winkler; A. and B. Richardson; L. and F. Felt; T. S. Anderson; M. D. McGuire; H. T. Plum and D. A. Shea; T. W. Redhouse; J. M. Kelner and A. W. Baxter; N. S. Ried and T. Watkins; H. J. Benjamin; W. B. Hunter; S. True; W. S. Daniels and L. Day; N. F. Sheldon; S. T. Adams; P. Somers; G. L. Baxter; S. M. Robbins; E. Exline; K. L. Brant; T. D. Brady; W. B. Hennesy; R. Davis and M. F. Brown; P. Slobodny; F. W. Brandenburg; E. J. Brandell.

I have selected the reply of G. Thompson to Section A as best, all things considered. He says, "An ample stock of all sizes and kinds used should be kept in stock, but just how large that stock should be would, it seems to me, depend somewhat on distance of theatre from source of supply. In a large city, since a supply may be secured at any time, there would not be necessity for carrying such an ample supply as might seem advisable where distance is considerable and, possibly, shipment facilities are not too dependable.

"In any event, however, it would seem wise to stock as many carbons of each size and variety used as will last two full months. Then on the first day of each month order enough to bring the stock back to its two-month supply level. There is no possibility of loss through such procedure save through theft, and the stock may be locked up, either in the projection room or manager's office. Carbons do not deteriorate in any degree during any lapse of time, at least up to a period of years.

BLUEBOOK SCHOOL QUESTION NO. 138

(A) Is screen illumination increased by forcing carbons above capacity?

(B) What candlepower are the various diameters of SRA carbons capable of producing?

(C) What will be the result of poor contact between carbon and carbon jaws?

(D) What should be provided by theatre managements for cleaning arc lamp carbon contacts?

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

"As to storage, it is essential that each carbon be kept in a warm, dry place for a considerable period of time before use. Its stock is very dense, but moisture nevertheless will penetrate, and such moisture is thrown off but slowly by moderate temperature. In my opinion, a supply lasting one week should be kept constantly stored near the projection room ceiling, the same replenished each day. From this stock carbons for each day's run should be placed on top of the lamphouse, where they will be subject to moderately high temperature. A two-day supply would be better.

"Too much bother to do all that, I presume some will say, but that is the way to do it. I do not regard anything within reason as too much bother if it gives promise of improving the excellence of what I am able to supply the audiences I am employed to serve."

Mr. Thompson, a Missouri man, is obviously a *real* projectionist. He does honor to the title!

(B) The reply of J. R. Prater would be hard to improve upon. He says, "It is essential to good results that carbon diameters match amperage as per recommendations of carbon manufacturers. These recommendations are based on scientific laboratory experiments which determine the point of maximum brilliance and steadiness of the arc much more accurately than it is possible for the projectionist to do.

An oversized positive will result in an unsteady arc, lowered brilliance and poor light quality. Too small a positive will result in spindling, wasted power consumed in overcoming the higher resistance of the spindled portion, an unstable arc, and consequently an unsteady light. An oversized negative burns to a large, blunt tip which obstructs too much of the light and allows the arc to wander or travel on the tip of the positive. Too small a negative will spindle and cause unnecessary waste of power, usually also causing an unsteady arc.

"Proper sizes of carbons are available for almost any desired amperage rating, and since both efficiency and light quality suffer when carbons are either too large or too small, there is no good reason for not burning the correct trim for the amperage employed."

R. K. Wells answers very briefly, but nevertheless correctly: "Because the carbon manufacturer knows more about carbons than any of we poor saps possibly can, and the trim the manufacturer recommends for any certain amperage is the trim that will, if properly handled, give best results."

R. Feasel says, "To secure best results it is advisable to use the carbon trim recommended by the manufacturer of the carbons being used. I say this because carbon diameters, like wire sizes, are designed to give maximum results at certain volume of current flow—certain amperage. They operate best and most efficiently within the recommended range of amperage. Any other amperage, over or under that recommended, will *always* result in loss of light or loss of wattage per candle power."

(C) W. Schoeneman says, "The smaller the negative carbon diameter the smaller will be the diameter of its tip. The smaller the negative carbon tip the less light it will obstruct. This holds good except that diameter must of course never be reduced to a point where the negative carbon will be overloaded, with resultant spindling."

J. A. Zachritz says, "Remembering to keep within range of current capacity, it stands to reason that the smaller the negative carbon diameter the smaller will be its tip, and the smaller its tip the loss proportion of the light emanating from the crater will be obstructed, hence wasted. Conversely, of course, the larger the tip the greater will be the proportion of light obstructed by it. Moreover, a two-large negative tends to unsteadiness of the arc."

Murphy in New England

William Patrick (Bill) Murphy on Tuesday assumed charge of the Maine, Massachusets and Rhode Island theatres of the Lockwood-Gordon New England circuit, making his headquarters in Boston. Mr. Murphy has been with Electrical Research Products for eight years, and previously was with Loew's and Casey and Wheeler.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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FOR SALE—TWO SIMPLEX SOUND PORTABLE machines complete amplifier, speaker, screen, reels, etc. Like new, bargain. P. O. BOX 662, Gainesville, Ga.

TRY YOUR SEATS AND THEN BUY OURS! List 15Q offers thousands of fine American Seating, Ideal, Irwin, other famous makes — biggest variety veneer and upholstered used chairs at 75c up. Let us quote. S. O. S., 636 Eleventh Ave., New York.

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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WANTED SMALL THEATRE NEW ENGLAND or New York. Lease or buy. BOX 1059, MOTION PICTURE HERALD.

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PROJECTIONIST, MANAGER, ALSO SHOWcard and banner work. Five years' experience; Powers, Simplex. Age 27. The best of references. M. M. YOUNG, Blockton, Iowa.

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THEATRE MANAGERS: HERE'S A NEW advertising angle. Photo stamps:—miniature stills of your current attraction. Send for samples. UNIVERSAL PHOTO STAMPS, 315 Washington, Elmira, N. Y.

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THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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A Paramount Picture • Directed by George Archainbaud • Screen Play by Lynn Starling. Based on a Play by Albert Hackett and Frances Goodrich

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MOTION PICTURE HERALD

Hollywood Buys 103 Stories In 2 Months for This Season

84 Different Chance Games Are Used in Film Theatres

Anti-Nazis Urge Rejection of Leni Riefenstahl's Films

Score of Air Films Follow Hughes and Corrigan Flights

Final Self-Regulation Sessions Near; Allied Still Negotiating

VOL. 133, NO. 7 In Two Sections—Section One NOVEMBER 12, 1938

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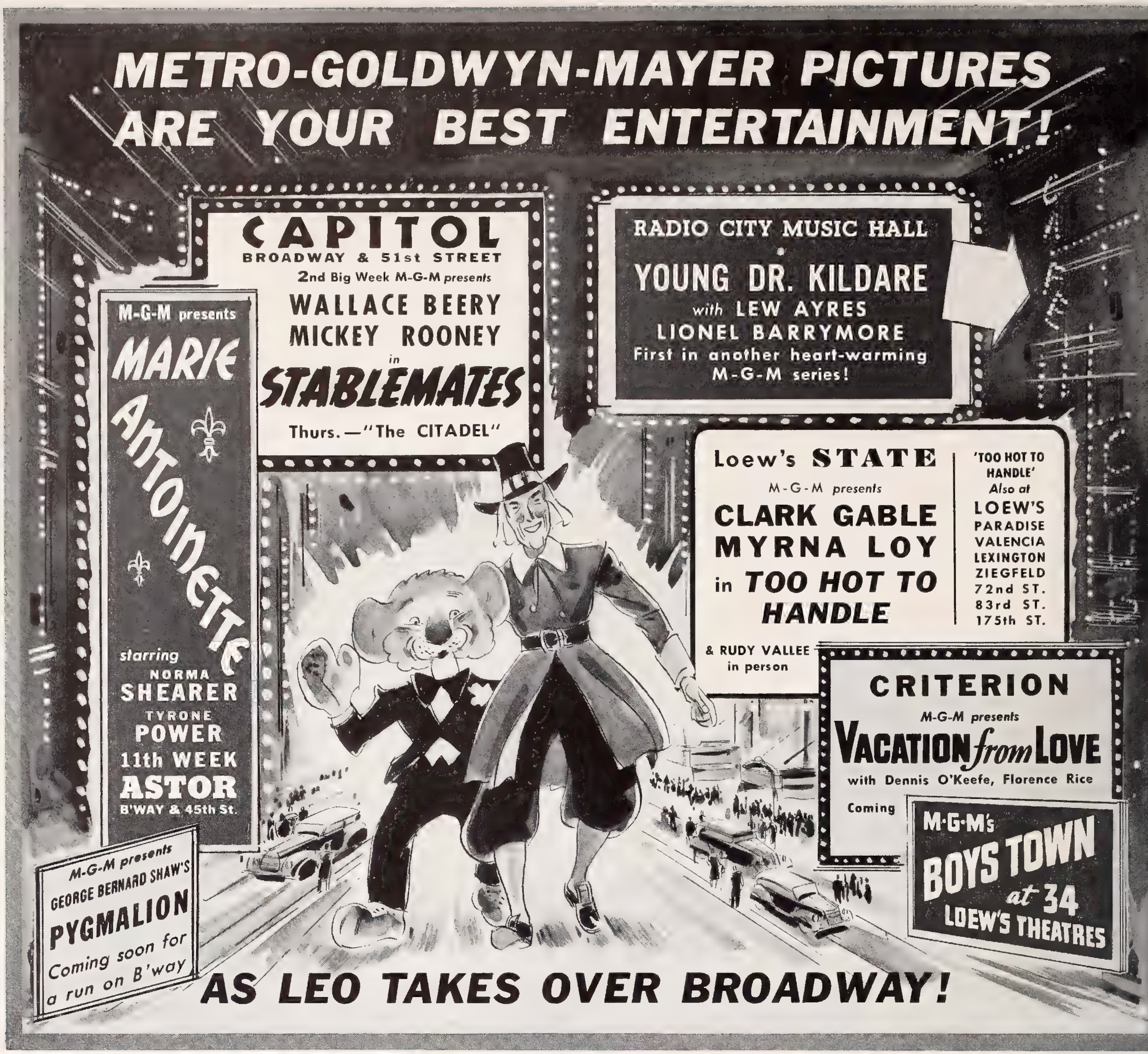
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Coming soon for a run on B'way
AS LEO TAKES OVER BROADWAY!

(Above: Advertisement from N.Y. newspapers)

M-G-M SWEEPING AMERICA!

"**IT'S** fun to be on a winner!"

THAT'S what thousands of M-G-M showmen are gleefully shouting!

A FEW late-comers are losing no more time. They're

(continued above)

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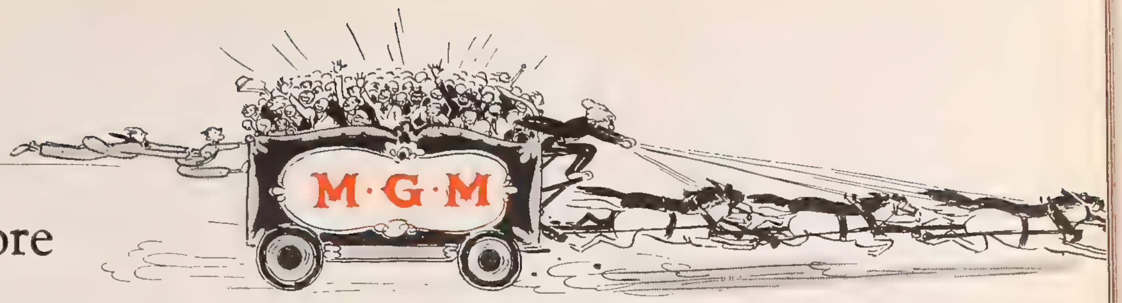

M-G-M set its ambitious *and expensive* production plans months ago.

AND now, week after week, your play-date is an "A"-date.

WHEN you examine that piece from ☛ Hollywood Reporter, remember that all those BIG pictures are coming to you WHILE AMERICA IS EXPERIENCING GROWING BOOM TIMES WITH A MONEY-SPENDING PUBLIC HUNGRY FOR ENTERTAINMENT!

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KEEP stepping with Leo, gents!

HE has earned your enthusiastic co-operation in getting the maximum results with his great entertainments: proper booking, high-powered showmanship, extra playing time.

AND "The Friendly Company" thanks you for your co-operation!

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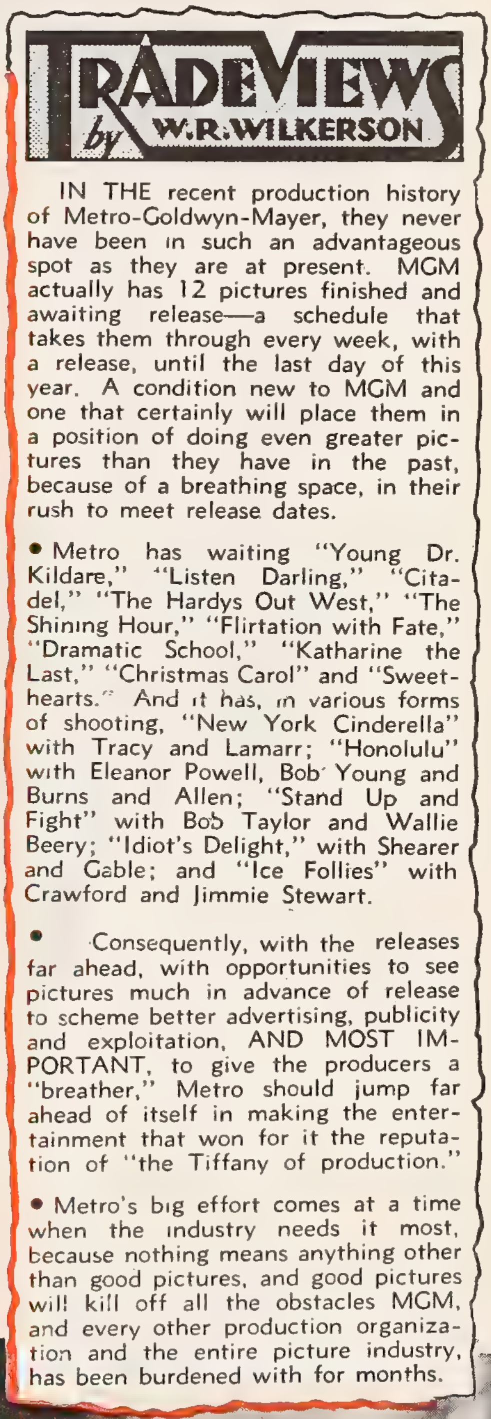


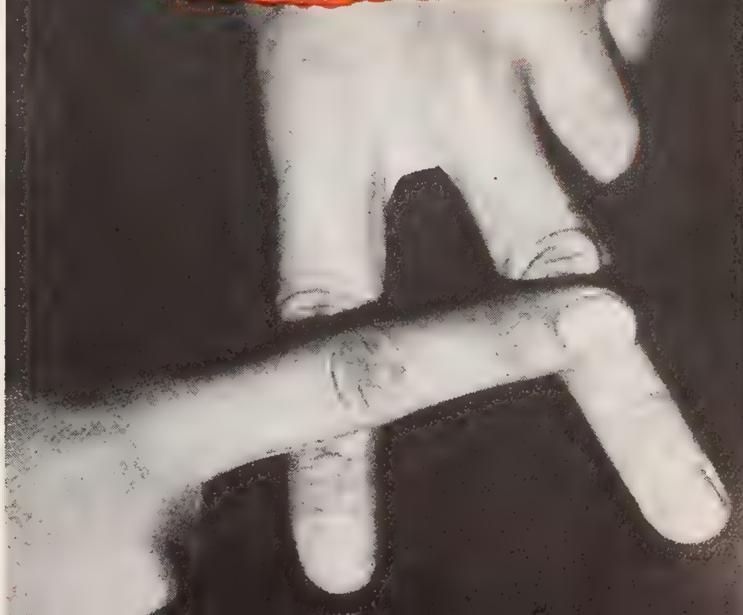
TRADEVIEWS
by W.R.WILKERSON

IN THE recent production history of Metro-Goldwyn-Mayer, they never have been in such an advantageous spot as they are at present. MGM actually has 12 pictures finished and awaiting release—a schedule that takes them through every week, with a release, until the last day of this year. A condition new to MGM and one that certainly will place them in a position of doing even greater pictures than they have in the past, because of a breathing space, in their rush to meet release dates.

- Metro has waiting "Young Dr. Kildare," "Listen Darling," "Citadel," "The Hardys Out West," "The Shining Hour," "Flirtation with Fate," "Dramatic School," "Katharine the Last," "Christmas Carol" and "Sweethearts." And it has, in various forms of shooting, "New York Cinderella" with Tracy and Lamarr; "Honolulu" with Eleanor Powell, Bob Young and Burns and Allen; "Stand Up and Fight" with Bob Taylor and Wallie Beery; "Idiot's Delight," with Shearer and Gable; and "Ice Follies" with Crawford and Jimmie Stewart.

- Consequently, with the releases far ahead, with opportunities to see pictures much in advance of release to scheme better advertising, publicity and exploitation, AND MOST IMPORTANT, to give the producers a "breather," Metro should jump far ahead of itself in making the entertainment that won for it the reputation of "the Tiffany of production."

- Metro's big effort comes at a time when the industry needs it most, because nothing means anything other than good pictures, and good pictures will kill off all the obstacles MGM, and every other production organization and the entire picture industry, has been burdened with for months.



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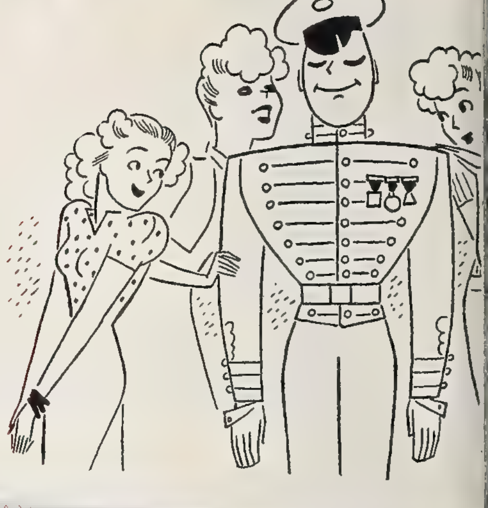
Dayton holds over! Memphis holds over! L. A. holds over! N. Y. holds over! Kansas City holds over! Baltimore holds over! So does everybody else and so will you. *Count on it!*



Such a Mop-U

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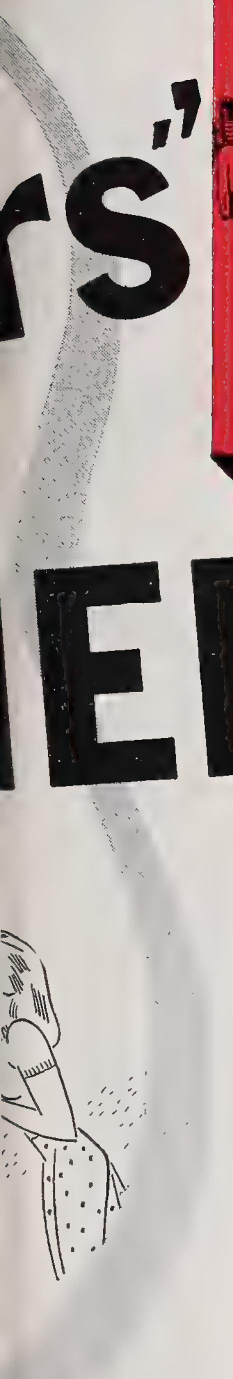

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WAYNE MORRIS

and

JOHNNIE DAVIS • JANE BRYAN • EDDIE ALBERT
RONALD REAGAN • JANE WYMAN • HENRY O'NEILL
Directed by WILLIAM KEIGHLEY
Screen Play by Richard Macaulay and Jerry Wald • From the Play by JOHN MONKS, Jr.
and FRED F. FINKLEHOFFE • A First National Picture

s Even Greater than You Dreamed! WARNERS—Producers

UPSWING HITS WASHINGTON; AND IT'S JUST AROUND THE CORNER FOR YOU!

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WASHINGTON, D.C., Nov. 8 (TCF)—Shirley Temple's picture, "Just Around the Corner," playing the Capitol Theatre here, is showing surprising daily pick-up after smash opening and invigorating downtown trade generally. The unusually large number of enthusiastic adults in the audience is attributed to the timeliness of the story.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

REVIEWS—*from Washington*

"Highest sum total of entertainment Shirley has rated in months!" —*Wash. Times*

"Shirley Temple takes over the Capitol! Full of charm and sparkle!" —*Wash. Daily News*

"Shirley's best in many moons!" —*Wash. Herald*

"The most substantial entertainment Shirley has had to date!" —*Wash. Post*

—and Elsewhere

"Timely...Sure-fire entertainment!" —*L. A. Examiner*

"Shirley will inject another hypo into box-offices with this!" —*Boxoffice*

"One of the best comedy vehicles yet handed Shirley Temple!" —*Daily Variety*

"As near to perfect boxoffice as any showman can expect to lay eyes upon!" —*M. P. Herald*

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 133, No. 7

November 12, 1938

"to fill the heart"

IT is just possible that the motion picture tries too hard.

Arising from a desk amid the striving dins of the distribution center in New York, and laden with the contentions, concerns and projects of production in Hollywood, your editor went out to the mid-continent region a fortnight ago for an interlude of contact with America and its retail showmen.

Reflections on the experience tend to a conviction that it does not take so much to entertain the people.

If there is a formula, it is one of simplification rather than elaboration. Simplification is likely to take the greater daring and the greater skill.

About a quarter of the population of Oklahoma City and its environs out on the Great Plains went into a stampede over sight of a boy player of new fame and continued in a dither for about forty-eight hours with the arrival of a handful of other players. It is true that sector of the public had been given some vigorous preliminary treatments through the ministrations of Mr. E. B. Coleman, promoter of disturbances for M-G-M, and Mr. Arthur Eddy, inciter for Warner Brothers, but the susceptibility of the populace was high. To the Hollywood of ornate previews with bleacher seats and New York with its gilded first nights the manifestation is probably too familiar to be appreciated in its significances.

THE public insists on being entertained, but it can be entertained only in terms of its understanding. There is obviously entertainment for the multitudes in so slight an experience as seeing a player, even one only lightly powdered with the glamorous dust of Hollywood, emerge from a motor car, walk across a hotel lobby. There is thrill in a smile, ecstacy in an autograph.

As long as that interest survives, this is an industry.

There is a probability that some of the more pretentious story-and-production embroidery of the studios confuses the audience.

The market, too obviously to be a subject of argument, is a ham-and-eggs market.

There is a decided limit to any process of seeking ever to deliver bigger and better hams or eggs.

It is difficult to resist the observation that with the swift rise of some of the juveniles and adolescents of starland the demand is more for the fresh than the bigger and better.

The process of the over-elaboration that fails was demonstrated early in modern screen development by Mr. D. W. Griffith. His "Birth of a Nation" at $100,000, a straight line story of simple action and basic emotion, drew the millions. His "Intolerance", at $200,000, pursuing an abstract concept, titled with a word that is not in the speech of the commonalty, went intricately through four stories, magnificently told, and lost the audience between them.

The inevitability of a ceiling for production through which no production budget's millions can break was propounded the other night in Oklahoma City to Mr. George Schaefer, who has newly come to extended responsibilities for entertainment.

"It has been observed," remarked Mr. Schaefer, "that it is easier to fill the eye than the heart."

The cogency of that will be made emphatic by a moment's reflection on what production really buys when it makes a million-dollar picture. "Big" can be confused with "great".

MEETING COMPETITION

SPEAKING of the ingenuity and devices of showmen with Mr. David Palfreyman, the other day, sent him delving into the archives for the copy of a speech that Mr. Nat Williams of Thomasville down in Georgia made at the Lookout Mountain meeting last summer.

"Sometime ago, a Gypsy Smith tent revival hit us, and when he moves in you are really hit. We inserted the following in a small box in the weekly program: 'The revival opens Sunday. Mr. Gypsy Smith has more to offer you than we have. This theatre remains open, but not in a spirit of competition. If you want to see a picture, there will be one here for you, but there will be more for you at the tent. If you can't come to both, go to the revival.'

"I don't believe that this little spread got the revival a single person who would not have gone anyway, but it got us a column editorial in the local paper, Associated Press stories and, best of all, Gypsy Smith read it at a meeting attended by half the population, and spoke well of us from the pulpit. The audience applauded, and it undid the lifetime work of some fire-eating local preachers who had for years been advising their followers that the road to Hell was bordered by picture houses. It got us fifty new patrons, several of them zealots who had never seen a motion picture before."

SELLING MARS

THE radio-inspired Martian war scare appears to have come about mainly because, in mid-program, many listeners, having heard Charlie McCarthy, tuned away and fished into the middle of the excitement, missing the explanatory introduction. And that may be considered a spectacular exemplification of the destructive effect of admitting patrons in mid-picture.

* * *

The revival of "Things to Come", the Alexander Korda production of the H. G. Wells story, on the assumption that the Wellsian scientific fantasy has now been rendered more interesting to a larger public, may perhaps be an exploration of what the radio can do for a motion picture. It is not a box-office secret that the picture was no sensation on initial release. The picture, you will be remembering, contained a pictorialized preachment against war, and argument for the beneficence of science, with a deal of action, and a sprinkle of romance. Maybe it might be better to retitle it: "Boy Takes Girl on Space Ship".

—TERRY RAMSAYE

This Week

Further Progress

As the weekend approached it was indicated that the Motion Picture Theatre Owners of America, Allied States Association and Independent theatre owner groups had reached what might be a basis for agreement with the representatives of distributors on a program of trade practice revision and self-regulation. A statement from the national headquarters of Allied in Washington, however, said it would be incorrect to announce that an agreement in principle had been reached because Allied's two main planks, abolition of block booking and theatre divorcement, had not been considered in the negotiations.

The report of the week's developments is on page 12.

Cole Reelected

Associate Theatre Owners of Texas reelected Colonel H. A. Cole president for the 18th time Wednesday at its Dallas convention.

The Texas affiliate in a resolution said Allied was responsible for the federal anti-trust suit against the majors but approved the self-regulation negotiations which, it said, resulted. The convention urged the Government action be pressed so that there may be restored independent production for distribution through independent channels, and that the suit be continued to force the majors from exhibition.

A resolution of thanks was voted Senator Neely and the United States Senate for passing the Neely anti-block booking bill.

Ed A. W. Lilly, Greenville, was elected secretary-treasurer, and Rueben Frels of Victoria, first vice-president.

UA Profit Sharing

Objections by Mary Pickford and Charles Chaplin to the United Artists "profit-sharing" plan have made necessary preparation of new plan, which will probably be completed in time for annual meeting of stockholders, postponed from this week to November 29.

Mr. Chaplin and Miss Pickford are understood to have objected to that part of the original plan limiting participation of non-producing owners to $50,000 per year. The new "formula," details of which are not public, is reported to have Miss Pickford's approval, and Mr. Chaplin's is expected shortly.

Regarding present operating arrangement satisfactory, the UA meeting will not elect officers, nor fill the posts of chairman of the board, and president. Maurice Silverstone is chief executive of the company, and no other offices are necessary, United Artists feels.

The board of directors will meet Monday.

Labor Coast Victory

California voters Tuesday defeated by a substantial majority proposition No. 1, initiative referendum, which would have limited powers of all California labor organizations, eliminated secondary boycotts and sympathetic strikes. The law, of course, would have also applied to California studios, distribution and exhibition. The measure was one of the most bitterly fought issues on the lengthy ballot, being supported by chambers of commerce, merchants' and manufacturers' associations, and "big" business. Thousands of dollars were spent in the campaign, with every means of propaganda being utilized. All film labor groups collaborated with other unions in the fight to defeat the measure.

Air Agreement

An agreement under which the use of the "flash bulletin" radio news announcement technique will be abandoned on all but news programs was worked out in Washington Monday. Conferring with Chairman Frank R. McNinch of the Federal Communications Commission were William S. Paley, president Columbia Broadcasting System; Lenox R. Lohr, president National Broadcasting Company, and Alfred J. McCosker, chairman of the board of Mutual Broadcasting System. The conference was an outgrowth of the Columbia network's "War of the World's" broadcast of October 30th, in which the H. G. Wells novel was dramatized so realistically that panic resulted in several localities.

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Junior Revolt

The Junior Actors Guild Wednesday filed a petition with the National Labor Relations Board asking revocation of the contract between the Screen Actors Guild and the Motion Picture Producers Association on the grounds that the contract deprives Junior Guild members of a voice in the operation of the Guild, the right to fix dues or initiate movements, and gives the Senior Guild domination over them. An early hearing date was promised.

Super-programs

Double bills, styled super-programs in England, are the subject of a dispute between distributors and exhibitors in Great Britain which threatens to become a major point of issue. Difference of opinion on the policy to be followed extends to within the ranks of the Cinematograph Exhibitors Association, an exhibitor difference not without parallel on this side of the Atlantic. Contributing to the troubled atmosphere is a decline in the amount of product available, September having shown a sharp drop in releases.

Aubrey Flanagan, writing from London, discusses the situation on page 48.

Pathe Liquidation

Liquidation of the company and distribution of its assets will be the subject of a special meeting of Pathe stockholders December 6. The board of directors Tuesday adopted a resolution asking the meeting to approve the plans.

While it has been reported that some of Pathe Film Corporation's principal assets—a 3,500 share block of Dupont stock, 35 per cent of the total Dupont stock outstanding—might be sold, spokesmen for Dupont denied this. Pathe also owns a laboratory for developing and printing at Bound Brook, N. J.

Pathe officials declared the purpose of the liquidation was to permit income from its investment in Dupont Film Manufacturing Corporation to pass directly to stockholders. Chairman Robert R. Young, of the Alleghany Corporation, is one of the largest common stockholders.

Le Baron In Charge

William Le Baron has been placed in charge of all Paramount production facilities. Adolph Zukor, until recently in this post, sails soon for London to assume control of theatre, production, and distribution activities there. Y. Frank Freeman, until recently vice-president in charge of theatre operation, is undertaking new duties as corporation representative on the coast.

Details are on page 26.

Geneva on the Screen

The League of Nations at Geneva, acting on the report of a special committee appointed to study the problem some time ago, will produce and distribute short films in the documentary class explaining its work and advancing its ideals. The films will be made in English and French with dubbed prints added in the languages of the League's 58 members. Theatrical distribution in all countries is hoped for, the example of the United States Government's two recent documentaries and its series on Social Security having been studied.

Details of the plan are explained on page 25.

Abiding by Wage Law

Motion picture employers covered by the federal wage and hour law are abiding by its provisions where union labor is employed, and no complaints of any consequence have so far been received, according to International Alliance of Theatrical and Stage Employees. None of the employers has conferred with the IATSE in New York following the ruling by the office of Elmer Andrews, administrator, in Washington, that they should reach an agreement with the unions on the status of studio workers. The union is standing on the informal ruling of the administrator's counsel that theatres are not affected.

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Federal Control of Advertising Is Proposed by Thurman Arnold

The nature of the United States Government's "business control" program was further unfolded this week in Washington by Thurman Arnold, assistant attorney general, who declared the anti-trust laws should be revised to provide for federal control of advertising. Mr. Arnold, incidentally, is the prosecutor of the Government's trust suit against the motion picture business.

Monopoly is fostered when advertising is used to put competitors at a disadvantage for the sole reason that they do not have resources sufficient to expand equally large sums in advertising particular products or the services of particular companies, Mr. Arnold declared in agreeing to a consent decree in the Government's suit against finance companies owned by the Ford and Chrysler automobile interests, which decree contains restrictions on the advertising of those finance companies.

The conditions which prevailed in the advertising of the Ford and Chrysler finance companies exist also in other fields, Mr. Arnold charged, without specifying the other fields.

"By a variety of modern refinements upon the methods of the circus barker, advertising is used to build up public preference for the products of one producer or manufacturer solely because he has the most advertising money and can make the most noise. To meet the monopoly which this advertising gives, the anti-trust laws by themselves are inadequate.

"Such a method of advertising has never been held to be violative of the anti-trust laws, and the legality of its uses, in the absence of positive fraud, has not been questioned. Nevertheless, the purpose of the anti-trust laws will be furthered if advertising is limited to its proper function of building up consumption, and if restrictions are placed against its use for the purpose of giving a monopoly advantage to the competitor with the largest pocketbook. The result is either a wasteful system of distribution on the one hand, or monopoly on the other," he concluded.

Under the terms of the consent decree, Ford and Chrysler agree not to advertise their own finance companies by name unless they name all competing finance companies in the same field. No restrictions whatever, however, will be imposed upon the advertising of the latter.

Public Relations

Russell Birdwell, publicity agent for Selznick International, addressing the Advertising Club of San Diego Wednesday, suggested "a public relaitons counselor, to be appointed for life, to represent the film industry to the world" and urged a conference of film leaders with Government agencies for the defense of democracy "by telling the world through films that the American way of life is the best. . . ."

Radio Renewal

"Good News of 1939," radio program co-sponsored by Metro-Goldwyn-Mayer and General Foods Corporation, has been renewed for another 13 weeks, effective at the close of the contract on December 29th.

"Mercury Theatre of the Air" will supplant "Hollywood Hotel," pioneer film program on the air, for Campbell Soup Company, effective December 9th.

No Backing Down

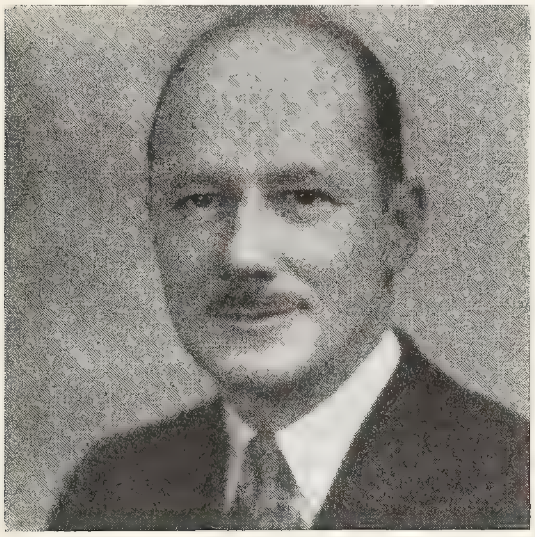
American distributors definitely and unequivocally have been told by the Italian Government of Benito Mussolini that there will be no backing down on the Italian law, becoming effective January 1st, establishing a virtual governmental film monopoly in Italy, placing distribution in the hands of a governmental agency. This became known Monday following "final" conversations in Rome between Fay Allport, of the Motion Picture Producers and Distributors of America, for the distributors, and officials of the Italian government.

Universal may continue in the Italian market because of a five year licensing contract for the sale of its product in Italy by a resident agent last summer, prior to the formation of E. N. I. C. The company is understood to have asked for a ruling on the subject from Marchese Paulucci di Calboldi, director of the Italian agency, in London this week.

This Week in Pictures

Deanna Durbin and the trophy she will present to the adolescent nearest her own age, 15, who wins any of the 5,404 Movie Quiz prizes. Coincidentally, Miss Durbin's "That Certain Age," is just now showing first run.

H. M. Richey, below, new director of exhibitor relations for RKO, a post to which he came from the public relations office of Cooperative Theatres of Michigan.

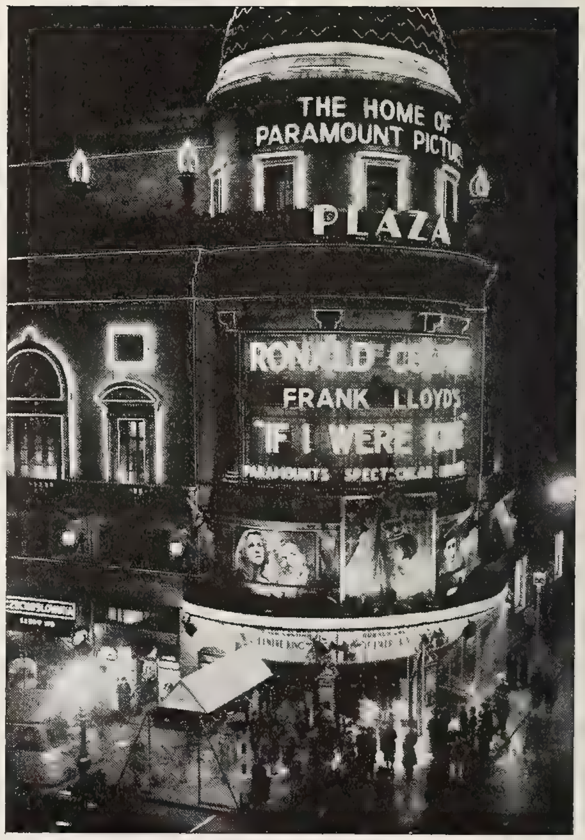


By Staff Photographer

BUDD ROGERS, left, head of a new unit of Columbia Pictures which will distribute selected foreign pictures through the company's exchanges in this country, a plan linked with Columbia's increased attention to the foreign situation generally.

The staff of RKO's Mexico City branch headquarters meets R. K. Hawkinson, center with coat, manager of the Latin-American division, on his arrival there on a tour of his territory. Left to right, Manuel Trillo, chief accountant; Alfonso Valadez, assistant manager; Mr. Hawkinson, Max Gomez, Mexican general manager; Carlos A. Martinez, manager of the Hotel Reforma, and Rodolfo Becerra Soto, Pan-American Airways division traffic manager.

Two premieres in London. Left, Phil Reisman, RKO foreign sales manager, meets the Queen Mother Mary at the opening of "Sixty Glorious Years" at the Odeon in Leicester Square. Right, the Plaza theatre on the opening night of Paramount's "If I Were King."



Jack Cohn, Columbia vice-president, gives last minute instructions to Harry Takiff, his assistant, before sailing with Joseph McConville, foreign manager, in connection with plans for possible expansion of Columbia production in England.

By Staff Photographer

The Corrigan holds converse with Leigh Jason, center, director, and Roy Hunt, right, cameraman, during a slack moment on the set of RKO's "The Flying Irishman" in which himself will play the lead role. The picture is rated the prime exploitation entry in Hollywood's present race to reach the screen with aviation pictures, touched off by the flight to Dublin backwards and the Howard Hughes around-the-world saga. The race is reported on page 20.

Managers of Loew-Poli theatres in New England and the press, left, at a luncheon given by the circuit for Robert Donat's family, residents of Bethany, Conn., at the Hotel Taft, New Haven. The star's mother is seated in front of the poster for MGM's "The Citadel" with his brothers, John and William, on her right and left. Harry Shaw, circuit division manager, is standing in the center of the group at the left.

S. Charles Einfeld, center below, Warner Brothers' director of advertising and publicity, arrives in New York from the coast for the customary "conferences with home office executives." With him are his wife and father-in-law.

By Cosmo-Sileo

William LeBaron, above, now takes charge of Paramount production on the coast following the reshuffling of executives which began some weeks ago with resignation of John Cecil Graham in England and ended last week with Adolph Zukor transferred from Hollywood to London where he will work with David Rose on production. Story on page 26.

By Staff Photographer

John Browne, president of Malcolm-Browne Pictures, whose first venture in the independent distribution field, "Prison Train," is ready for release. The company plans to distribute 20 pictures this season, all produced by Equity Pictures under the direction of B. F. Zeidman. "Masked Phantom," second in the series, is nearing completion.

SUBSTANTIAL AGREEMENT APPEARS REACHED ON SELF-REGULATION

But Myers Says Allied Cannot Enter Pact at Present with Block Sales Ban and Divorcement Not Discussed

Exhibitors of the Motion Picture Theatre Owners of America, Allied States Association and the state organizations which are not affiliated, appear to have reached substantial agreement with distributors on a program of self-regulation, and, as the weekend approaches, pointing toward final conversations, objections came from apparently only one sector, the Washington headquarters of Allied.

Arriving in New York Tuesday morning from his organization's annual convention at Oklahoma City, after a short stopover at his home in Mississippi, Edward Lee Kuykendall, MPTOA president, met Wednesday with Sidney R. Kent, president of Twentieth Century-Fox, acting for the distributors, to arrange for final conferences between the distributors' and the MPTOA negotiating committees.

These will be held next week, when concluding discussions also will be held between the distributors and the lone remaining exhibitor group, representing 1,600 theatres affiliated with neither Allied nor MPTO.

Allied Statements Vary

On the Allied side indications of an accord, at least in principle, came from an Allied directors' meeting in Chicago last Thursday, while Allied headquarters in Washington, focal point of complaints against the industry resulting in the pending Government trust suit, flatly states: "No Agreement Reached."

Following Allied's Chicago meeting last week, Colonel H. A. Cole, Texas, head of the organization's self-regulation negotiating committee, indicated that when the proposals of both sides were put down in writing, Allied and the distributors would reach an understanding, adding that the setting up of machinery for enforcement would be of extreme importance.

At his Texas organization's convention Wednesday Colonel Cole approved the current trade practice negotiations. (See page 8.)

William F. Rodgers, leader of the distributors' negotiating committee, who was on for the Allied Chicago meeting, gave similar indications of an agreement.

Await Final Action

Mr. Cole in Chicago explained the position of the Allied directors with this statement: "All subjects brought forward by both sides have been fully discussed. The Allied committee has received from the distributors' committee the maximum concessions which the distributors feel that they can yield. Publication of the details must await final action by the several interested groups based on a written statement setting forth all the details. There being no occasion for further oral discussion at this time, meetings were suspended to enable a drafting committee to reduce to writing all the matters discussed, including the details of the industry machinery which has been proposed for interpreting and applying the fair trade practices under consideration." (The "machinery" presumably is a network of "conciliation" boards in film exchange centers.)

When and if a satisfactory document has been evolved, "it will, following a resolution of the Allied board of directors, be reported back to the board for final action."

Myers Asks "Correction"

Then, following announcement in the trade press of Allied's "agreement in principle," the Washington Allied headquarters, presided over by Abram F. Myers, issued a statement, on Wednesday, asking the press to publish a denial of any agreement. The impressions gained in Chicago both from Allied's Colonel Cole and from Mr. Rodgers were called "inaccurate" in the statement from the office of Mr. Myers, who asked that they be corrected.

Apparently such a "correction" might assure an Allied agreement, for the statement from Mr. Myers' office added: "Only by keeping the record straight can confidence in the situation be maintained and the proceedings carried to a full development and logical conclusion."

Cites Board's Resolution

After citing Allied board's resolution investing itself with the right finally to approve and ratify any program evolved, the statement from Mr. Myers' office said: "An additional and important reason why Allied's (negotiating) committee could not enter into an agreement at this time is that the two main planks on Allied's (general legislative) program—(a) Abolishment of compulsory block booking and blind selling, and (b) Separation of production and distribution from exhibition (both of which are demanded in the Government's anti-trust suit against majors)—have not been considered in the negotiations. The reason for this is that the distributors' committee announced that it was not authorized to go any further on one (the first) than to offer a small cancellation privilege and was not authorized to deal with the other at all.

"It goes without saying that the Allied board will want to consider with the greatest care any proposed agreement which does not include the two points for which Allied has waged a campaign for many years."

This much is known: A large number of Allied theatre-owning leaders are determined to proceed with negotiations to effect a program, evidently fully aware that distributors have no intention of effecting an industry program which would require them to abolish block booking or divorce their exhibition holdings.

Date and Personnel

Returning to the position of the MPTOA in their trade practice relations with distributors, it is learned that the only differences standing between the two are the date for enacting the program and the personnel of the local "conciliation" boards, MPTOA maintaining that the program should be placed in effect immediately on its formal adoption, while some distributors are inclined to favor a delay until the beginning of the 1939-40 buying season in the summer. The MPTOA also aims to have local exhibitor-exchange personnel on the boards, whereas some distributor sentiment leans toward personnel selection by the combined negotiating committees of the distributors, Allied, MPTOA and unaffiliated exhibitor groups.

In any event, the best opinion on Broadway is that within a few days all hands will be participating in the drafting of a final form for self-regulation, with early completion, and the date of enactment from there depending on the success of bargaining between distributor and exhibitor.

U. S., in Criminal Action, Charges B & K Violated Consent Decree

The United States Government on Wednesday filed criminal contempt proceedings in Chicago against Balaban & Katz, Barney Balaban and all major distributors, except Columbia, charging violation of a consent decree handed down in federal court in Chicago in 1932. The action was filed before Federal Judge Woodward.

With particular reference to monopoly of Chicago first-runs, which, it is alleged, prevents the Oriental, McVicker's, State-Lake, and Woods theatres from getting first-run pictures when subsequent-run B.&K. theatres obtain films, the defendants were asked to show cause by November 28th. This charge is punishable by fine or imprisonment.

Depositions from theatre and exchange officials were taken Thursday in Chicago by Rosenberg & Stein, attorneys for the independent theatremen in their anti-trust suit against B.&K. and the major companies in preparation for the next hearing, late this month.

First open court scrimmage between the Government, plaintiff, and the defendant major distributors, in the Department of Justice anti-trust suit against the eight large companies, was set for 10:30 Thursday morning in the federal court of Judge William A. Bondy, in New York, with all indications pointing to a vigorous stand by the Department against the majors' petitions for bills of particulars, on the grounds that the particulars requested are too voluminous, and, furthermore, that to divulge them would be to disclose the identity of Government witnesses.

Another argument was to be the Government contention that information sought is within the defendants' knowledge.

16 PRODUCERS BUY 103 STORIES AND PLAYS IN 8 WEEKS FOR '38-39

Original Stories Again Supply Most Sources for Material to Round Out Product for the Current Season

Acquiring new properties in the marked competitive bidding, 16 Hollywood producers, including all the large companies, have obtained 103 stories with which further to round out the 1938-39 feature commitments. Some of the acquisitions have gained marked recognition in their original forms of novel, stage play and magazine story, giving good possibilities for some worthwhile screen entertainment in the remaining months of the season.

The deals were consummated in the past eight weeks, 51 having been closed in September and 52 in October, each month exceeding in total all but three previous months since September of 1937, the past August, with its 93 purchases, topping all.

Original stories, moulded frequently by up-to-the-minute world headlines, continue to supply the bulk of film stories, Hollywood's producers buying 62 originals, 31 books, six magazine yarns and only three plays in the eight weeks surveyed.

Universal was the most active story-buyer, the comparatively new management in that company building up its story reserve with 21 acquisitions. Stage and Screen Productions made the biggest purchase for an independent in years, getting 20 "Bomba" books, of the Roy Rockwood series, in one deal.

MGM Acquires 18 Stories

Metro-Goldwyn-Mayer, always active in story buying, acquired 18 properties in the eight weeks, followed by the 12 purchased by United Artists, nine by Twentieth Century-Fox, six by Paramount, four by Warners, three each by Republic and Fine Arts, and one each for RKO, Columbia, Monogram, Eddie Le Baron Productions, Roadshow Pictures, Bud Barsky and Charles Rogers.

Some of the highlight purchases in the eight weeks included Sigmund Spaeth's "Gentlemen, Be Seated," by MGM; "I Married an Angel," current Broadway play, also bought by MGM; Evelyn Wells' "Kit Carson, Avenger," by Edward Small; Sir Arthur Conan Doyle's "Hound of the Baskervilles," acquired by Twentieth Century-Fox, and Ed Sullivan's "Czar of Broadway," to Universal, to mention a few.

SEPTEMBER PURCHASES

All in a Lifetime, original by Edward Ellison, purchased by Universal.

Almost an Angel, original by Ralph Block and Frederick Kohner, purchased by Universal for Danielle Darrieux.

Burmese Silver, original by Edward Thompson, purchased by Alexander Korda (United Artists) for Sabu and Conrad Veidt. Screenplay by Sir Robert Vansittart.

Burt Kelly, original by Mary Grossman and Thomas Ahearn, purchased by Universal.

Call Me a Liar, original by Jerry Sackheim and Jerry Horwin, purchased by Lawrence Fox and Irving Starr for productions to be released through Universal.

Captain Midnight, original by Jack Jevne and Charles Martin, purchased by Hal Roach (United Artists).

Cargo of Innocence, book by Eric A. Simpson (pen name Lawrence Kirk), purchased by MGM. Condensed version of the story "H. M. S. Tremendous" from a group of short stories entitled "Mushrooms on Toast." Picture rights purchased from Selznick International.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
September, 1937	24	43(a)	1	68
October	22	16(b)	3	41
November	24	17(c)	7*	48
December	38	11(d)	5	54
January, 1938	24	8(e)	3	35
February	28	10(f)	0	38
March	14	9(g)	2	25
April	25	9(h)	3	37
May	23	13	0	36
June	24	32(i)	3	59
July	11	5	2	18
August	44	43(j)	6	93
September	39	10(k)	2	51
October	23	28(l)	1	52
TOTALS FOR 12 MONTHS	363	254(m)	38	655

(a) Including 29 published magazine stories.
(b) Including 6 published magazine stories.
(c) Including 8 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 1 published magazine story.
(f) Including 1 published magazine story.
(g) Including 3 published magazine stories.
(h) Including 6 published magazine stories and 1 comic strip.
(i) Including 3 published magazine stories.
(j) Including 5 published magazine stories and 1 newspaper serial.
(k) Including 2 published magazine stories and 1 newspaper cartoon-strip series.
(l) Including 4 published magazine stories.
(m) Including 72 published magazine stories. 2 comic strips and 1 newspaper serial.

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* Including the American rights to one German film.

Czar of Broadway, original by Ed Sullivan, purchased by Universal.

Dames, original by John Kobler, purchased by Universal.

Dead Don't Care, The, novel by Jonathan Latimer, purchased by Universal. Screenplay by Edmund L. Hartmann, featuring Preston Foster and Frank Jenks. Al Rogell will direct.

Dying Father, The, original by Felix Jackson, purchased by Universal.

Episode, book by Walter Reisch, purchased by Warner Brothers for Priscilla Lane and Jeffrey Lynn.

Flight South, original by Nathaniel West and Gordon Kahn, purchased by MGM.

Flight to Nowhere, original by Lester Cole, purchased by Universal.

Gentlemen Be Seated, book by Dailey Paskman and Sigmund Spaeth, purchased by MGM.

Gun in His Hand, original by William A. Ullman, purchased by MGM.

For the Dead End Kids

Guttersnipes, original by Albert deMond and Phil Edwards, purchased by Warner Brothers for the "Dead End Kids" and Humphrey Bogart.

Heart Interest, unpublished story by George Bradshaw, purchased by Twentieth Century-Fox.

Heritage of the Wild, original by Wells Root, purchased by MGM.

Hollywood Number Seven, magazine story by George Bradshaw, purchased by Twentieth Century-Fox.

Iceberg, original by Charles Martin, purchased by Universal.

I Love That Man, unpublished story by Jerry Horwin and John Larkin, purchased by Twentieth Century-Fox for Alice Faye.

I Married an Angel, current Broadway musical, based on the Hungarian play by Vassary Janos, purchased by MGM.

Kit Carson, Avenger, newspaper story by Evelyn Wells, purchased by Edward Small (United Artists). Screenplay will be written by Cameron Rogers.

Lady Luck, original by G. Carleton Brown and and Emanuel Manheim, purchased by Universal.

Life of Simon Bolivar, biography by Jose Vasconzelos, purchased by Eddie Le Baron, for production in Spanish.

Original by Bellah

Love Interest, original by Jam[illegible] Warner Bellah, purchased by Twentieth Century-Fox.

Maginot Line, The, original by George Bruce purchased by Edward Small (United Artists) to star Louis Hayward.

Miss Streamline, original by Clarence Marks and Robert Wyler, purchased by Republic.

Newsboy's Home, original by Nat Ferber, purchased by Universal.

New York Cinderella, original by Charles MacArthur, purchased by MGM. Lawrence Weingarten will produce with Joseph von Sternberg directing and Spencer Tracy and Hedy Lamarr in the leading roles.

Plane 66, original by Adrian Levy, purchased by Universal.

Racket Busters, original by Charles Martin, purchased by Universal.

Rodeo in Rhythm, original by Monroe Talbot, purchased by Roadshow Pictures.

Saints in Training, original by Goldie Weisberg, purchased by Universal.

"Scaramouche" To Be Remade

Scaramouche, novel and play by Rafael Sabatini, purchased by MGM.

Special Prosecutor, original by Lou Greenspan, purchased by Bud Barsky Productions.

Spring Dance, play by Philip Barry purchased by M-G-M. Edward Chodorov will produce with S. Sylvan Simon directing. Maureen O'Sullivan, Ann Morris and Truman Bradley will be in the cast.

Star Maker, original screenplay by Arthur Caesar, produced by Charles Rogers.

Such Mad Fun, magazine story by Jane Hall, purchased by MGM.

Surprise Marriage, novel by Dale Unson, purchased by Paramount. Harold Hurley will produce.

Sweepstakes, original by Charles Martin, purchased by Universal.

Tailspin Tommy, cartoon strip by Hal Forrest, purchased by Monogram. Paul Malvern will produce.

Thunderbugs, original by Harold Buckley, purchased by Universal.

Two Bad Hats, original by Monckton Hoffe, purchased by Paramount to star Claudette Colbert. Preston Sturges will do the screenplay and Al Lewin will produce.

This Time It's Love, original by H. C. Brun-

(Continued on following page)

STORIES PURCHASED IN TWO MONTHS

(Continued from preceding page)

ists). Walter DeLeon will write the screenplay, starring Oliver Hardy and Harry Langdon.

Untitled Original by Maury Grossman and Thomas Ahearn, purchased by Universal as a college serial.

When Man Began, original to be adapted by Mickey Novak, purchased by Hal Roach (United Artists).

Whom the Gods Love, original by Brooke Hanlon, purchased by Universal.

Woman Without a Country, The, original idea by Jock Lawrence, purchased by Samuel Goldwyn (United Artists). Screenplay will be by Howard Estabrook, and will star Sigrid Gurie.

Youth in America, original by Aleen Wetstein and Jay Dratler, purchased by Universal.

OCTOBER PURCHASES

At Your Age, original by Cea Sabin, purchased by Fine Arts.

Bomba Books, The, a series of 20 books by Roy Rockwood, purchased by Stage and Screen Productions, Inc.

Campus Dormitory, original screenplay by Lewis Foster, purchased by Paramount to co-star Betty Grable and William Henry. William C. Thomas will be associate producer.

Carving Cutlets, original story by Thornton Sargent, purchased by MGM.

Death From a Top Hat, novel by Clayton Rawson, purchased by MGM.

Lloyd Douglas Novel

Disputed Passage, magazine story and novel by Lloyd C. Douglas, purchased by Paramount.

Dodge City, original screenplay by Robert Buckner, purchased by Warner Brothers to star Errol Flynn.

First Co-ed, The, original screenplay by Mary McCall, purchased by Samuel Goldwyn (United Artists). Andrea Leeds will have the title role with Joel McCrea as leading man.

Florian, novel by Felix Salten, purchased by MGM. Winfield Sheehan will produce.

G-Dog, The, original story by Guy Austin and Earl Johnson, purchased by RKO.

Gorilla, The, play by Ralph Spence, purchased by Twentieth Century-Fox to star the Ritz Brothers.

Here I Am a Stranger, magazine story by Gordon M. Hillman, purchased by Twentieth Century-Fox.

Hot Piano, magazine story by Richard English, purchased by MGM.

Hound of the Baskervilles, The, novel by Sir Arthur Conan Doyle, purchased by Twentieth Century-Fox. Basil Rathbone will play "Sherlock Holmes" and Nigel Bruce will be "Dr. Watson."

Invasion, no writing credits as yet, based on an original idea by Captain William F. Cox, purchased by Paramount.

Jitterbug Jamboree, no writing credits yet, purchased by Republic.

King of the Turf, original screenplay by George Bruce, purchased by Edward Small (United Artists). Adolphe Menjou will be in the title role, and Alfred E. Green will direct.

Lady, Lady, original screenplay by Alex Gottlieb, purchased by Universal to feature Helen Mack and Robert Wilcox. Irving Starr will be associate producer.

Original by Ben Hecht

Let Freedom Ring, original by Ben Hecht, purchased by MGM. Nelson Eddy will head the cast, with Jack Conway directing and Harry Rapf producing.

Live Bait, original story by Grant Leenhouts and Walter Herzbrun, purchased by MGM.

Long Shot, The, original by Harry Beresford and George Callaghan, purchased by Fine Arts.

Love Machine, The, magazine story by Nard Jones, purchased by MGM.

Man They Couldn't Hang, The, original by George Sayre, purchased by Columbia.

Mr. Moto in Porto Rico, screenplay by Peter Milne based on characters created by J. P. Marquand, purchased by Twentieth Century-Fox. Peter Lorre will be starred and John Stone will produce.

My Son, My Son, novel by Howard Spring, purchased by Edward Small (United Artists).

Never Mind the Guard, story by Vaughn Elston, purchased by Fine Arts.

That Fatal Fascination, original by Leon Ware and Harold Wilson, purchased by Paramount.

Titanic, original story to be done by Richard Blaker, purchased by David Selznick (United Artists).

Torchy for Mayor, writing credits unknown, purchased by Warner Brothers to star Glenda Farrell and Barton MacLane, supported by Tom Kennedy.

Untitled Original, to be written by Bert Kalmer and Harry Ruby, purchased by Hal Roach (United Artists). Harry Langdon and Oliver Hardy will be starred.

Untitled Original, to be written by Leonard Praskins, Florence Ryerson and Edgar Allen Woolf, purchased by MGM, to star Joan Crawford. Harry Rapf will produce and Reinhold Schunzel will direct.

Untitled Original, by S. S. Van Dine, purchased by Twentieth Century-Fox to star Sonja Henie. Harry Joe Brown will produce.

Women Make News, original by Robert Andrews, purchased by Republic. Andrews will write the script and Sol C. Siegel will produce.

THREE BABIES IN ONE ROLE

Bonnie Belle Baker, ten days old; Sylvia McClure, eight months, and Jackie Taylor, one year, all play the role of John Horace Mason, Jr., in the David O. Selznick picture, "Made for Each Other". In a single day Bonnie Belle became the newly born Junior, Sylvia portrayed the youngster at the age of four months, and Jackie showed how Junior managed his first steps.

Bonnie Belle's earnings for a single day's work brought her parents $75, less $1.50 for old age pension and unemployment insurance. She was permitted to work no more than 20 minutes total time before the cameras. Sylvia earned $15.50, and worked two hours, while Jackie, also working two hours, drew $11.50.

The publicity department of Selznick International Pictures had a few words for it, to wit: "The inexorable march of time had taken its toll."

Maurice Kincler, from Warner Brothers foreign department, has joined the Warner Brothers sales staff in Pittsburgh and will handle the West Virginia territory.

Thousands Watch Rogers Memorial Site Dedication

On what would have been his 59th birthday, thousands of his former neighbors—cattlemen, oil men, country folk, Indians—marched past the site of the new $200,000 Will Rogers Memorial Museum, on November 4, at Claremore, Oklahoma, the beloved actor's birthplace. Occasion was the dedication, and cornerstone laying, of the new edifice, on a 17-acre hilltop site given to the state by his widow.

Cornerstone laying was under the auspices of the Masonic Grand Lodge of Oklahoma. Jesse Jones, treasurer of the Rogers National Memorial Fund, and chairman of the Reconstruction Finance Corporation, was the chief speaker. The broadcast, carried by the National Broadcasting Company, included "cut-in" tributes from President Roosevelt, Eddie Cantor, Fred Stone, Irwin S. Cobb, George M. Cohan, Amon Carter.

After the ceremonies, a statue by sculptor Joe Davidson, of Will Rogers, was unveiled. Governor Marland, a host of notables, and an estimated 20,000 attended.

Among the film industry's representatives was Harry D. Graham, Universal district manager, who came at the invitation of the Governor.

Paramount is reported dickering with the Rogers family for permission to do a picture on Rogers with Bob Burns in title role.

GN May Produce Films in England

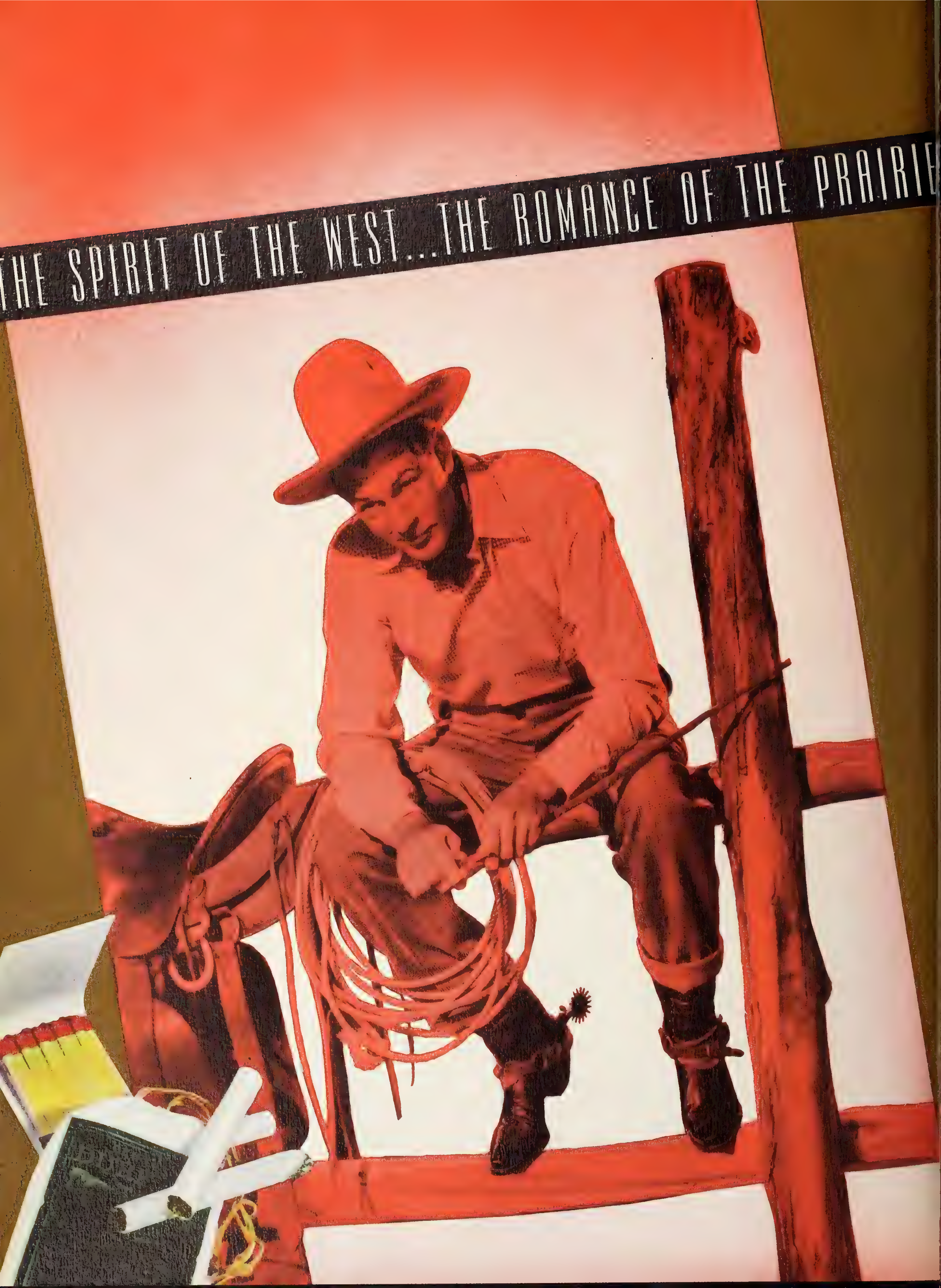
Besides having practically closed a deal for five-year English distribution with an English company, Grand National may even produce pictures there, according to Earl W. Hammons, Grand National Pictures president, who returned last week from London, on the *Queen Mary*.

If Grand National does produce in England, its domestic players, stories, and other facilities will be used in conjunction with those of the British affiliate, according to Mr. Hammons. The production will be jointly financed, and distributed here as well as in England.

Declaring that financing was completed for Grand National, Mr. Hammons further asserted no English money was involved, and that he had turned down a considerable offer from English financier Louis Jackson, for interest in the company. He revealed, however, that Jackson will distribute 40 Educational shorts reissues.

World-wide distribution for the 44 pictures on its first year's program is assured to Grand National, according to foreign manager J. C. Barnstyn.

SAMUEL GOLDWYN'S FIRST IS ON THE WAY



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ANTI-NAZIS PROTEST RIEFENSTAHL'S VISIT TO CIRCULATE OLYMPIC FILM

League Brands Picture of 1936 Event Hitler Propaganda, as Actress-Dictator of German Industry Arrives in New York

The Non-Sectarian Anti-Nazi League, claiming a membership of 100,000, opened a campaign Monday to enlist the support of the public and the industry to block any efforts of Miss Leni Riefenstahl, now in New York from Berlin, to get nationwide circulation for the Nazi's motion pictures on the 1936 Olympic Games that were held in Germany.

Branding the pictures as out-and-out Nazi propaganda, the League said they are intended to serve as part of the Nazi campaign "to flood the United States with Nazi doctrines" and are "in accord with recent statements by German consuls here and German officials abroad in which they attacked American principles and ethics" and seek "to prove the superiority of Nazism".

Miss Riefenstahl is accompanied on her American visit by Ernst Jaeger, active in motion picture affairs in Berlin. Herr Jaeger this week said that her visit was without motion picture significances, indicating that the product had been delivered to Tobis Films* for distribution. Miss Riefenstahl was here, it was indicated, because of her "interest in America and as a sportswoman."

Miss Riefenstahl, attractive, auburn-haired, actress and socalled "film queen" of Germany, arrived in New York Saturday morning from Germany aboard the North German Lloyd Liner *Europa,* ostensibly to push the Olympia films. She is anything but the typical sturdy blonde German type, and denied vigorously to ship news reporters that a "romance" existed between her and Der Feuhrer.

Dictator of Nazi Films

Her long association with Hitler, however, beginning in 1932, one year before he became Reichsfuehrer, is generally supposed to have got her the job of virtual dictator over Germany's Nazi operated motion picture industry. And so she stood two years ago, when entrusted with the task of moulding the international Olympic sports games to conform to Nazi "cultural" (propaganda) teachings. Accordingly she decreed that even the American newsreels covering the events must do so in a way to advertise Germany, and on her terms. All else was *streng verboten.*

This was disclosed by Motion Picture Herald on August 8, 1936 when the official text of the order was published. It reported the extent to which American newsreel cameramen's actions were controlled by the Hitler government during the games, prohibiting their filming of the events except under the instructions and close supervision of Miss Riefenstahl.

Chancellor Hitler took steps to make certain that there would be full compliance by the American newsreels when he compelled them to sign a contract of strong regulatory content governing their coverage of the Olympics.

LENI RIEFENSTAHL

The Nazis even took from the International Olympia committeemen, representing the sports countries of the world, all authority on American and other foreign newsreel activities, and assigned to the Riefenstahl agency *"all* copyrights" on the filming.

Motion Picture Herald said at the time that "one of the admitted reasons for Hitler's self-acquired control of the coverage of the Olympic Games by American and other foreign newsreels at Berlin is to use the film thus photographed not only in a huge propaganda motion picture, but subsequently in a series of short subjects." The Nazis got some 1,500,000 feet of exposed negative for the purpose.

Now, after apparent lack of success with the anticipated widespread circulation of the films in this country, Miss Riefenstahl, producer of Universal's "S.O.S. Iceberg" and "The Blue Light," is said to have come over personally to see what might be done about it.

Described on her arrival by Associated Press as "a plumber's daughter who became Germany's film queen and who has been considered one of Adolph Hitler's few women friends," Miss Riefenstahl was promised "strong opposition" in her mission to acquire American showings. Claiming the support to "boycott" the "Olympia" film from independent distributors, the Anti-Nazi League on Monday declared it was going after similar support from Hollywood and the New York companies.

Says Athletes Became Chattels

The League reported that Jeremiah T. Mahoney, former Supreme Court justice and described as having been in "vigorous opposition" to participation of American teams in the 1936 German Olympics, has criticized the Hitler-Riefenstahl films on the grounds that the games themselves were merely Nazi propaganda. "The importance of the games from an athletic standpoint was forgotten," said Mr. Mahoney, speaking as former president of the U. S. Amateur Athletic Union. "The games were used for Nazi propaganda." The Olympics' ideal was forgotten, the athletes becoming mere chattels performing for the benefit of the Nazis.

League officials claim the immediate active support of several foreign film importers in New York in the fight against Miss Riefenstahl's efforts to get circulation for her pictures. World Pictures, Atlantic Films, Garrison Films, Franco-American Pictures, Seiden Productions were among those listed.

Irving Shapiro, president of World Pictures, on Monday, predicted that no distributor in America would handle the film, according to the League, which also announced that Thomas J. Brandon, treasurer and general manager of Garrison Films, believed that no newspaper, distributor or film corporation should cooperate with Miss Riefenstahl in any way.

Joseph Seiden, president of Seiden Productions, saw any profits taken from the film in this country as being used "in the furtherance of Nazi propaganda both here and abroad."

League Formed in 1933

The Anti-Nazi League was started in New York in 1933 to establish boycotts of German goods. Since that year imports of German goods have dropped over 50 per cent, they declare.

Headquarters are at 20 West 47th Street, New York, but chapters are being organized all over the country in key cities.

Samuel Untermeyer was president for years but resigned last May due to his age. No new president has been selected as yet. Vice-presidents are Mayor F. H. LaGuardia, New York; John Haynes Holmes, pastor of the Community Church, New York; Bishop Francis J. McConnell, presiding Bishop of North Atlantic states of Methodist Episcopal Church; Clarence H. Low, attorney and treasurer of the New York State Democratic Committee; Frank P. Walsh, and Rabbi Leon Fram, of Detroit.

The executive director is Johan Smertenko, author and lecturer.

Louis Meyers, one of the founders of the Non-Sectarian Anti-Nazi League and a prominent figure in New York theatre circles, died at his home in New York's Bronx, Tuesday morning.

He was a vice-president of the Order Sons of Zion, acting treasurer of the Non-Sectarian Anti-Nazi League and a treasurer of the New York Independent Theatre Owners Association. Until recently, he had been the operator of the Five Boroughs Theatre Circuit.

National Decency Legion Classifies Eleven Productions

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, six were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Hard to Get," "Just Around the Corner," "Prairie Justice," The "Young in Heart." Class A-2, Unobjectionable for Adults: "The Great Waltz," "Irish and Proud of It," "I Stand Accused," "Tarnished Angel," "Thanks for the Memory," "Under the Big Top." Class B, Objectionable in Part: "This'll Make You Whistle."

**It is presumed that Herr Jaeger refers to the German Tobis: Tobis-Europa-Filmverleih, G.m.b.H., Tobis-Melofilm, G.m.b.H., Tobis-Cinema-Film, A.G., or to Tobis-Rota-Film, A.G., all of Berlin; American Tobis went out of business some months ago, and the telephone at its former headquarters,* 1270 *Sixth Avenue, New York, is reported disconnected.*

HEADLINE FLIGHTS AND WORLD'S AIR MINDEDNESS BRING SCORE OF FILMS

New Rush of Aviation Subjects Follows Hughes' Globe-Circling Tour and Corrigan's Drop-In Visit to Ireland

Two of the year's great headlines—the round the world flight of Howard Hughes and the "wrong way" flight of Douglas Corrigan—and the prevailing world air mindedness, militaristically, plus the box-office success of M-G-M's "Test Pilot," have combined to bring to exhibitors at least a score of pictures concerning some phase of airplane activity during the new season.

Leadoff in the surge of aviation pictures is Paramount's "Men with Wings," a picturization in color of the cavalcade of American airmen since the Wright Brothers epochal flight at Kitty Hawk. This is styled as a special release. It was shown in selected spots last month and is now ready for general distribution.

The prize exploitation package of the lot, however, will be RKO's feature starring Corrigan, now tentatively titled "The Flying Irishman", and originally announced as "Born To Fly". Shooting started this week, with Robert Armstrong and Paul Kelly signed to support the young Irishman who "started out for California" and landed in Ireland.

RKO is planning two other air stories, the greater of which will be "Men Against the Sky," a cavalcade of aviation. No definite plans have been announced for the picture beyond the fact that the story will be built against a background of aviation history. Robert Sisk will produce this, as well as the studio's other air story, "Five Who Came Back," which deals with the plight of eight persons marooned in a jungle when their airplane crashes. The melodramatic turning point comes when the plane, repaired, is able to bring only five of them to civilization.

Warners Complete Four

Warners has four air pictures—all already finished. The remake of "The Dawn Patrol," starring Errol Flynn and featuring Basil Rathbone and David Niven, is being released Armistice Day. Set for December 17 release is "Secret Service of the Air," first of a series of Secret Service stories featuring Ronald Reagan. The others in the series necessarily will not be laid in the sky. Ila Rhodes has the lead opposite Reagan in the first subject.

"Wings of the Navy," Warner picturization of the Navy's air fleet and featuring George Brent, Olivia de Havilland and John Payne, will be issued in January. Kay Francis' final picture for the studio, "Women in the Wind," featuring William Gargan and Maxie Rosenbloom, deals with an aviatrix's life.

Monogram Series

Monogram will have a series of air pictures based on Hal Forrest's newspaper cartoon strip, "Tailspin Tommy," John Trent, former transport pilot turned actor, will have the title role. The first will be "Midnight Patrol," and will start shooting November 15, with Paul Malvern producing. There will be four in the series.

Now in production at Universal is "Plane 66," with Kent Taylor, Rochelle Hudson, Marion Martin and Lucien Littlefield in the top roles. The story deals with "sky police."

Twentieth Century-Fox has in work a high budget production, "Tail Spin." Top players to date are Alice Faye, Nancy Kelly, Constance Bennett, Kane Richmond and Jane Wyman.

Howard Hawks, who directed "Ceiling Zero," one of the first pictures of commercial air travel and produced by Warners in 1935, has been signed by Columbia to produce and direct "Plane No. 4," now being written by William Rankin, Elenore Griffin and Jules Furthman.

Republic joins the cycle with the signing of Roscoe Turner, veteran pilot who established several flight records, for a featured role in "Flight at Midnight." Turner enacts the role of a flight inspector, who tests commercial planes before they are put into use by airlines. John H. Auer will produce and direct.

Sol Lesser's Principal Pictures plans "Wings of Tomorrow," whose exploitation possibilities will be aimed at the Junior Birdmen and other organizations of model airplane enthusiasts. Starred will be Tommy Kelly, who first won screen renown in the title role of Selznick's "The Adventures of Tom Sawyer."

Grand National will have two sky pictures. One will be produced by Grand National itself under the supervision of Jack Skirball. The other will be made by Fine Arts Pictures for Grand National release.

The first, "Marine Flight," will deal with an inventor of a robot which automatically pilots airplanes. The other, "Never Mind the Guard," will be a story of an aviatrix-explorer.

MGM, with all its success with "Test Pilot," has no immediate plans for future aviation films.

RETIREMENT FUND FOR GRIFFITH STAFF

The retirement plan for approximately 1,000 male employees of the Griffith Amusement Company has been approved by the directors and partners of the Griffith companies after more than a week of discussions. The plan will allow employees to retire at the age of 65 years on two-thirds of their salaries. Employees will pay in three per cent of their salary, with the Griffith companies contributing the difference necessary for the John Hancock and Phoenix-Mutual insurance companies to guarantee the payments.

The retirement fund is provided for men only, since, the company said, the women employees of the theatres usually work such a short time. An employee may retire at the end of five years of operation of the new system and receive about 17 per cent of his salary, or one-fourth of the accrued benefits. At the end of 20 years' service, the employee would receive the entire accrued benefit.

David Whalen has resigned as publicity representative for Herman Rifkin, Republic franchise holder of Boston.

Warners' British Budget 3½ Million

Warner Brothers' 1939-40 English production plans calls for the making of 16 pictures at Teddington, the company's British studio, with a budget of approximately $3,500,000, according to Sam Morris, foreign head of the company. Some of the films may be distributed in this country, with one of them a triple credit and several double credit pictures for the English quota.

Mr. Morris, who returned from Europe last Friday after attending the opening of the new Warner theatre in London, said that the company's foreign business for the fiscal year ending December 31st would be better than last year's, but denied that there would be any expansion of the company's theatre holdings abroad, as the new theatre in London and the Apollo in Paris serve as first run "show windows," and are considered sufficient for the purpose.

Speaking about the European film situation in general, Mr. Morris said: "Europeans want and need American product, but it must be apparent that merit as a fair trading basis is being stifled by certain countries and the only alternative is to cease operations." With regard to the Italian situation, Mr. Morris said he did not believe a settlement could be reached, and that Warners' was liquidating its holdings and booking no future playdates in that country.

Jack Warner returns to New York on November 24th, on the *Normandie*. Joseph Hummel, assistant to Mr. Morris, may leave for Europe soon.

Discuss Monogram Foreign Pictures

Possiblity that Monogram may produce four or more pictures a year in England, was seen as the result of this week of talks between William J. Gell, managing director of Pathe Pictures, Ltd., and Arthur Levey, Monogram English representative, on the one hand, and Monogram president W. Ray Johnston and production chief Scott Dunlap.

Mr. Gell arrived last week on the *Queen Mary,* with Mr. Levey. The understood intention of the two was not only to persuade Monogram to enter British production, but to effect renewal of the present distribution deal on a longer term basis (the present deal has only two years to go); closer co-operation between the two companies; "swapping" of stories and talent.

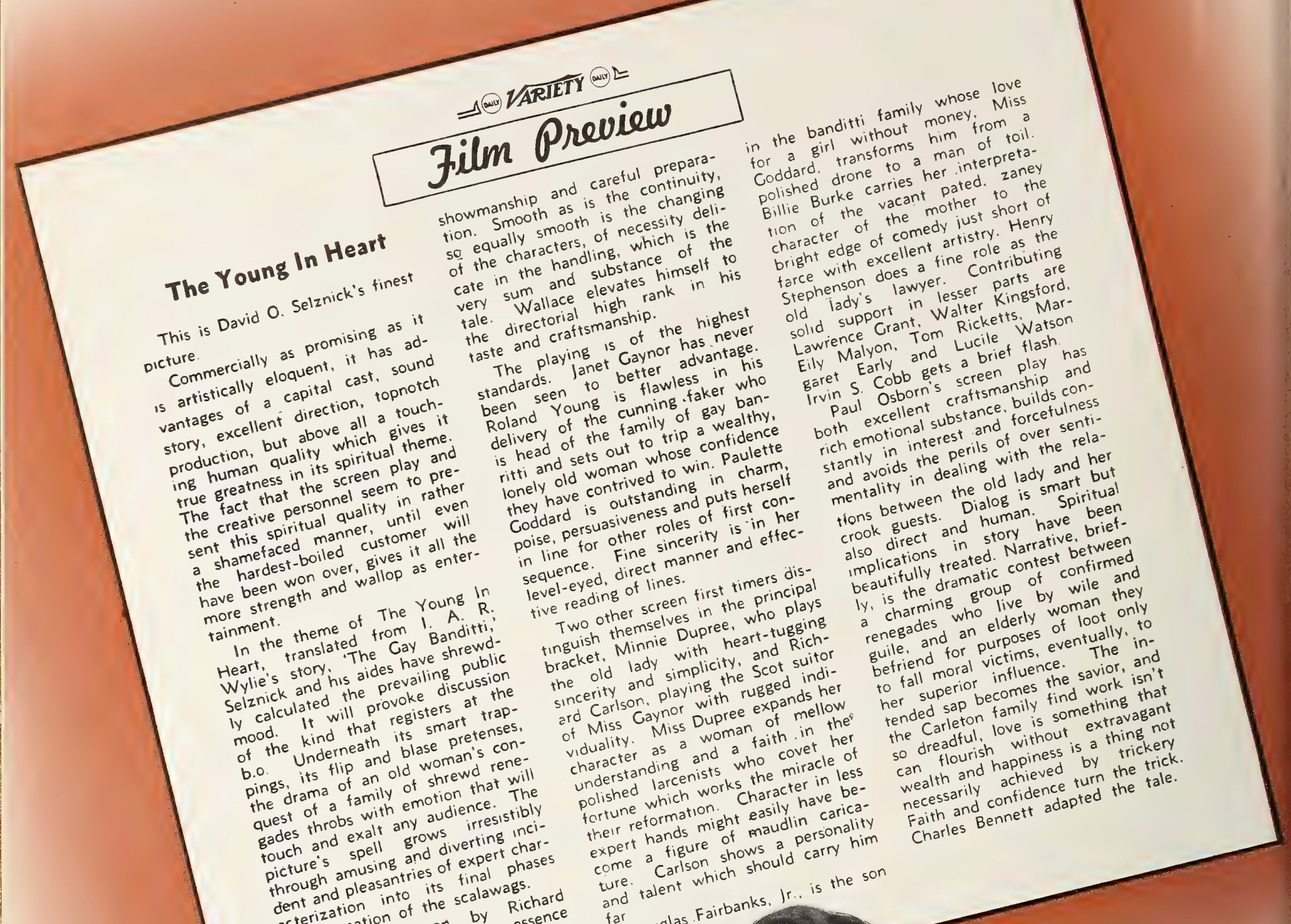
Pathe is an Associated British Pictures subsidiary. It produces about 12 pictures a year, taking care of quota requirements for Monogram.

On his arrival here Mr. Gell told the press that England might join America in withdrawing from the Italian film field.

ALL YOU
NEED TO
KNOW...

"THIS IS
DAVID O. SELZNICK'S
FINEST PICTURE"...
Daily Variety

NOW READ THE WHOLE REVIEW----



DAILY VARIETY DAILY

Film Preview

The Young In Heart

This is David O. Selznick's finest picture.

Commercially as promising as it is artistically eloquent, it has advantages of a capital cast, sound story, excellent direction, topnotch production, but above all a touching human quality which gives it true greatness in its spiritual theme. The fact that the screen play and the creative personnel seem to present this spiritual quality in rather a shamefaced manner, until even the hardest-boiled customer will have been won over, gives it all the more strength and wallop as entertainment.

In the theme of The Young In Heart, translated from I. A. R. Wylie's story, 'The Gay Banditti,' Selznick and his aides have shrewdly calculated the prevailing public mood. It will provoke discussion of the kind that registers at the b.o. Underneath its smart trappings, its flip and blase pretenses, the drama of an old woman's conquest of a family of shrewd renegades throbs with emotion that will touch and exalt any audience. The picture's spell grows irresistibly through amusing and diverting incident and pleasantries of expert characterization into its final phases of reformation of the scalawags.

Brilliant direction by Richard Wallace sustains the fine essence Selznick has put into the picture from every angle of discriminating showmanship and careful preparation. Smooth as is the continuity, so equally smooth is the changing of the characters, of necessity delicate in the handling, which is the very sum and substance of the tale. Wallace elevates himself to the directorial high rank in his taste and craftsmanship.

The playing is of the highest standards. Janet Gaynor has never been seen to better advantage. Roland Young is flawless in his delivery of the cunning faker who is head of the family of gay banditti and sets out to trip a wealthy, lonely old woman whose confidence they have contrived to win. Paulette Goddard is outstanding in charm, poise, persuasiveness and puts herself in line for other roles of first consequence. Fine sincerity is in her level-eyed, direct manner and effective reading of lines.

Two other screen first timers distinguish themselves in the principal bracket, Minnie Dupree, who plays the old lady with heart-tugging sincerity and simplicity, and Richard Carlson, playing the Scot suitor of Miss Gaynor with rugged individuality. Miss Dupree expands her character as a woman of mellow understanding and a faith in the polished larcenists who covet her fortune which works the miracle of their reformation. Character in less expert hands might easily have become a figure of maudlin caricature. Carlson shows a personality and talent which should carry him far.

Douglas Fairbanks, Jr., is the son in the banditti family whose love for a girl without money, Miss Goddard, transforms him from a polished drone to a man of toil. Billie Burke carries her interpretation of the vacant pated, zaney character of the mother to the bright edge of comedy just short of farce with excellent artistry. Henry Stephenson does a fine role as the old lady's lawyer. Contributing solid support in lesser parts are Lawrence Grant, Walter Kingsford, Eily Malyon, Tom Ricketts, Margaret Early and Lucile Watson. Irvin S. Cobb gets a brief flash.

Paul Osborn's screen play has both excellent craftsmanship and rich emotional substance, builds constantly in interest and forcefulness and avoids the perils of over sentimentality in dealing with the relations between the old lady and her crook guests. Dialog is smart but also direct and human. Spiritual implications in story have been beautifully treated. Narrative, briefly, is the dramatic contest between a charming group of confirmed renegades who live by wile and guile, and an elderly woman they befriend for purposes of loot only to fall moral victims, eventually, to her superior influence. The intended sap becomes the savior, and the Carleton family find work isn't so dreadful, love is something that can flourish without extravagant wealth and happiness is a thing not necessarily achieved by trickery. Faith and confidence turn the trick. Charles Bennett adapted the tale.

SELZNICK INTERNATIONAL presents
JANET GAYNOR • DOUGLAS FAIRBANKS, JR. • PAULETTE GODDARD
in
THE YOUNG IN HEART
with
ROLAND YOUNG • BILLIE BURKE
HENRY STEPHENSON • introducing RICHARD CARLSON • Directed by RICHARD WALLACE
Based on the Saturday Evening Post Serial, "THE GAY BANDITTI" by I. A. R. WYLIE
Produced by DAVID O. SELZNICK • Released thru UNITED ARTISTS

P. S. House packed, lobbies jammed lines waiting at Radio City Music Hall as . . . crowds ...crowds... confirm critics' predictions and picture holds over for second smash week!

PARAMOUNT ENTERING TELEVISION; McDONALD HITS MARKETING NOW

Date Is Still To Be Set, Says Griffis; Zenith President Calls Interference by Automobile Sparkplugs Serious Problem

Hollywood's first open bid for participation in television came Monday afternoon with the announcement from Stanton Griffis, banker and chairman of Paramount Pictures' executive committee, that his company will be in on "the new art," as "a leader," no matter what form the new medium assumes, or when and where.

Other than Radio-Keith-Orpheum and its National Broadcasting-RCA radio-television affiliation, Paramount is the only motion picture company to openly and tangibly align itself with telecasting, having now set plans to proceed through the Dumont Laboratories, headed by Allen B. Dumont.

Mr. Griffis admitted that no time has been set for Paramount's active public starting with television, and, apparently anxious to allay any fears that might develop in the film business over television as a film box office competitor, he hastened to explain that telecasting will aid rather than hurt theatres. "We feel it will be an ally to motion pictures," he added.

The announcement that Hollywood is preparing to assume responsibility for participation in the development of the new entertainment field was made by Mr. Griffis before 20 newsmen who had been called to the Paramount studio in Hollywood to a press conference for the purpose.

That television is much closer to becoming an accomplished fact than the public imagines was indicated by Mr. Griffis. Dumont Laboratories has been licensed by the Federal Communications Commission to conduct experimental broadcast television transmission, Mr. Griffis disclosed, and a transmitter located at Montclair, N. J., is expected to be in operation by January.

Mr. Dumont was said by the Paramount announcement to occupy an important position in the television field, having pioneered in the application of the Cathode ray to television." He will supervise the production of television receiver sets that will bring in present broadcasts and will be placed on the market in New York and elsewhere shortly. The sets will cost between $150 and $200 each.

"Favorable Position"

One thing that heretofore has limited commercialization of television is that it consumed such a width that wave bands set aside for it by the FCC afforded only six channels. The Dumont system, however, requires only three megacycles which is just half of the width required by all other television systems, thereby raising the number of available channels to 12, and as a result, Paramount is confident that its contact with Dumont puts it in a favorable position to develop in the television field, Mr. Griffis said.

"Television entertainment may be utilized, of course, not only through the present style of dramatic presentations and specialty programs, in fact almost any type of offering that is primarily narrative in its nature, but it will have a tremendous field in the reporting of important current events, supplementing and coordinating the activities of the present method of newsreel reporting. This is where the motion picture producer becomes involved.

"It is inevitable, however, that television entertainment will be edited so as to give the finest performances possible and this means that much, if not a great majority, of television presentations must be photographed entertainment. Televised movies must excel any performances acted directly for the television transmitter.

FHA PLANS COLOR FILMS

Federal Housing Administration Tuesday became the first federal agency to undertake the production of motion pictures in color, asking for bids November 18th for productions of three color films, sound and silent, in both 35 and 16 mm. widths, depicting the activities and accomplishments of the FHA.

The first picture under the new contract, which will run until June 30th next, will be a film of not more than 2,000 feet, and perhaps followed by pictures as long as 4,000 feet. In the past the average FHA film has been about 700 feet.

"Increase Theatre Attendance"

"Finally, experiments on the controlled transmission of television images by means of coaxial cable have so far indicated a transmission cost rendering this method practically prohibitive in making television programs available to widely scattered local stations. The motion picture industry already has solved this problem of transmission. It simply records these images on film and sends them around in cans."

Pleading deep technological ignorance of the subject of television, Mr. Griffis refrained from the use of exact dates and cost figures.

The popularization of television as home entertainment will by no means curtail but rather increase theatre attendance, he said, because by the time receivers are developed to afford a picture large enough for group observation, engineers will have perfected the means of bringing sports events and others of general interest direct to picture screens in the same form as present newsreels. Indicative of the trend in this direction, he said, is the offer already turned down by him in his capacity as board chairman of Madison Square Garden, New York, for television rights of all boxing matches to be held there over a long period.

"Yes," he replied in answer to an inquiry, "there is little if any doubt that television broadcasts will be sponsored by advertisers in much the same manner as radio broadcasts are now."

He declared that lighting and other television studio problems are of such a nature as to indicate that approximately 98 per cent of televised program material will be from film. There will be a basic difference between televised films and theatre films, in his opinion, due to the size of the image, at first, and in all events due to intimacy of contact with subject matter as received in the home.

Far from affecting picture studios adversely, production costs will be brought down sharply as a result of the increased volume of film product which will have to be turned out to meet this new demand. Mr. Griffis said he feels it would not be found practical, even if it were desirable, to use standard theatrical films for television purposes.

Mr. Griffis sees no likelihood of nationwide television broadcasting in the near future, although he admits his company is negotiating for "Booster" station sites throughout the country in anticipation of technological advances which may make the setting up of chain facilities commercially practicable. At this time, he said, the cost of "Booster" stations is prohibitive beyond reasonable contemplation. He also pointed out that to date no licenses have been issued for television stations in this country except those granted for experimental purposes.

He said west coast televising from Paramount's studio was among the matters thus far in the negotiative stage, but he declined to give particulars.

Asked whether his present visit to Hollywood pertained in any way to television plans of the company, he said: "In no way that I can tell you about at this time. Nothing is that far along." When queried as to whether any other film company was making or planning similar preparations, he said: "None that I know of. They seem to feel that television is going to be in competition with motion pictures. We feel it will be an ally."

McDonald Statement

David Sarnoff's optimistic declaration last month on the immediate future of television, predicting actual operation with the opening of the New York World's Fair, on April 1, 1939 has brought new attention to the medium, both in that field and in its related branches.

Directly and more specifically involved is the potential effect of Mr. Sarnoff's is the statement by E. F. McDonald, Jr., president of Zenith Radio Corporation, who told his stockholders that marketing of television at this time would be "unfair to the public" because it would load them with "undue experimental costs".

A series of announcements on new plans, however, brings to light several new television stations and a possible "invasion" of television here by British interests, headed by Sol Sagall, of British Scophony, London. He already is talking with Eddie Cantor, who weeks ago announced his ambitions to head up a $10,000,000 television network.

Directly answering Mr. Sarnoff's announcement of early television, Mr. McDonald, the Zenith Radio president, in Chicago, said that the "premature" introduction of the medium and the resultant "loading the public with undue experimental replacement cost," will result in retarding, instead of further development and in unprofitable operations for the companies engaging in such a program.

"Your company today holds the only license issued by the Federal Communications Commission for an experimental television station in the Chicago area," Mr. McDonald told his stockholders.

"Zenith will, in a period of weeks, be on the air with experimental television programs. It will also have ready television receivers. It, however, intends to make no sales of these receivers until, in our opinion, television is ready for the public. These receivers will be loaned to a limited group of experienced people

(Continued on following page)

PROBLEMS OF TELEVISION REVIEWED

(Continued from preceding page)

and engineers for experimental purposes," he added.

"General use of television in the homes is just around the corner for the stock salesmen only," he continued. "On the other hand, when we have overcome all of our difficulties, and I mean the radio industry, television will no doubt become a new industry. But I cannot agree that television receivers are ready for mass production and country-wide distribution on any such basis as even the first radio broadcast sets that were distributed in the early twenties.

"What the public should know about television is that the receivers must be matched to, synchronized with and built on the same standards as the transmitters. Any major change made in the television transmitter will necessitate a change in the receiver.

"No organization is better informed on television today than the Federal Communications Commission, yet within the past two weeks, the Commission has asked this question: 'Whether or not we believe that the development of television has reached the stage where the Commission might call formal hearings with respect to the adoption of standards.

"Of the experimental transmitting stations constructed under FCC licenses, only a few are of the modern high definition type. Not one permit or license has been issued by the Commission for the construction and operation of a commercial television station.

Spark Plug Interference

"There are many technical problems in television which are still unsolved. Among these is the inability at present to eliminate interference with television reception caused by the operation of automobiles. On the wave lengths now selected for and allocated to television, every spark plug in the 25 million automobiles in the United States operates as a transmitter and creates interference in its immediate vicinity. This interference makes impossible satisfactory television reception below the fourth or fifth floor of most buildings facing a street upon which automobiles are operated.

"Its effect is to put in the picture on the receiver a series of spots having the appearance of a snow storm. This, of course, destroys the picture. The only cure for this condition, at least at present, is to arrange to have all automobile manufacturers shield all new automobiles constructed, and also to have the owners of automobiles now in use do the same. This task, of course, is impossible of achievement. Some other means must be found of removing this difficulty.

"The economic problems which must be settled before the public should be asked to buy television receivers are no less serious than the technical difficulties. In the present state of the art, it is not possible to transmit a television program beyond a radius of from 30 to 50 miles, depending upon the height of the transmitting station above the ground, and even in that area buildings and other structures situated between the transmitter and the receiver make good reception extremely difficult. In other words, in order to furnish television programs to purchasers of television receiving sets throughout the United States, it will be necessary to construct more than 2,000 television transmitting stations. Even though we had this multiplicity of television transmitters, no economical means has yet been discovered to connect these transmitting stations to make possible chain transmitting of television.

"Another of the economic problems presented is the matter of programs. The stupendous cost of transmitting television naturally sets aside the thought that advertisers and sponsors can possibly maintain advertising budgets sufficiently large to pay the cost of such programs. In England, the public has had television for nearly three years. Fortunately, only from 4,000 to 8,000 television receivers have been sold, and these at prices from $200 to $400 each. I say fortunately because only that many persons have been disappointed.

PETTIJOHN QUALIFIES AS FORECASTER

What a help Charles Clyde Pettijohn could have been to the Literary Digest *a few years ago. The morning after election, this week, Mr. Pettijohn, in the presence of office witnesses, opened an envelop containing his forecast of a week before as to the outcome of sixteen of the outstanding contests. He scored fifteen hits.*

"In the opinion of conservative producers, the cost of a single program of the type now transmitted in England, of one hour's duration for each day from one television transmitter, will be $1,000,000 a year. I feel that this estimated cost is most conservative.

"The motion picture industry expends over $300,000,000 per year to produce approximately three hundred feature pictures, each of which represents a little more than one hour's entertainment. This economic load is paid for through the box offices of the moving picture houses. No source of revenue has yet been provided for the more costly television. Certainly, we cannot expect the advertisers of America to pay this bill.

"Any sales of television receiving sets today will unquestionably react unfavorably on the manufacturer who has put them on the market.

British Interests Here

Spurning the affiliation with any American television companies, on the grounds that "our system is different from any now in use, and we own world-wide patent rights. Our purpose is to establish an entirely independent organization in this country," Solomon S. Sagall, managing director of Scophony, Ltd., a British television organization, stated to reporters on his arrival from London last week that he might establish a $10,000,000 American division of his organization, with the help of comedian Eddie Cantor.

Cantor became interested in the television idea when in Europe this summer. On his return, he publicized the idea of a nationwide television network, with $10,000,000 needed as backing.

Mr. Sagall and Mr. Cantor are conferring with American banking interests. Also reported stimulated by the idea are American film companies. English backers of Scophony are London and Yorkshire Trust, and E.K.C.O. Radio, Ltd.

Demonstrations Planned

Besides the plans for a national network, Scophony intends to market its sets here, according to Mr. Sagall.

The company is also dickering for television demonstrations and possibly a transmitter at the New York World's Fair, in 1939.

If they go through, licensing agreements with the British government will enable the company to equip all theatres in the Odeon circuit with receivers, according to Mr. Sagall.

Televisions applications have been received in greater numbers in the past months, according to the Federal Communications Commission.

The Philco Radio and Television Corporation, Philadelphia, recently asked the FCC for construction license for new television station. Farnsworth Television, Inc., of Springfield, Pa., has asked the Commission to allow a change of frequency band to 6,600-7,200 kilocycles.

Columbia is installing a $500,000 transmitter atop the Chrysler Building. The installation will cost an additional $150,000. Studios in the Grand Central Palace will be linked with the transmitter by coaxial cable, so called "television pipe."

Scheduled to be completed in 1939, no date has been set for start of operations. The station will be known as W2XAX, and will cover a 40 mile area. Images will have 441 line definition. New type antenna will be used.

FCC Examiner R. H. Hyde recently recommended granting of application by General Electric for television stations at Albany, Schenectady, and Bridgeport. The company is already building an experimental station in the Helderberg Mountains, southwest of Albany.

Allen B. Dumont Laboratories, Inc., of Montclair, New Jersey, has obtained permission from the Commission to erect a station.

The Dumont station will be watched with interest by film companies because of the announced intention to experiment with the transmission of color images.

Also granted permission by the FCC to erect a station, recently, was the National Broadcasting Company's station W2XBC, in Washington.

NBC Developments

Recent developments by National Broadcasting Company include consideration of the use of an ultra-high frequency telecast, a telecast of a "man on the street" program, and an attempt to attract commercial sponsors.

If the employment of an ultra-high frequency wave band were carried through, the programs would probably originate with NBC's high frequency station in New Jersey, W2XDG. From there, programs might carry as far west as Chicago.

A new development in department store merchandising, combining television with departmental promotion, has been announced by American Television Corporation, New York. A new device, utilizing "all-electronic television principles," makes it possible for patrons at many points in a store to view a parade of featured merchandise transmitted by television from a central studio in the store.

Samuel H. Saltzman, president of ATC, says he plans to equip store studios with electric cameras of the same type used in public telecasting.

William H. Priess, president of International Television Radio Corporation, has announced that the company has completed a deal with the investment house of Mayhew and Reilly, of New York and Washington, for the distribution of 1,000,000 shares of the television company's one dollar par common capital stock.

The University of Cincinnati is specializing in courses in television and facsimile in its evening classes, with a large and increasing attendance.

Successful television broadcasts by the British Broadcasting Company include a recent description, visually and with narrator Elsa Lanchester, of the opening of "St. Martin's Lane," at the Carlton, in Haymarket, London.

The broadcasting service recently "put on a show" for the Royal Photographic Society, at Dorchester House. Receivers were set up on dinner tables; featured were Gracie Fields, Beverley Nichols.

LEAGUE OF NATIONS TO USE SCREENS OF WORLD FOR ITS PROPAGANDA

Consultant Hopes to Get Theatre Outlet for Short Subjects on Wide Scope of Activities of Organization

The League of Nations, that "battle-scarred" association for international peace and international justice, is about to turn to the motion picture as the medium of a most ambitious plan to convey its teachings and explain its workings to the peoples of the world—after 18 years of an existence that has been repeatedly marked by utter disregard by some of the biggest League members, of its repeated edicts and resolutions, condemnations and warnings against militory attacks and invasions, unprovoked and otherwise.

Decision to extensively use the film to further its work throughout the world, from Afghanistan to Yugo-Slavia, and on through its 56 other member countries, has been arrived at by a special League Assembly committee, working with secrecy in a little room just off the tan-and-blue golden-glass skylighted main Assembly room in the League's new building overlooking the lake at Geneva in Switzerland.

What will happen if and when the League tries to circulate its films in Japan and Germany and Italy, and other anti-League belligerents, whose governments control virtually every flicker on their screens, is a matter that is not explained.

Out of the annual budget of approximately 30,000,000 Swiss francs (amounting to $8,000,000), which is expended to publicize and otherwise further the cause of the League, will come an undisclosed but reputedly large sum earmarked for the production, distribution and exhibition of short motion pictures, principally of the "documentary," "cultural" or "propaganda" type, for the dissemination of League news and developments.

Word of the plan has just been brought to New York from Geneva by Louis Resnick, consultant to the League's International Labor Office, who discloses that some time ago a special committee was appointed to study the production and exhibition of films as a chief future means of spreading information about the League and its activities. Mr. Resnick, former public information director of the U. S. Social Security Administration, is engaged in public relations work in New York.

Scope of Activities

League activities, it is explained, go a long way from arms and ammunition, military attacks and aggressions, with various League committees being concerned for years with international labor and health problems, world trade, tariffs and commerce, banking, economics, agriculture, social and juvenile welfare.

Mr. Resnick said that while the League prefers to obtain circulation of its films in regular theatres of the world, its committee realizes that this might be difficult, even in the most favorable conditions, particularly in the United States, where the League is desirous of getting distribution. The United States, not a member of the League, is affiliated with the International Labor Office.

Also, the marked existence in the large countries of the world of chains of several hundred theatres controlled by producing-distributing companies and running programs composed basically of films put out by these producers, increases the difficulty of widespread theatrical distribution of an "outside 'documentary' film in the best places," according to the special committee's report to the League Assembly.

12 FOX ENGLISH FILMS TO COST $4,000,000

Under the supervision of Robert T. Kane, in charge of British production, Twentieth Century-Fox will make 12 pictures in England at an estimated cost of $4,000,000. At least five will be made for possible release in the United States. The films scheduled include "Keep Smiling," "Sally of the Shipyards," with Gracie Fields; "Frenchy," with Annabella; another Annabella film, as yet untitled; "So This Is London," "Handley Cross," "Hangman's House," "The Dancers."

The League, therefore, is considering distribution in various countries by other channels, including any distributing companies which will act as the League's agents, and through film libraries, "roadshow" units using portable equipment, and other means. The films will be made in English and French and then dubbed into the languages of the League's members.

Mr. Resnick, however, believes that some theatrical exhibition of the League's films can be accomplished. He bases his belief on the mobilization of the 13,000 theatres in the U. S. which showed the series of governmental "documentary" Social Security films to 50,000,000 persons during 1936. Details of that campaign were given to League leaders and delegates by Mr. Resnick at a meeting of the International Labor Office in Geneva, Mr. Resnick acting as consultant for the group on public relations, and as former director of public information for the Social Security Board, under John G. Winant, former Governor of Connecticut, who now heads the League's International Labor Office.

The five Social Security short films, incidentally, were made by Pathe at a cost of $100,000.

Sees Government Films

Besides its analysis of the success of the United States Government's Social Security pictures, the League committee was influenced in making its decision to use films, through its study of the circulation of the U. S. A.'s "The River" and "The Plough That Broke the Plains," prints of which had been sent to Geneva for screening. The committee voted that these two were the best of the "documentary" films of the international group shown.

The League also took into consideration the widespread use of governmental "documentary" films in England by the General Post Office, which constantly uses pictures to tell about its activities in telephone, radio and television services. The British Post Office also circulates films on England's old age, unemployment and other social welfare subjects, now numbering some 100 films in its catalogue. "Amazing," said Mr. Resnick, "is that English theatres actually pay rentals for these films, considering them as entertainment."

The League's committee, preferring films to other media for spreading League information, rejected a proposal to engage "expert publicists" for "outside" work, and decided not to act now in the matter of a more extensive use of radio and radiotelegraphy.

In its report to the Assembly, the committee disclosed "the rapidly increasing interest now being taken in the possibilities of films for mass education and as a means of influencing public opinion.

"Government departments, great industrial and commercial enterprises, important voluntary organizations, schools and other educational bodies in a number of countries are developing considerable activity in this direction (no less than 600 films of a documentary or propaganda character were shown in 47 centers at the Paris Exhibition in 1937)," the committee's report continued, adding: "There is a widespread and growing consensus of opinion that the film offers one of the biggest immediate possibilities of popular education on international problems and of promoting international understanding.

"It is acknowledged that the film can be used to stimulate the destructive forces in human nature; but it can be used with greater effect to strengthen the conserving and unifying forces in human nature; unlike the printed page and the radio, it is never presented to the individual in isolation, but always socially—to an audience," the committee added. "And, in addition, the film, by its appeal to many senses at once, by its simultaneous use of voice, image and music, is capable of conveying a greater sense of reality than is possible in the case of other means of mass education.

At Low Cost

"It is agreed that first-class documentary films can be produced on the League at a comparatively small cost; and that, if they are produced, it should not be difficult to secure for them a wide field of distribution.

"Whether a documentary film is capable of taking its place in the ordinary cinema program depends primarily on its quality and attractiveness, and the tendency of producers of documentary films to use more and more the whole technique of the cinema is increasing the attractiveness of such films from the point of view of the commercial cinema," said the League committee, which finds that the growth in some countries of new types of theatres, particularly the newsreel type, offers great possibilities for distribution of League films. Cinema clubs, film societies are other possibilities, it was said, both demanding documentary-type pictures.

Excluding Japan and Germany, of course, both of which withdrew from the League in 1935, the following countries are League members: Afghanistan, Albania, Argentina, Australia, Austria, Belgium, Bolivia, Bulgaria, Canada, Chile, China, Columbia, Cuba, Czechoslovakia, Denmark, Dominican Rep., Ecuador, Egypt, Estonia, Ethiopia, Finland, France, Great Britain, Greece, Guatemala, Haiti, Honduras, Hungary, India, Iran, Iraq, Ireland, Italy, Latvia, Liberia, Lithuania, Luxemburg, Mexico, Netherlands, New Zealand, Nicaragua, Norway, Panama, Paraguay, Persia, Peru, Poland, Portugal, Roumania, El Salvador, Siam, South Africa, Spain, Sweden, Switzerland, Turkey, USSR, Uruguay, Venezuela, Yugo-Slavia.

Plans to film a 30 minute picture on the Federal Government's projects in California have been announced by Robert G. K. Smith, head of the San Francisco office of the National Youth Administration.

LEBARON IS STUDIO HEAD, ZUKOR GOES TO BRITAIN

Freeman Takes Over Business Management in Hollywood; Theatre Head To Be Named

Paramount Pictures this week elevated William Le Baron, production executive, to complete charge over all production in Hollywood, and Y. Frank Freeman, theatre executive, to charge of business management of the studio. Adolph Zukor, who has been production general, goes to London to have charge of the corporation's business in England and on the Continent. Reports on the company's financial statements for nine and three months appear on page 34. (Picture in pictorial section.)

The changes were announced from the coast studios by president Barney Balaban.

Mr. Zukor will sail soon to supervise production, theatre, and distribution activities in England. He originally organized the company's operations there. Mr. Zukor remains for the time chairman of the Paramount board.

Succeding the veteran executive, in full charge of all production activities, is William Le Baron, production chief. His contract, it now becomes known, was renewed for three years, some weeks ago.

Representing the corporation at the studios will be vice-president Y. Frank Freeman. A successor to Mr. Freeman, in operation of theatres, will be named soon. For the present, it is expected Mr. Balaban personally will direct theatre operations, in association with Leon Netter.

Follows Hollywood Visit

The changes came after a visit to the coast studios by Mr. Balaban, Stanton Griffis, chairman of Paramount's executive committee, and Russell Holman, production head in New York. The three executives, with Robert Gillham, advertising director, returned to New York Tuesday.

Mr. Balaban emphasized the "good fortune" of the company in Mr. Zukor's "desire" to take over the important job of coordinating and developing Paramount European interests, in the "same way he took over active control of the Hollywood studio at a critical time in the company's history."

Mr. Balaban praised the pictures he had seen at the studio, declaring it was further along in its program than in years. Of the 48 pictures to be made by the studio as its part of this year's 55 picture program, 27 are completed or shooting, and 11 more will start before the end of the year.

The situation in England, which Mr. Zukor will confront, appears somewhat as follows: Production is within quota requirements, with not much expansion contemplated; theatres are valuable, but there has been talk of selling or offering interests in them.

Davis Rose, in charge of production there, took over the post recently. John Cecil Graham, who was in charge of all British affairs, resigned recently, and was succeeded temporarily by John Hicks, vice-president in charge of foreign affairs. Montague Goldman, sales manager in England, and Charles Penley, general manager of Paramount theatres there, have resigned.

Widespread rumors of dissension between Mr. Le Baron, in charge of production at the coast studios since 1936, and Mr. Zukor, with whom he worked, preceded the present changes. Mr. Le Baron is understood to have felt harsh the "limitations" imposed by Mr. Zukor's presence.

Mr. Le Baron's recent productions include, "The General Died at Dawn," "Give Us This Night," "Rose of the Rancho," "Poppy," "Klondike Annie." Prior to 1936, Mr. Le Baron had been a managing editor (of Collier's Weekly); a playwright ("Apple Blossom," "Her Regiment," "Moonlight"); director (General Cosmopolitan Productions); associate producer (Famous Players-Lasky Corporation, Long Island studios, in 1924-27); vice-president in charge of RKO studios, in 1929-31.

In 1930, Mr. Le Baron wrote "Lovin' the Ladies" for RKO. He produced from 1930 to 1933, "Cimarron," "Rio Rita," "Street Girl," "Beau Geste," "Humoresque," "When Knighthood Was in Flower."

Other highlights of Mr. Le Barons producing career since then have been: "College Humor," "She Done Him Wrong," "I'm No Angel," "It Ain't No Sin," "All the King's Horses," "The Man on the Flying Trapeze," "Here Comes Cookie." He collaborated on a stage play, "Something to Brag About," and was co-author of the MGM-screened "Baby Face Harrington."

Freeman Started with Lynch

Mr. Freeman, who now represents the corporation on the coast, received his early training as an electrical engineer at the Georgia School of Technology, in Atlanta. He was with the S. A. Lynch Enterprises from 1916 to 1923—when the company sold out to Paramount. Mr. Freeman remained till 1933, then joining Paramount in New York offices. In 1935 he was elected vice-president of Paramount Pictures, Inc., in charge of theatre operations.

The company's earnings for the nine months recently ended are estimated at $1,876,469, including $1,660,000 of undistributed earnings of subsidiaries, and $245,000 profit on purchases of debentures.

Eugene Zukor a Producer

Eugene Zukor, son of Adolph Zukor, was made associate producer in the Harold Hurley unit at Paramount in Hollywood Tuesday. His first picture will be J. Edgar Hoover's "Federal Offense," with Lloyd Nolan and Robert Preston.

Cohan Deal

George M. Cohan told reporters in Pittsburgh last week that, although his proposed picture deal with Metro-Goldwyn-Mayer hadn't been signed yet, the money already had been agreed upon but that he wanted to work out other production details in order to forestall a repetition of his coast experiences in 1932 when he made "The Phantom President" for Paramount. If the deal goes through, the story will be written and supervised by Mr. Cohan, and will follow the career of the Four Cohans.

Ross Federal Service has named four new branch managers: F. S. McKeown, Detroit; C. J. Storeim, Cleveland; F. A. Rosevelt, Charlotte; F. B. Gamble, Portland. R. W. Oudersluys, former branch manager of Detroit, has been assigned to the new Credit Promotion Division. Thomas B. Ellsworth has been named assistant in the advertising department of Ross Federal to edit the monthly house organ, *Service.*

Bernstein, Warner Again Head Drive

For the fifth successive year, Loews' David Bernstein and Warners' Major Albert Warner will head the drive of the film, theatrical and allied divisions, in the annual campaign for the Federation for Support of Jewish Philanthropic Societies in New York. While the entertainment industries raised $180,000 last year, they expect a higher tally this year.

Members in the various sections and groups of the drive are:

Film Distributors — Columbia — Jack Cohn, Abe Schneider, Nate Spingold, Max Seligman; **RKO**—George J. Schaefer, Jules Levy, Phil Reisman, Malcolm Kingsberg, Leon Goldberg; **Twentieth Century-Fox**—Joseph Maskowitz; **National Screen Service**—Herman Robbins; **Paramount**—Joseph Cooper, Arthur Israel; **Educational**—Jack Skirball; **Grand National**—Edward L. Alperson; **Warner Brothers**—Sam Morris, Max Blackman—**Loew's**—Leopold Friedman, Joseph Vogel, Eugene Picker, Charles C. Moskowitz, Oscar Doob; **Universal**—Nate J. Blumberg; **M.P.P.D.A.**—Roy Norr.

Music Publishers and Composers—Louis Bernstein, Jack Mills, Irving Caesar, Buddy Morris, Jack Robbins, Jack Bregman; **Laboratories**—Alan E. Friedman, Ralph Poucher, Jules Brulatour; **Independent Theatre Owners**—William Brandt, Harry Brandt, B. S. Moss, Sam Strausberg, Ed Rugoff, Leo Brecher, S. H. Fabian, Louis Frisch, Fred V. Storrs, Fred J. Schwartz, Sam Rosen, Sam Rinzler; **Independent Producers**—Budd Rogers; **Legitimate Stage**—William Klein, Marcus Heiman, Lee Shubert, Max Gordon, Harry M. Goetz; **Artists' Representatives** — William Morris, Jr., Abe Lastfogel, Arthur Lyons; **Foreign Departments**—M. A. Schlesinger; **Costumes**—James E. Stroock; **Radio Stations**—Donald Flamm; **Accessories**—Ben Moss, Sam Dembow, Jr., Eugene Picker and Joe Hornstein; **Night Clubs**—Ted Friend, Hy Gardner, Herman Stark, Noah Braunstein, Joe Moss; **Orchestras**—William Goodhart, Harry Klacheim; **Publications**—Martin Quigley, Jack Alicoate, Sid Silverman, Maurice D. Kann; **Attorneys**—Louis Phillips, Louis Nizer, Charles Schwartz, Julian Abeles; **Artists' Division**—Louis K. Sidney, Phil Baker, Ben Bernie, Ed Wynn, Louis Sobol, Marvin Schenck, Eddie Cantor, Leo Brecher; **Burlesque Theatres**—Max Rudnick.

Columbia May Increase Foreign Production

Joining ranks of American companies who view increased production in England as necessary to meet quota requirements and bolster revenue, Columbia may revise upwards its production plans in England, it was revealed by Columbia vice-president Jack Cohn and foreign sales head Joseph McConville before they sailed for Europe last week. (Picture in pictorial section).

A new contract with Irving Asher, who has been producing quota pictures at Denham for Columbia, and survey of facilities for a Columbia production plan, were on the memoranda of the Columbia executives.

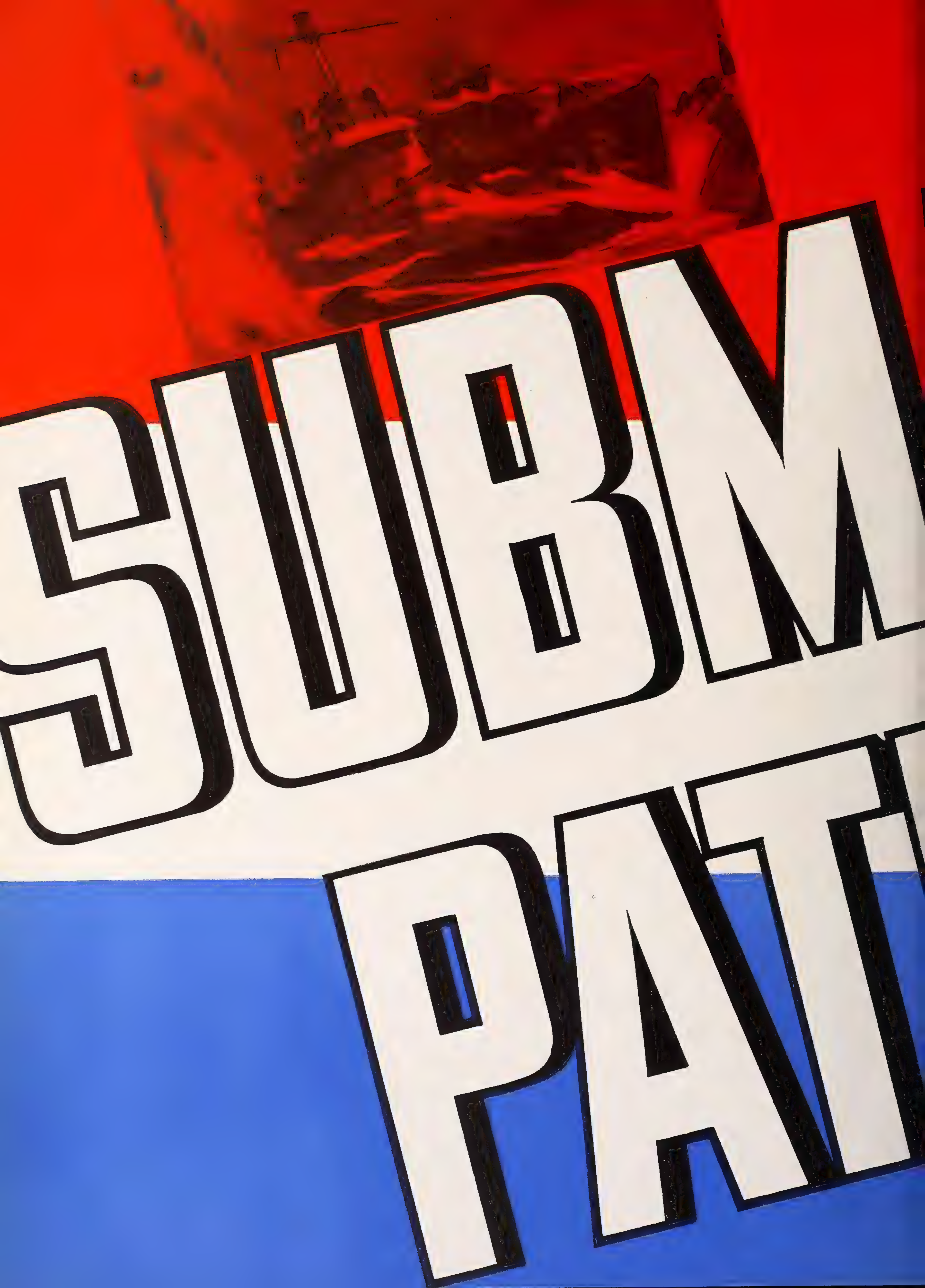
Mr. Asher has produced one film, "Q Planes," and is at work on a second, "Spy in Black." There will be a third. Their average cost is $300,000, Denham and Columbia sharing the financing.

Columbia also is considering French production, or the financing of certain French producers, it was said.

Budd Rogers, in foreign film distribution for many years, heads a new Columbia releasing company, formed to distribute selected foreign films, especially French productions.

The appointment, and the facts, were announced by Abe Montague, sales manager, to delegates at the first divisional meeting Sunday at the Blackstone hotel, Chicago.

Acclaimed by reviewers, preview and premiere audiences alike! The picture that climaxes John Ford's award-winning career! One of the most valuable entertainment properties 20th Century-Fox has produced.



SUBM
PAT

ARINE

ROL

The Big Parade of the Navy!

TRIAL BY DANGER MADE THEM MEN . . .

The strangest crew that ever sailed the Atlantic . . . a motley assortment of civilian odds and ends on the sorriest ship of the laughed-at "Splinter Fleet". . . who learned in a raging hell of angry seas and bursting shells what it takes to stand and deliver. A drama powerful and unlimited in appeal.

SUBMARINE PATROL

THIS IS ONE OF THE
MOVIE QUIZ
$250,000.00
CONTEST
PICTURES

with

RICHARD GREENE · NANCY KELLY
PRESTON FOSTER · GEORGE BANCROFT
SLIM SUMMERVILLE · JOHN CARRADINE
JOAN VALERIE · J. FARRELL MacDONALD
WARREN HYMER · MAXIE ROSENBLOOM
HENRY ARMETTA · DOUGLAS FOWLEY

Directed by JOHN FORD

Associate Producer Gene Markey. Screen Play by Rian James, Darrell Ware and Jack Yellen. From a book by Ray Milholland

DARRYL F. ZANUCK in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTU

85 DIFFERENT GAMES NOW IN USE IN THEATRES COST INDUSTRY MILLIONS

Names Run the Alphabet from Archery to Zippo; and Besides These There Is the Host of "Giveaways"

Chance-games and other forms of games at theatres have reached an all-time high, 85 or more different types now being used by exhibitors to entice patrons to theatres of this country. To the originators, promoters and operators flow a golden stream reputed to run in the millions annually, millions that otherwise would remain in the motion picture business. This money is made up of the royalty, rental and other forms of payments made by exhibitors for rights to the games.

From a mere handful of games that took hold when exhibitors were hard pressed during the leaner days of the depression, when they took on almost anything promoted as box office "stimulant," the practice has grown to the point where today all of the original forms and most of their successors have a wide assortment of derivatives.

Not all the games have been ruled in violation of federal, state or local anti-lottery statutes, although a large number have been prohibited in one place or another. Some, as witness "Bank Night," have been declared by United States Postal or other federal agencies to be in violation of the national anti-lottery laws.

Practically no games are played in every section of the country, their spread depending upon the rigidity of laws in the various territories and on other factors.

Games and "Giveaways"

Nor are the "games" the only form of extra-curricular activity engaged in by exhibitors, for there are almost as many "giveaways," in the form of absolute "hand-outs," as against the lucky-number drawing or other chance factor governing most of the games. "Beautyware," candy, dinnerware, dishes, dresserware, glassware, ovenware, kitchenware, electric apparatus still are being given away besides the countless meat, grocery and other food giveaways.

In the line of socalled chance games, the new and unique forms they are taking range all the way from Bango, Banko, Beano and Bingo, to Dopey, Uproar, Wahoo and Zippo. The following are the names of the games now being played:

Archery
Auction
Auto Night
Bango
Bair-oh
Bank Award
Bank Deposit
Bank Night
Banko
Bank Roll
Baseball
Beano
Bingo
Bolito
Book Treasures
Bondday
Bonus
Buck Nite
Cash Night
Chance Night
China Grab
Corando
Country Store
Crazy Auction
Cuba
Cute Kris Kringle
Derby
Dividend Day
Dr. I. Q. (Quiz)
Ford Night
Gift Night
Grab Bag
Gueso
Hollywood Movie Party
Honey
Household Night
Ingo Bike Night
Jackpot
Kameragraph
Keeno
Keno
Ladies Night
Live-Baby Country Store
Lotto
Lucky
Lucky Chair
Lucky Strike
Magic Eye
Mexicali
Monte Carlo
Movie Bucks
Movie Pennies
Movie Sweepstakes
Pay-Nite
Photo-Pay
Dopey
Pioneer Gold Days
Pitcher Night
Pot O' Gold
Poultry Night
Premium Night
Professor Daffy Night
Prosperity Club
Quiz
Quizo
Quizzer-Baseball
Race Night
Racing Derby
Roulette
School
Screen Jumbo
Screno
Sittin' Pretty
Skreen-Chek Club
Surprise
Ten-O-Win
Theatre School
Tip-Top-Toe
Treasure Chest
Treasure Hunt
Uproar Hour
Wahoo
Winner
Work Night
Zippo

U. S. RULES GIVEAWAYS ARE NOT ILLEGAL

Bona fide offers of gifts to buyers fall definitely within the sphere of fair competition, the Federal Trade Commission ruled this week in dismissing its own complaint against Samuel Stores, Inc., New York, operating a chain of retail stores in Eastern and Middle Western states and the District of Columbia.

Apparently involved in the motion picture business are china, dresserware and similar forms of "giveaways" presented by exhibitors to patrons. The ruling has no bearing on chance games or other forms of drawings practiced in some theatres.

Because of the important principle involved, and because of recent decisions which appeared to some to proscribe such offers per se, the commission went into the reasons underlying its exoneration of the chain.

The lawfulness of an offer of "free goods" in connection with a merchandising plan depends on the terms of the offer and the surrounding facts, the commission explained. If the offer is sincere, representing an actual division of normal profits with the buyer, it was held beyond criticism.

Deception, the commission warned, may be present in advertisements which are technically truthful. Giving a "free" offer undue prominence, and burying important conditions which are a corollary, may result in deception to the buyer, and hence outlaw the method.

Most Drive Mail For Quiz Booklets

Three-fourths of the mail received at Movie Quiz headquarters in New York contains requests for Quiz Booklets, indicating many theatres cannot meet the continuing demand, and signifying a general depletion of stock on hand, Harold B. Franklin, campaign administrator, said this week. Mr. Franklin urged theatre operators whose supply of Quiz Booklets was exhausted to reorder immediately.

California is running a close second to New York in number of replies received. Pennsylvania, New Jersey, Massachusetts, Ohio, Texas, Connecticut and Missouri follow in close order. Canada is tenth. Replies have been received from Alaska, Hawaii and Mexico.

Jack Todd, of Radio and Publications Contest Company, which is handling the contest, plans to augment his staff soon.

Trailer No. 10 is being prepared and will tie in with the holiday season and Santa Claus. It will emphasize that there is still time to enter the contest. National Screen Service is preparing two special trailers for the industry short subject "The World Is Ours." One, an advance announcement trailer, is now in preparation. A tie-in trailer, with trailerettes series, will follow.

Deanna Durbin, Universal star, is offering a loving cup to the boy or girl nearest her age who wins any of the 5,404 cash prizes.

In the past few weeks more than 50 newspapers in this country and Canada have carried special inserts, complimentary full-page ads, double trucks of cooperative ads, columns of news and feature material.

S. Charles Einfeld, Warner director of advertising and publicity, in New York this week, said the full benefit of the drive would not be felt for six months. He pointed out the value of the good will created by the newspaper advertising.

"The World Is Ours" will be shown at Dartmouth College, Hanover, N. H., on November 22nd, in connection with Professor Chauncey Newell Allen's course in the Psychology of Advertising.

The poster exhibit illustrating the development of the film from peep show to modern features is being shown in schools and libraries throughout Massachusetts, Harry Storin, chairman at Springfield, reported.

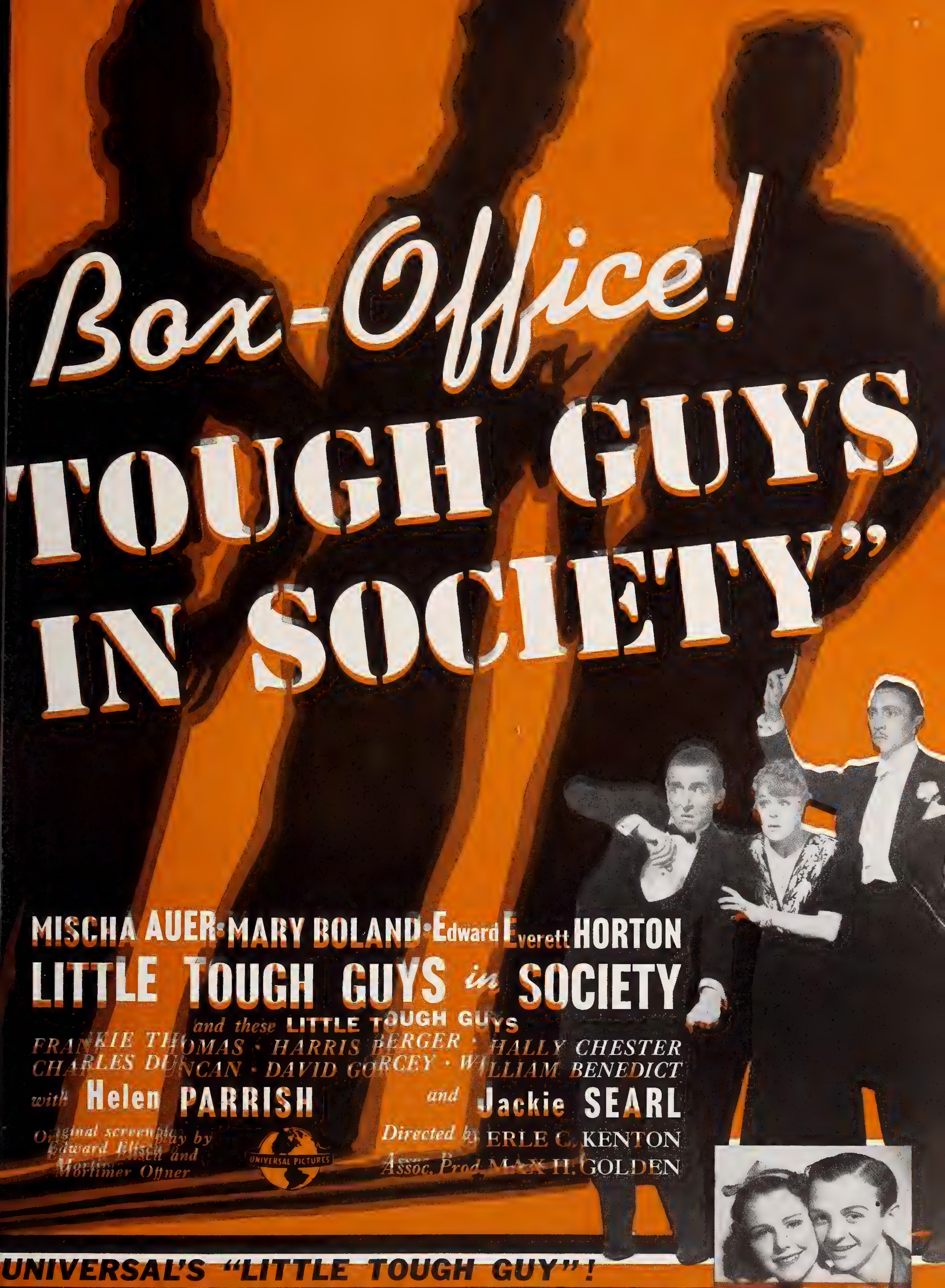
U. A. Picks Winners

Winners in the exploitation contest conducted by United Artists for the best campaigns on Samuel Goldwyn's "Adventures of Marco Polo" were chosen Tuesday from 323 entries.

Ed Levin, of Balaban and Katz, Chicago, was awarded first prize; John Hesse, of the Roger Sherman, New Haven, was second; Russell Bovim, Loew's Columbus, third; Marsline K. Moore, Hollywood, Fort Worth, fourth, and Bill Saxton, of the Century, Baltimore, was fifth.

Entries were judged by Samuel Goldwyn, James Mulvey, eastern representative for Mr. Goldwyn; Lynn Farnol, advertising and publicity director of United Artists, and Monroe W. Greenthal, exploitation manager for United Artists.

BRED TO RUN
WILD AT THE
"LITTLE
NOW
BOOKING!
RELEASED THANKSGIVING
(NOVEMBER 24th)
MONT
MORE POWERFUL THAN



Box-Office!

TOUGH GUYS IN SOCIETY”

MISCHA AUER · MARY BOLAND · Edward Everett HORTON

LITTLE TOUGH GUYS *in* SOCIETY

and these **LITTLE TOUGH GUYS**

FRANKIE THOMAS · HARRIS BERGER · HALLY CHESTER
CHARLES DUNCAN · DAVID GORCEY · WILLIAM BENEDICT

with **Helen PARRISH** *and* **Jackie SEARL**

Original screenplay by Edward Eliscu and Mortimer Offner

UNIVERSAL PICTURES

Directed by ERLE C. KENTON
Assoc. Prod. MAX H. GOLDEN

UNIVERSAL'S "LITTLE TOUGH GUY"!

20th-FOX, PARAMOUNT, UNIVERSAL MAKE FAVORABLE EARNINGS REPORTS

RCA Shows Nine Months Net of $4,141,205; CBS Declares a Special Dividend; Mutual Sets Month's Record

Twentieth Century-Fox, Paramount Pictures and Universal this week disclosed earnings of favorable nature.

Twentieth Century-Fox Film Corporation reports a consolidated net operating profit of $4,622,091 after all charges including federal income taxes for the 39 weeks ended September 24, 1938. This compares with a profit of $4,898,893 for the first 39 weeks of 1937.

For the third quarter ended September 24, 1938, the consolidated net operating profit, after all charges, was $1,202,433, compared with the second quarter profit of $1,778,121 and a profit of $1,143,410 for the third quarter of 1937.

No dividends were received from National Theatres Corporation during the first 39 weeks of either year.

After allowing for the preferred dividends for the 39 weeks, there remained a profit for the period equivalent to $2.04 per share on the 1,741,982 shares of common stock oustanding at September 24, 1938. For the quarter ended September 24, 1938, after allowing for the preferred dividend, profit amounted to $0.48 per share on the 1,741,982 of common stock outstanding at September 24, 1938.

The board of directors declared a cash divideid of 37½ cents per share for the fourth quarter of 1938 on the outstanding preferred stock of the corporation, payable December 15, 1938, to stockholders of record at the close of business December 1, 1938. The board also declared a cash dividend of 50 cents per share on the outstanding common stock of the corporation, payable December 15, 1938 to stockholders of record at the close of business December 1, 1938.

Consolidated income account for 39 weeks ended September 24, 1938, compares as follows:

	39 wks end. Sept. 24, '38	39 wks end. Sept. 25, '37
Income from sales and rents, etc..	$41,759,515	$39,549,018
Dividends	155,161	26,901
Other income	824,146	921,655
Total income	$42,738,822	$40,497,574
Operating expense	10,549,593	10,235,717
Amortization of production cost..	21,570,063	10,511,172
Participation in film rents	4,852,955	4,681,965
Interest	45,102	96,318
Amortization of discount and expenditures of funded dept	......	72,572
Depreciation of fixed assets	224,669	258,936
Federal income tax	874,349	742,000
Net profit	$4,622,091	$4,898,894

Paramount Estimated Earnings

Paramount Pictures, Inc., estimates its earnings after interest and all charges for the third quarter ended October 1, 1938 at $650,658. This amount includes $495,000, representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries, also $233,000 profit on purchases of debentures of Paramount Pictures, Inc. Computed on the same basis, the earnings for the nine months ended October 1, 1938, are estimated at $1,876,469, including $1,660,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $245,000 profit on purchase of debentures of Paramount Pictures, Inc.

The consolidated earnings for the third quarter ended October 2, 1937, were $1,958,000, while Paramount's share of undistributed earnings of partially owned subsidiaries aggregated $440,000, a combined total of $2,398,000. For the nine months ended October 1, 1937, the consolidated earnings were $5,276,000, and Paramount's share of undistributed earnings of patially owned subsidiaries aggregated $1,420,000, a combined total of $6,696,000. The earnings for the respective periods in 1937 were likewise computed after interest and all charges.

SIX MILLION PATRONS WEEKLY IN LONDON

Six million persons every week dig into their pockets for the price of admission to London motion picture theatres, according to an estimate in the fifth annual report of the London Pasenger Transport Board.

While within recent years the grosses of music halls and socalled legitimate theatres have declined, those of "kinemas" have increased steadily, the report says.

In the "West End" of London, there are 41 picture houses, with 44,000 seats; and outside this section, but still in London County, there are 291 picture houses, their numbers constantly increasing.

The report suggests low admission prices are responsible for the attendance figures.

Universal World Sales

Universal's world film sales passed the $20,000,000 mark during the fiscal year ended October 31st, establishing an eight-year record for the company. The figure represents an increase of approximately $3,000,000 in the company's income from film rentals during recent years.

Universal's operations showed a profit during October, the second consecutive month the company has been in the black. The October profit is estimated at more than double that for September and should put the company in the black for the final quarter of the fiscal year, ended October 31st.

R.C.A. Profit

Radio Corporation of America reports a net profit of $4,141,205.78 for the nine months ending September 30th. After preferred dividends of $2,417,276.80 this leaves $1,723,928.98 or 12 4/10 cents per share on the common.

For the same period the previous year the net was $6,599,111.84, with $2,417,276.80 for preferred dividends and $4,181,835.04 or 30 1/10 cents per share for the common.

Total gross income for the nine months of this year from all sources was $70,878,614.73,

Report for the quarter ended September 30, 1938, shows net profit of $1,616,449 after interest, depreciation, amortization, federal income taxes, etc., equivalent after dividend requirements on $3.50 cumulative convertible first preferred stock, to six cents a share on 13,881,016 shares of common stock. This compares with $1,951,726, or eight cents a share on 13,880,963 common shares in September quarter of previous quarter of previous year and $1,086,955 or two cents a share on 13,881,016 common shares for quarter ended June 30, 1938.

C.B.S. Dividend

Directors of Columbia Broadcasting System have declared a quarterly dividend of 25 cents per share and a special cash dividend of 10 cents per share on the present Class A and Class B stock. The dividend is payable December 9th to stockholders of record on December 1st.

The board also issued a consolidated income statement for the nine months of this year ending October 1st, which showed a net profit for the period of $2,606,200, as compared to a net profit of $3,053,400 for the first nine months of 1937.

Gross income from sale of facilities, talent and wires amounted to $23,958,344 for the nine months ended October 1st, against $24,926,420 for the nine months ended October 2, 1937.

CBS billings for October totaled $2,389,895, 4.6 per cent below the billings for last October, but 49.2 per cent over the September, 1938, billings. Columbia's 10-month total this year is $22,365,777, or 3.9 per cent below the total for the similar period last year of $23,281,027.

The largest single month of business in Mutual Broadcasting System's history was recorded in October, the network doing a total of $347,770. This represents an increase of 45.7 per cent over the October, 1937, billings of $238,682. The cumulative 10-month total is $2,332,026, a gain of 33.8 per cent over the 10-month total of 1937, which was $1,735,255.

A registration statement covering the issuance of 425,000 shares of $1 par common stock has been filed with the Securities and Exchange Commission by Imperial Pictures, Inc. The statement showed that 1,000 shares have been sold and an additional 425,000 shares are to be offered at a price of $1.50 per share from which the company will secure $637,500. The company's original registration statement became effective April 8th, the new registration being an amendment thereto.

The board of directors of Roxy Theatres, Inc., at its meeting Monday declared a quarterly dividend of 37½ cents per share on the outstanding preferred stock of the corporation, payable December 1, 1938, to stockholders of record at the close of business on November 17, 1938.

New "Flutter Bridge" To Weigh Nine Pounds

Altec Service Corporation, theatre sound servicing organization made up of former ERPI executives, this week will announce the development of a new apparatus, called a "flutter bridge," which, it is claimed, will make possible the measurement and control of flutter in theatres as a part of regular servicing.

Previous flutter bridges, which Altec says have been restricted to laboratory testing because of their bulk, weighing some 100 pounds, were used only by sound equipment manufacturers and a few of the major producing studios in Hollywood.

The new flutter bridges, scaled down to only nine pounds, will immediately be provided to the servicing men in the field. Special films to be used in theatre testing with the bridges have been produced by Metro-Goldwyn-Mayer in Culver City, and Fox Movietone and Eastern Service Studios in New York.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Cowboy and the Lady

(United Artists-Goldwyn)

Comedy

Lanky Gary Cooper's portrayal of the gentleman of the first part of the title is easily the outstanding asset of this deliberate comedy. Merle Oberon plays the lady of the second part.

The funniest sequence is a pantomimic stretch in which Mr. Cooper furnishes an incompleted home on the range in his imagination, with gestures so convincing that half a dozen cowhands come in and sit down on imaginary chairs to drink imaginary drinks from imaginary glasses. His performance is among the best if not indeed at the top of them.

The screen play by S. N. Behrman and Sonya Levien, from a story credited to Leo McCarey and Frank R. Adams, is about a daughter of wealth who masquerades as a lady's maid, meets a simple cowboy, falls in love and marries him without telling him she is the daughter of a candidate for presidential nomination.

When he learns the truth he denounces her father and friends and returns to his ranch. Her father, contrite, relinquishes political ambition and flies her to the cowboy's ranch in advance of his arrival. When he gets there everything is adjusted satisfactorily.

Second best of the humorous passages is one near the start of the film wherein Harry Davenport, as the girl's uncle, delineates the jitterbug phenomenon to "A Tisket, a Tasket," which is used thereafter, mildly symphonized, as basis of the music score.

Patsy Kelly, Walter Brennan, Fuzzy Knight, Mabel Todd and Emma Dunn are others active in the comedy department. Henry Kolker is the serious father and Berton Churchill his political backer.

After a comedy introduction and before the comedy windup which is its strongest point, the story goes somewhat breathlessly romantic and continues in that vein, aboard a fog-ridden gulf steamer, until the captain marries them. In this stanza the technique of emotional suspense is of a kind not commonly employed in recent years.

The picture starts in New York and moves to Palm Beach, Galveston and to Montana. Cooper, Brennan and Knight are cast as members of a rodeo troupe. This permits inclusion of a measure of riding, bulldogging and so on. The production is predominantly, however, a vehicle for Cooper, who stands head and shoulders above anything and everything else in it.

Previewed at the Warner Hollywood theatre to an audience restless during the early reels but manifestly pleased with the last half hour of the picture.—WILLIAM R. WEAVER.

Distributed by United Artists. Produced by Samuel Goldwyn. Director, H. C. Potter. Original story by Leo McCarey and Frank R. Adams. Screen play by S. N. Behrman and Sonya Levien. Cinematographer, Gregg Toland. Art director, Richard Day. Associate art director, James Basevi. Set decorator, Julia Heron. Musical director, Alfred Newman. Song by Lionel Newman and Arthur Quenzer. Costumes by Omar Kiam. Film editor, Sherman Todd. Special effects photography, Ray Binger. Sound recorder, Paul Neal. Assistant director, Eddie Bernoudy. P.C.A. Certificate No. 4,783. Running time, when seen in Hollywood, 90 minutes. Release date, November 17, 1938. General audience classification.

CAST

Stretch	Gary Cooper
Mary Smith	Merle Oberon
Katie Callahan	Patsy Kelly
Sugar	Walter Brennan
Buzz	Fuzzy Knight
Elly	Mabel Todd
Mr. Smith	Henry Kolker
Uncle Hannibal Smith	Henry Davenport
Ma Hawkins	Emma Dunn
Ames	Walter Walker
Henderson	Berton Churchill
Dillon	Charles Richman
Captain	Frederick Vogeding
Valet	Arthur Hoyt
Old Woman	Mabel Colcord

Hard to Get

(Warner)

Comedy

Comedy of a light, frothy nature, most of it based on the formula-plot of mistaken identity, is the major offering of Warner's "Hard to Get." In it are Dick Powell, as the gasoline station attendant with big business ideas; Olivia de Havilland, as the wealthy girl; Charles Winninger, as her father who is a practical joker; Allen Jenkins, Bonita Granville, Melville Cooper, Isabel Jeans, Grady Sutton, Thurston Hall, John Ridgely, Penny Singleton, Granville Bates and Jack Mower.

The screenplay was written by Jerry Wald, Maurice Leo and Richard Macauley, from an original story by Wally Klein and Joseph Schrank, which in turn was suggested by a story by Stephen Morehouse Avery. Ray Enright directed, with Sam Bischoff associate producer.

Powell sings two songs in the picture, "You Must Have Been a Beautiful Baby" and "There's a Sunny Side to Every Situation," written by Harry Warren and Johnny Mercer. Their placement in the picture is incidental to the plot.

Having been forced to clean out tourist cabins at the service station because she had no cash in her purse to pay for gas, "Margaret" determines to play a practical joke on "Bill." She sends him to her father with his idea of establishing a nationwide chain of tourist cabins. Her father gives him the "run-around" but "Bill's" persistence wins. In the meantime, he wins the love of "Margaret."

Previewed at the Warner Hollywood theatre to an appreciative audience.—V. K.

Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Associate producer, Sam Bischoff. Screenplay by Jerry Wald, Maurice Leo and Richard Macaulay. From an original story by Wally Klein and Joseph Schrank. Suggested by a story by Stephen Morehouse Avery. Directed by Ray Enright. Dialogue direction by Hugh Cummings and Gene Lewis. Assistant director, Jesse Hibbs. Photographed by Charles Rosher. Art director, Anton Grot. Edited by Thomas Richards. Music and Lyrics by Harry Warren and Johnny Mercer. Musical director, Ray Heindorf. P. C. A. Certificate No. 4406. Release date, Nov. 5, 1938. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Bill	Dick Powell
Margaret	Olivia de Havilland
Ben Richards	Charles Winninger
Roscoe	Allen Jenkins
Connie	Bonita Granville
Case	Melville Cooper
Mrs. Richards	Isabel Jeans
Stanley Potter	Grady Sutton
Atwater	Thurston Hall
Burke	John Ridgely
Hattie	Penny Singleton
Judge Harkness	Granville Bates
Shaff	Jack Mower

Storm Over Bengal

(Republic)

Action Melodrama

Republic's "Storm Over Bengal" justifies its increased budget by its commercial and artistic values. One of the higher outlay pictures of the studio, "Storm Over Bengal" is 65 minutes crammed with fast action, suspense and romance laid in Northwest India during the fictional uprising of a religous fanatic seeking to overthrow British rule.

Generous exploitation campaigns, touching the same ground as Paramount's "Lives of a Bengal Lancer," boxoffice success of several years ago, are indicated.

The cast is headed by Patric Knowles, Richard Cromwell and Rochelle Hudson, supported by Douglas Dumbrille, Colin Tapley, Gilbert Emery, Douglas Watson, Halliwell Hobbes, John Burton, Pedro de Cordoba, Clyde Cook, Claude Allister and Edward van Sloan.

Restrained guidance by Sidney Salkow, virtual newcomer to directorial ranks, makes the most of the opportunities in the original screenplay by Dudley Waters. Armand Schaefer was the associate producer.

The conflict between two brothers, "Jeffrey" and "Neil," over their love for "Joan," betrothed to "Jeffrey," takes a new turn as "Jeffrey" goes on a dangerous mission to negotiate an agreement with a dying native leader. A fanatic, plotting to seize the province, captures "Jeffrey" and prepares to ambush the advancing British regiment. "Neil" crashes his plane nearing the marching column to warn it of the danger, and dies a hero's death.

Previewed in a studio projection room in Hollywood.—V. K.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Sidney Salkow. Original screenplay by Dudley Waters. Production manager, Al Wilson. Photographed by Ernest Miller. Special effects: Howard Lydecker. Supervising editor, Murray Seldeen. Film editor, William Morgan. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Irene Saltern. P. C. A. Certificate No. 4739. Release date, Nov. 8, 1938. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Jeffrey Allison	Patric Knowles
Neil Allison	Richard Cromwell
Joan	Rochelle Hudson
Khan	Douglas Dumbrille
Hallett	Colin Tapley
Col Torrance	Gilbert Emery
Terry	Douglas Walton
Sir John Galt	Halliwell Hobbes
Carter	John Burton
Mir	Pedro de Cordoba
Alf	Clyde Cook
Redding	Claude Allister
Maharajah	Edward Van Sloan

Up the River

(20th Century-Fox)

Penal Comedy

Don't let the title mislead you, or the customers. The film is as full of criminals as the prison in which most of the action takes place, but they are gay, amusing criminals engaged in all sorts of lighthearted enterprises, from amateur theatricals to inter-penitentiary football. While proving, doubly and trebly, that crime does not pay, the players have a swell time and give one. The film is in many respects the

(Continued on page 38)

"THE STORM"

with CHARLES BARTON PRESTON

BICKFORD · MacLANE · FOSTER

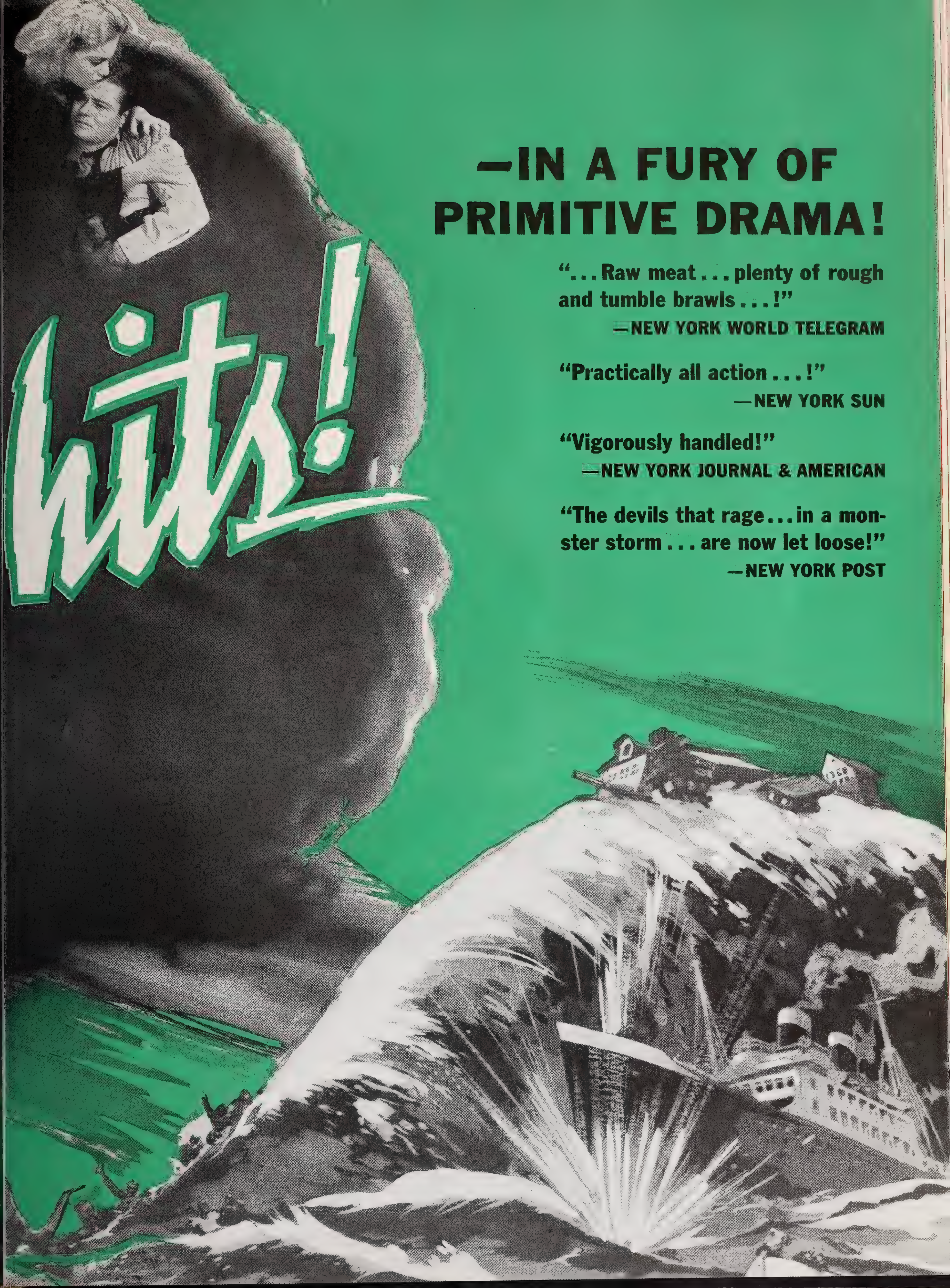
TOM **BROWN** NAN **GREY**

Andy Devine · Frank Jenks · Samuel S. Hinds

Screenplay by Theodore Reeves, Daniel Moore and Hugh King
Original story by Daniel Moore and Hugh King

Directed by Harold Young
Produced by Ken Goldsmith

A NEW UNIVERSAL PICTURE



—IN A FURY OF PRIMITIVE DRAMA!

"... Raw meat ... plenty of rough and tumble brawls ... !"
—NEW YORK WORLD TELEGRAM

"Practically all action ... !"
—NEW YORK SUN

"Vigorously handled!"
—NEW YORK JOURNAL & AMERICAN

"The devils that rage ... in a monster storm ... are now let loose!"
—NEW YORK POST

(*Continued from page* 35)

most unusual of the year and, by any standard, one of the funniest.

The frolic as draped is Maurine Watkins' once serious story of the same name. This will be remembered as having to do with a pair of confidence men who break out of prison for the purpose of outwitting another pair of confidence men engaged in taking a fellow convict's mother's money away from her. In the original treatment this made somber melodrama. As handled here it is ripping comedy.

Preston Foster and Arthur Treacher turn in tiptop performances as the captive confidence men whose momentary absence from the penal premises embarrasses the prison football team, coached by convict "Slim Nelson" (Slim Summerville) and trained by convict "Memphis Jones" (Bill Robinson). Alan Dinehart is capital as the warden who brings the boys back in time to save the game and his side bet. Sidney Toler as the confidence man at large, Ed Gargan as prison guard and Eddie Collins as master of ceremonies at the prison Follies are immensely effective.

The picture contains two solo tap dances by the incomparable Bill Robinson, one with music and one without, and a vocal solo by Tony Martin, seen also as the heroic young convict in whose behalf the confined confidence men venture out into freedom for a night. Phyllis Brooks is the reformatory graduate waiting for him to complete his sentence.

Two songs by Sidney Clare and Harry Akst are both good, and dances were directed by Nicholas Castle and Geneva Sawyer. Alfred Werker, directing for executive producer Sol Wurtzel, combined speed, coherence and humor with rare success. The picture is packed with laughs and the football finish is no less than classically comic.

Previewed at the Alexander theatre, Glendale, Cal., where it kept a mixed audience in stitches.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Alfred Werker. Screen play by Lou Broslow and John Patrick. Story by Maurine Watkins. Songs by Sidney Clare and Harry Akst. Dance direction by Nicholas Castle and Geneva Sawyer. Photographed by Peverell Marley. Film editor, Nick De Maggio. P.C.A. certificate No. 4711. Release date, December 9, 1938. Running time, when seen in Glendale, 75 minutes. General audience classification.

CAST

Chipper Morgan	Preston Foster
Tommy Grant	Tony Martin
Helen	Phyllis Brooks
Slim Nelson	Slim Summerville
Darby Randall	Arthur Treacher
Warden Willis	Alan Dinehart
Fisheye Conroy	Eddie Collins
Mrs. Graham	Jane Darwell
Jeffrey Mitchell	Sidney Toler
Memphis Jones	Bill Robinson
Tiny	Edward Gargan
Ray Douglas	Robert Allen
Martha Graham	Dorothy Dearing
Warden Harris	Charles D. Brown

Thanks for the Memory

(Paramount)

Domestic Comedy

The title of this light comedy is more or less a natural, deriving as it does from the song of the same name, and the top team, Bob Hope and Shirley Ross, look like a definite promise to the customers of precisely the kind of humor the picture offers. It would be a natural next step for showmen to assert that Mr. Hope here establishes himself in the front rank of screen comedians and, if the preview audience reaction is dependable evidence, this assertion can be underscored and written in flaming colors.

The story told this time under the title of the song hit from "The Big Broadcast of 1938" is that of "Up Pops the Devil," the old play by Albert Hackett and Frances Goodrich, which has been remodeled but not essentially changed by Lynn Starling, who wrote the screen play. It may be recalled that the tale has to do with a struggling novelist whose wife works out as he stays at home to do the housework while completing his first novel. There are another man and another girl in the quadrangular plot, but the whole matter is handled solely for laughs. It is, treated thus, precisely the kind of thing which customers familiar with the Hope-Ross delivery of the song hit for which the picture is named are likely to expect to see them in.

Glib Hope's performance is sparkling. Some of his solo sequences are comic classics. He is aided and abetted, in the comedy department which he easily dominates, by such trusty laugh-producers as Charles Butterworth, Roscoe Karns, Ed Gargan and Eddie Anderson, who is the spectacularly successful "Rochester" of Jack Benny's Jello program. It is in the nature of cinematic expectancy to hazard a guess that Mr. Hope's high achievement in this expert company will entitle him to the top spot in a top budget production about the next time around.

George Archainbaud directed the picture in his usual practical manner and Mel Shauer produced it adequately. Hoagy Carmichael and Frank Loesser wrote the already popular "Two Sleepy People," sung by Mr. Hope and Miss Ross in much the same manner as they sang "Thanks for the Memory," which they use again, with new lines that are part of the narrative dialogue, in this appearance.

Previewed at the Paramount theatre, Los Angeles, where it was received with audible relish.—W.R.W.

Produced and distributed by Paramount. Associate producer, Mel Shauer. Directed by George Archainbaud. Screen play by Lynn Starling. Play by Albert Hackett and Frances Goodrich. Song by Hoagy Carmichael and Frank Loesser. Photographed by Karl Struss. P.C.A. certificate No. 4610. Release date, Nov. 18, 1938. Running time, when seen in Los Angeles, 77 minutes. General audience classification.

CAST

Steve Merrick	Bob Hope
Anne Merrick	Shirley Ross
Biney	Charles Butterworth
Gil Morrell	Otto Kruger
Polly Griscom	Hedda Hopper
Luella	Patricia "Honey Chile" Wilder
George Trent	Roscoe Karns
Mrs. Trent	Laura Hope Crews
Mr. Platt	William Collier, Sr.
Mrs. Platt	Emma Dunn
Flanahan	Ed Gargan
Janitor	Eddie Anderson
Bert Monroe	Jack Norton

The Headleys at Home

(Standard Pictures)

Domestic Comedy

"The Headleys at Home" is the initial production effort of newly formed Standard Pictures. In character it is designed to amuse all-family audiences. Making no pretenses at being unusually important although not an experimental feature, it does give evidence that the company is feeling its way and that the producing company is in search of a formula that will give the planned series a value comparable to others of the type now on the market.

Adapted from a stage play, there naturally is quite a bit of dialogue, but there also is a generous amount of action, both comic and melodramatic. The best known names offered are Evelyn Venable, Grant Mitchell, Vince Barnett, Benny Rubin, Louise Beavers, Kenneth Harlan and Edward Earle. However, the story features Betty Roadman, heretofore seen in supporting roles; Robert Whitney, who was in the first two "Judge Hardy" pictures; and introduces five-year-old Alicia Adams.

"Louisa Headley's" social aspirations are the source of all the fun and excitement. Though her husband barely knew "Schuyler," famous financier, during their college days, "Mrs. Headley" over the years has built him up as a great friend of her small town banker mate. Thereby is set in motion a chain of amusing situations. Not only is "Headley" driven to desperation by his wife's harum scarum tactics, but his bank is robbed and the robber, "Adair," is introduced into his home as "Schuyler." "Mrs. Headley" triumphs anyway, as, while the crook is captured, the real "Schuyler" appears to give her opportuinty to be a social lioness, even though a repentant one.

Previewed in the studio projection room in Hollywood to a press and professional audience. Naturally, some of the features that might prove of special interest to general audiences passed unnoted.—G.M.

Produced and distributed by Standard Pictures. Produced by B. W. Richards. Directed by Chris Beute. From the play "Among Those Present" by Carrington North and William Miles. Screen play by North, Miles and Nicholas Bela. Henry Spitz assistant director. Holbrook Todd film editor. Photographed by Harry Forbes. P.C.A. certificate number 4801. Running time 60 minutes. Release date: To be determined. General audience classification.

CAST

Pamela Headley	Evelyn Venable
Ernest Headley	Grant Mitchell
Louisa Headley	Betty Roadman
Bide Murphy	Robert Whitney
Vince Bergson	Vince Barnett
Dr. McLeavy	Benny Rubin
Alicia Headley	Alicia Adams
Hyacinth	Louise Beavers
Adair (Smooth)	Kenneth Harlan
Van Wyck Schuyler	Edward Earle
Rowland Perkins	Jack Hatfield
Mrs. Brown	Ethel Clark

Rhythm of the Saddle

(Republic)

Western

The popular singing cowboy Gene Autry and the also popular Smiley Burnette, otherwise known as "Frog," do their best with a story that has nothing new or particularly exciting. It is in fact short on action sequences and long on singing, though the songs are tuneful and Autry puts them across with his usual competence.

In romantic and comedy elements this subject goes a bit farther than usual, for beside the hero's romance with the girl, Peggy Moran, the comedian also is involved in a romance with Pert Kelton, who does things in the comedy line herself.

The setting is a rodeo in a Nevada town and the theme concerns the rivalry of the two largest ranches for the prizes and the contract for staging the following year's spectacle. "Gene," "Frog" and the two girls are on one side of the fence, "Pomeroy" and his crowd on the other. Through "Pomeroy's" machinations "Gene" is accused of a murder. When the stage coach race is ready to be run "Gene" arrives to drive his coach while the sheriff's men are out of town on "Frog's" ruse. "Frog" clears "Gene's" name and catches the killer.

Reviewed in projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Harry Gray. Directed by George Sherman. Original screen play by Paul Franklin. Production manager, Al Wilson. Photography by Jack Marta. Film editor, Lester Orlebeck. Musical director, Raoul Kraushaar. P. C. A. Certificate No. 4753. Running time, 50 minutes. Release date, November 5, 1938. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Aunt Hattie	Pert Kelton
Maureen	Peggy Moran
Pomeroy	LeRoy Mason
Chase	Arthur Loft
Tex Robinson	Ethan Laidlaw
Leach	Walter de Palma
Rusty	Archie Hall
Alec	Eddie Hart
Dixie Erwin	Eddie Acuff

Gangster's Boy

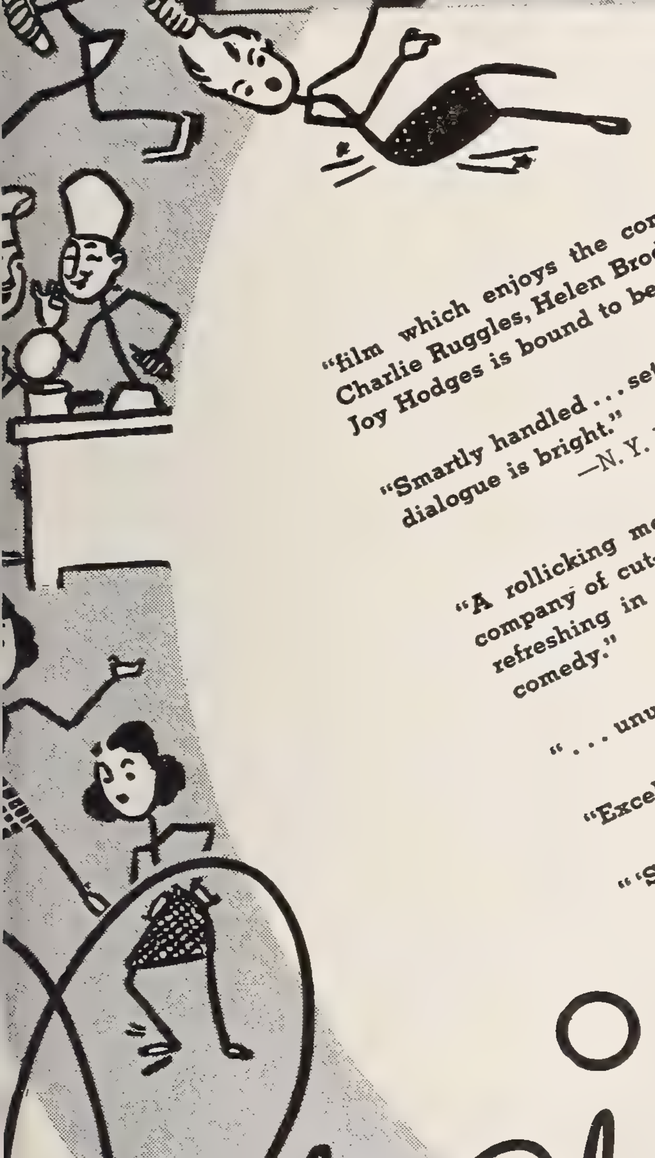
(Monogram)

Social Study

On Wednesday evening, November 2, Monogram Pictures offered the first public preview of "Gangster's Boy." The showing revealed two things. First, audience reaction definitely indicated that the film must be re-edited and irrelevant sequences eliminated. The studio announced Wednesday morning that this will be done. Second, the presentation showed the hazard of not giving a film a secret preview before the press is bidden to inspect and comment on it. The showing also revealed that after the picture has been the subject of further cutting room attention, Monogram will be able to offer an attraction of considerable interest to adult and juvenile audiences.

The basic story is sound and logical. It has a definite appeal. Jackie Cooper gives another

(*Continued on page* 40)



"film which enjoys the combined services of Charlie Ruggles, Helen Broderick, Mischa Auer, Joy Hodges is bound to be a lively affair."
—N. Y. TIMES

"Smartly handled . . . sets are handsome and the dialogue is bright."
—N. Y. JOURNAL AND AMERICAN
Rose Pelswick

"A rollicking merry farce, brings a peerless company of cut-ups to the Rivoli . . . gay fun . . . refreshing in its departure from the routine comedy."
—DAILY MIRROR
Bland Johaneson

" . . . unusually bright . . ."
—TIME MAGAZINE

"Excellent comedy for sure entertainment."
—VARIETY

" 'Service De Luxe' is a sure box-office hit."
—LOUELLA O. PARSONO
(Morning Examiner)

" 'De Luxe' is a Universal hit with class production that packs liberal entertainment."
—PICTURE REPORTS

" 'De Luxe' a 3 star film."
—LIBERTY

"Picture is an excellent, merry, romantic farce."
—JOMMY STARR
(L. A. Evening Herald-Express)

" 'De Luxe' has abundance of laughter for entertainment."
—NATIONAL BOX OFFICE DIGEST

" 'Service De Luxe' is De Luxe in every department including the box-office."
—MOTION PICTURE DAILY

"Merry, romantic comedy. Supplies plenty of entertainment and should click."
—FILM DAILY

Praise for DE LUXE

CONSTANCE BENNETT in
"SERVICE DE LUXE"
with VINCENT PRICE
CHARLIE RUGGLES · HELEN BRODERICK · MISCHA AUER · JOY HODGES
Screenplay by GERTRUDE PURCELL and LEONARD SPIGELGASS
Original story by Bruce Manning and Vera Caspary
Directed by Rowland V. Lee   Associate Producer: Edmund Graing
A ROWLAND V. LEE production

A NEW UNIVERSAL PICTURE

(*Continued from page 38*)

convincing performance, fully on a par with his work in "Boy of the Streets" and "That Certain Age," while the acting of the other featured players is of high caliber.

The story is based on a "persecution theme," a subject which, many other pictures have demonstrated, has much commercial value. In expert manner it points to the cruelty that ensues when false conclusions are hastily made.

"Larry Kelly" is the prize student and athlete of his high school. His closest friends are "Bill" and "Julie," children of "Judge Davis." He and "Bill" plan to go to West Point. "Julie" is his girl. "Larry's" world comes tumbling down about when his father, "Tim," a retired racketeer, comes to town. "Judge Davis," aided by the press, heads a drive to run "Tim" out of town. All "Larry's" school mates, especially "Bill" and "Julie," are ordered to shun him. The boy accepts his ostracism manfully. "Bill's" car hits a boy. "Larry" takes the blame. He would sacrifice everything he dreamed of in order that his chums might not have to sacrifice anything. But in a hearing before "Judge Davis," his children come through with the true story.

Previewed in the Warner theatre, Beverly Hills, Cal. The audience verdict of the court sequence was favorable. Its opinion of the balance proved that projection room showings, without the benefit of a preview for executives and others close to the picture, is hazardous in estimating audience reaction.—G. M.

Produced and distributed by Monogram. W. T. Lackey, associate producer. Directed by William Nigh. Story by Robert Andrews and Karl Brown. Screen play by Robert Andrews. Songs by Edward Kay and by Beckley Riechner and Clay Boland. Russell Schoengarth, film editor. Protographed by Harry Neumann. P. C. A. Certificate No. 4758. Running time, 80 minutes when seen, but to be cut. Release date: November 16, 1938 (tentative). General audience classification.

CAST

Larry	Jackie Cooper
Julie	Lucy Gilman
Tim Kelly	Robert Warwick
Mrs. Kelly	Louise Lorimer
Bill	Tommy Wonder
Judge Davis	Selmer Jackson
Salvatore	Bobby Stone
Mrs. Davis	Betty Blythe
Arthur	Bradley Metcalfe
Principal	Huntley Gordon
District Attorney	William Gould
Sergeant	Jack Kennedy
Butler	Herbert Evans

Strange Faces

(Universal)

Comedy-Melodrama

There is plenty of entertainment in the comical vein, and a fast moving story, while Frank Jenks and Dorothea Kent are not top marquee names, they have been seen in support in many Universal pictures. "Denby" and 'Maggie" are rival reporters, he from New York, she on the local newspaper edited by "Hector Hobbs" under editor (Andy Devine). The reporters' rivalry makes her repeatedly return her engagement ring. The big story hinges on suspicion that a gangster is impersonating the local rich man, while "Denby" languishes in jail, the result of "Maggie's" trick, she trails "Evans" and sees him elope with the local heiress. Whereupon "Evans," really the crook, realizes "Maggie" is more than a reporter, he punches her on the jaw, drags her and his fiancee into a car, drives away. "Denby" and "Hobbs" follow, and the crook is killed by "Hobbs" as he tries to escape. "Maggie" decides to give up reporting to marry "Denby."

Previewed in an East Coast projection room. —FLOYD E. STONE.

Produced and distributed by Universal. Producer, Burt Kelly. Directed by Earl Taggart. Screenplay by Charles Grayson. P. C. A. Certificate 3035. Release date, November 18, 1938. Running time, 65 minutes. General audience classification.

CAST

Dick Denby	Frank Jenks
Maggie Moore	Dorothea Kent
Hector Hobbs	Andy Devine
William Evans Joe Gurney	Leon Ames
Laura May	Mary Treen
Ward	Frank N. Thomas

The Man with 100 Faces

(Gaumont-British)

Mystery Melodrama

While there is a certain amount of suspense, some excitement, and some comedy in the portrayal, by Tom Walls, of a debonair crook, the picture is handicapped by slow tempo, lack of an air of reality, and production shortcomings.

Noel Madison, as an American gangster, is in a role overdrawn, Walls deliberative and with too much to say. Lili Palmer, heroine, is more strange than exotic.

The story has "Drake," a clever and quixotic jewel thief, as well as the author of a book, by "Crackerjack," which is the talk of London. "Sculpie's" American gang gets only the paste gems substituted by "Drake," and the blame. "Drake's" proceeds invariably go to charity. At a masked ball, "Sculpie's" men hold up the guests after "Drake" has taken the real necklace, and "Sculpie" kills a man. The baroness suspects one of the guests, "Drake" in disguise, and links the guest with the "Crackerjack." "Sculpie" also tries to get him. "Drake" turns the tables.

Previewed in an East Coast projection room. —FLOYD E. STONE.

Produced and distributed by Gaumont British. Directed by Albert De Courville. Play by A. R. Rawlinson and Michael Pertwee, based on the book, "Crackerjack," by W. B. N. Ferguson. Running time, 72 minutes. General audience classification.

CAST

Jack Drake	Tom Walls
Baroness Von Haltze	Lili Palmer
Sculpie	Noel Madison
Davenport	Edmond Breen
Hambro Golding	Leon Lyon
Burge	Charles Heslop
Annie	Ethel Griffies
Benting	H. G. Stoker

Rose of Tralee

(Dublin Film Co.)

Dublin Drama via London

While the subject matter has its appeal to sons and daughters of St. Patrick, those who have become accustomed to Hollywood cinema craftsmanship may grow uneasy under the stilted acting and direction, and the meagre technical resources.

The bill of players is led by four year old Baby Binkie Stuart, heralded as the "Shirley Temple of Ireland." Little Binkie is an engaging tot until she begins to peek into the lens or goes into a "banshee" treble of "Come Back to Erin." The rest of the cast includes such rich Celtic names as Danny Malone, who sings most of the melodies in a pleasing Irish tenor; Kathleen O'Regan, who bears an amazing resemblance to Paris-born Claudette Colbert, and Fred Conyngham. The title tune, often repeated, and the singing of "Mountains O'Mourne," "Down on Finnegan's Farm," "Believe Me If All Those Endearing Charms" and "Did Your Mother Come from Ireland" merit commendation.

Derived from an original Irish story by Kathleen Tyrone, the pace of the plot is pedestrian along the well trodden path for domestic melodrama, with the cliches of a separated married couple, dispossession of the wife, a nightly prayer recital by the child of the pair, a Christmas celebration, an amatory campaign conducted by a "butterfly society daughter madly in love" with the husband, the frantic search of the father for his family, and the reunion to the tune of "Rose of Tralee."

The locale is London, and for all the Celtic atmosphere and elements, the story could have been set up in Oshkosh, Wis., U. S. A. There are some colored postcard shots but the narrative proper is in black and white.

Seen at the Irish Theatre in New York at an afternoon performance at which a handful of hearty Hibernians, who had negotiated the excavations of the Sixth Avenue subway project, sat either exhausted or were wafted away in remembering silence to the land of their birth or their forebears. — JOSEPH F. COUGHLIN.

Distributed in the United States by Dublin Film Co. Based on an original Irish story by Kathleen Tyrone. No. P. C. A. Certificate. Running time, when seen in New York, 71 minutes. Release date, October 15, 1938. General audience classification.

PRINCIPAL PLAYERS

Baby Binkie Stuart
Kathleen O'Regan
Danny Malone
Fred Conyngham

Spring Madness

(MGM)

College Comedy

This is a very different kind of college comedy and a far livelier and funnier one than has come from the cameras in many seasons. Every member of the big cast turns in a sparkling performance, with Maureen O'Sullivan excelling all previous efforts as a college girl in love, Lew Ayres at his best as the unwilling but devoted object of her affections, and Burgess Meredith winning himself a permanent home in Hollywood as his adventurous and sophisticatedly eccentric roommate. The film is a long step upward from the gag school of campus comedy and a picture to make promises to the customers about.

Associate producer Edward Chodorov wrote the screen play from Philip Barry's play, "Spring Dance," and the result argues that more associate producers might do well to write their own scripts. S. Sylvan Simon's direction is a masterly lesson in the fine art of keeping a large number of evenly emphasized characters moving steadily and swiftly from a running start to a photograph finish. His people are college students, but he never lets them become merely collegiate.

"Sam" and "Lippencott," Harvard men, quit school before graduation to take a long planned trip to Russia. "Sam" goes to a New England girls' school to tell "Alexandra" of his going and say goodby. Her classmates manage to delay his departure until a cooperative instructor, admirably played by Truman Bradley, incites the degree of jealousy necessary to change "Sam's" plans.

Similar formulae have served for any number of inane college pictures. This one serves here to reveal the junior generation illuminatingly and charmingly in its reactions, views, objectives, sentiments, ways and means.

Miss O'Sullivan's portrayal of the college senior is a revelation. Her handling of light emotional passages, a great deal more exacting than the more somber type of sobbing she has had to do in weightier films, suggests strongly that this is a vein in which she has belonged from the first.

The film is fresh, clean, modern and essentially human, an all purpose picture for all types of audiences.

Previewed at the Alexander theatre in Glendale, Cal., where it utterly satisfied a typical midweek cross-section audience.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, S. Sylvan Simon. Screen play and produced by Edward Chodorov. Based on the play, "Spring Dance" written by Philip Barry. Adapted from an original play by Eleanor Golden and Eloise Barrangon. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Stan Rogers. Set decorations by Edwin B. Willis. Wardrobe, Dolly Tree. Photographed by Joseph Ruttenberg. Film editor, Conrad A. Nervig. P.C.A. Certificate No. 4812. Running time, when seen in Hollywood, 67 minutes. Release date, November 11, 1938. General audience classification.

CAST

Alexandra Benson	Maureen O'Sullivan
Sam Thatcher	Lew Ayres
Kate McKim	Ruth Hussey
"The Lippencott"	Burgess Meredith
Frances	Ann Morriss
Sally	Joyce Compton
Mady Platt	Jacqueline Wells
"Hat"	Frank Albertson
Walter Beckett	Truman Bradley
Miss Ritchie	Marjorie Gateson
Mildred	Renee Riano
Buck	Sterling Holloway
Doc	Dick Baldwin

Passing Parade, No. 1
(MGM)
Interesting

John Nesbitt, radio commentator, presents three yarns, all authentic, interesting and containing in its unreeling more than ordinary informative value. The first episode deals with unclaimed money in banks and as illustration is depicted the case of a soldier who, before embarking for the war in 1918, banked over $600. He was killed in action and his sister, not knowing of the account, is amazed years later when the bank locates her and turns the money over to her with interest. The second episode traces the life of an automobile from its shiny newness to the time when it becomes scrap iron and is melted for armaments. The third concerns matrimonial agencies, and to that end illustrates the case of two persons brought together.—Running time, 10 minutes.

Timber Toppers
(20th Century-Fox)
Fine Sport Subject

One of the new series, Ed Thorgersen's Sports Reviews, it is comprehensive, well photographed, and should hold interest of class and mass, especially enthrall those who like horses. It depicts training of "show horses," those who perform in horse shows and steeplechasing. They are shown learning to obey the controlled bit, to trot forwards and backwards, to hurdle fences. Finally is shown the competition at a horse show.—Running time, ten minutes.

Patio Serenade
(Universal)
Spanish Stuff

Hispanic in nature and talent, this Mentone Musical turn should entertain the audiences of the Latin and South Americas as well as those Northern American audiences who like a look at a collection of clever foreign artists. The line of variety displayed in the show ranges from vocal numbers through a rhumba exhibition and a castanet dancer. Tito Coral and Armida are the most widely known of the entertainers.—Running time, 17 minutes.

Playful Polar Bears
(Paramount)
Fair Color Cartoon

The polar bears cavort happily, especially one mother and three cubs. Suddenly come white hunters in their sailing ship; they shoot at the fleeing bears. Mother bear runs back, finding one cub apparently dead. When the hunters leave, the bears attend the "funeral." But the little cub sits up—he's only been knocked unconscious by falling ice. The story is told simply, with little emphasis on "gags," indicating a distinctly juvenile audience for its appreciation.—Running time, eight minutes.

Society Dog Show
(RKO-Disney)
Excellent Mickey Mouse

Of equal importance with Mickey here is Pluto, because it is his noble deed that saves the pair from ignominy when they "crash" the society show. The judges frown upon Pluto's lack of breeding and Mickey's brashness, and guards toss them out. However, fire starts, and Pluto, hearing the shrieks of his sweetheart, a Pekingese, dashes back to rescue her, in breath-grabbing fashion. It is all done with peerless Disney competence, is fast, comical.—Running time, eight minutes.

Champion Airhoppers
(Paramount)
Grantland Rice Sportlight

The newest Grantland Rice Sportlight finds wings to soar and follow the topic of the motorless plane, the glider. Done with the rapid fire and informative commentary chatter of Ted Husing, the subject studies the manufacture and the manipulation of the gliding machine. Generously sprinkled with shots of actual flights, the principal point of this one-reeler is the pictorial quality of the work. The scenes are shot with exciting and beautiful effect.—Running time, 10 minutes.

Streamlined Swing
(MGM)
Red, Hot and Black Rhythm

When a passenger, whose kindness is as extravagant as his delusions, bestows a club car on a group of Negro porters, the boys take him at his word and convert the gift into a classy, corner diner. The lads also dish out some novelty musical numbers, swingy in taste but concocted in a style different from the usual run. The distinctive note is in the gathering's talent to imitate various orchestral instruments with vocal chords and impressionable mouths.—Running time, nine minutes.

Fishing in the Fiords
(Sanders Films)
Travelogue

Here is shown the art of fishing for cod in the fiords of Norway, from the oldtime methods of row boat and long line to the modern method of using nets that stretch as far as three miles. The long lines sometimes have as many as 1,000 hooks. The cleaning of the cod and utilization of the various parts of the fish are illustrated and explained.—Running time, 10 minutes.

China Today
(Warner Brothers)
Travelogue

An E. M. Newman travelogue in color, this is concerned with Hong Kong, the gateway to the east, and Macao, oldest European settlement in the far east. Photographed are a Chinese funeral procession, the memorial arch in Hong Kong, the military outpost and gun emplacements there; the grotto of Camoeus, the English chapel, the church of St. Paul's, all in Macao. Narrated by Dwight Weist. Running time, 11 minutes.

Community Sing, No. 2, Series 3
(Columbia)
Hawaiian Ditties

With wintery winds just around the corner, the sponsors of the Community Sing fest have transported their choristers to the warm and pleasant climes of the Hawaiian Isles. The Columbians proceed on their melodic way to the tune of "On the Beach of Bali Bali," "My Tane," "Blue Hawaii," "Ebb Tide," "The Moon of Mankoora" and the famous farewell song "Aloha." Although the tunes of the South Sea Island recital have a repetitive ring, the music and lyrics constitute a soothing and pleasing interlude.—Running time, 10½ minutes.

City of Little Men
(MGM)
Magnificent

The title of this short subject refers to the world famed city-institution, Boys Town, Neb., the exploits of which Metro so tellingly fictionized in a feature account starring Spencer Tracy and Mickey Rooney. In this miniature instance there is no fabricated plot but merely the plain pictorial statement of fact detailing the aims and practices of the place with all the drama and human heart interest of real and not scenarioized reel life. As a fitting introduction to the material, the famous founder of the school, Father Flanagan, is introduced to outline in simple and eloquent words the noble philosophy behind the work of the foundation. Scenes show the lads in their daily ritual of living under this benign influence from their early morning rising through their hours of schooling and working. Whether the short precedes the feature in play date time or not, it should be interested.—Running time, 11 minutes.

Educator Hits Kuykendall Talk

Remarks by Ed Kuykendall, president, at last week's Motion Picture Theatre Owners Convention, in Oklahoma, which, it is charged, belittled minority exhibitor interests, principally Allied States Association, were attacked this week by Mrs. Winifred Johnston Perry, of Norma, Okla., in an address before members of the English department of the Oklahoma City district of the Oklahoma Educational Association.

The Allied attacked by Mr. Kuykendall is an organization of independent theatre owners with no producing affiliations, Mrs. Perry said. "They are mainly neighborhood or community theatres, the inexpensive houses that you and your children would attend if the exhibitor could get the pictures you wanted him to show," she contended.

Mrs. Perry urged her listeners to support the Neely bill which, she declared, would make it possible for theatre owners to buy pictures they consider desirable without taking a number of unwanted productions.

"Block booking," she said, "is a discriminatory and obstructive practice which cuts down on the profits of the independent exhibitor and puts money in the pockets of the big producers."

Mrs. Perry, wife of Charles M. Perry, head of the philosophy department of the University of Oklahoma, is the author of two college text books and many articles on the history and literature of the theatre.

Ohio and Carolina Groups To Hold Annual Meetings

The Independent Theatre Owners of Ohio will hold their sixth annual convention Monday, Tuesday and Wednesday at the Deshler-Wallick Hotel, Columbus, Ohio.

Theatre Owners of North and South Carolina will have their annual convention at the Hotel Charlotte, Charlotte, N. C., December 4th and 5th. The committee on arrangements includes Roy Smart, F. H. Beddingfield, George W. Parr, E. L. Hearne, W. T. Culpepper and H. E. Wessinger.

U.A. Signs Loew's

The largest product deal ever made by United Artists was concluded Monday between the distributor and Loew's for the entire circuit, including the metropolitan chain, for two years and covering all of the two seasons' productions from Edward Small, Alexander Korda, Hal Roach, Samuel Goldwyn, Walter Wanger and the yet unreleased U. A. pictures of David Selznick.

United Artists also sold the 1938-39 product to the 450 theatres which are in the five Fox West Coast groups.

Producing Credit to Blanke

Credit as associate producer of Warner Brothers' "Four Daughters" which should have been given to Henry Blanke was incorrectly attributed to Benjamin Glazer in the listing of Box Office Champions for September in the October 22nd issue of MOTION PICTURE HERALD.

THE HOLLYWOOD SCENE

In a Quandary

As Hollywood went into November, it also went into a quandary. Here's the production situation at the moment of writing, 12:10 P.M., November 4th. There are 43 pictures shooting. Sixty-eight are in the various stages of editing. Some in the second classification have been given unannounced previews. MGM had three out last night for this purpose. Yet 11 productions were started in the week. Simultaneously eleven joined their mates in the cutting rooms. This manufacturing condition presages two results. First, it hints the possibility of a production shut down coincidental with and after the holiday season. Second, it constitutes a lot of straws in the wind forecasting an avalanche of previews. Depending upon an escheloning of release dates, it also clues a mid-winter glutted distribution market.

Columbia Starts Three

Columbia started three productions. For its distribution Larry Darmour began "California Cavalcade." This endeavor will present Bill Elliott, Luana Alcaniz, Charles Whittaker, Hal Taliaferro, Bud Osborne, Carlos Villarias, Ed Cassidy, Frank Ellis and Al Ferguson. "Rio Grande Round Up" began with Charles Starrett, Iris Meredith, Bob Nolan, Russell Simpson, Fred Kohler, Jr., Hank Bell and Raphael Bennett. Alan Baxter, Jacqueline Wells, Joseph King and Willard Robertson will be featured in "Racketeers."

Universal launched two pictures. "Swing, Sister, Swing" went into work. Eddie Quillan, Kathryn Kane, Ken Murray, Ernest Truex, Johnny Downs and Ted Weems and his orchestra will be in it. "Lady Luck," for which a new title already is being sought, will feature Robert Wilcox, Helen Mack, Dorothy Vaughn and Irving Pichel.

A long time ago Paramount planned "Hotel Imperial" for Marlene Dietrich. The same title will be used, but a new story version utilized for Ray Milland, Isa Miranda, Rudolph Foster, Curt Bois, Reginald Owen and Gene Lockhart. "Bulldog Drummond's Secret Police" will continue the series with John Howard, Heather Angel, H. B. Warner, Reginald Denny, Elizabeth Patterson, E. E. Clive and Forrester Harvey.

Resuming "Charlie Chans"

Warner Oland died and Key Luke departed elsewhere, but 20th Century-Fox is continuing the series the pair made famous with "Charlie Chan in Honolulu." Sidney Toler will go on with the "Chan" characterization. No son has yet been selected, but Phyllis Brooks and Eddy Collins will have parts in the show. Headliners in "Wife, Husband and Friend" will be Warner Baxter, Loretta Young, Binnie Barnes, George Barbier and Helen Westley.

At Republic work began on "Federal Manhunt." It will present Robert Livingston, June Travis, Jerry Tucker, Ben Welden, Sybil Harris and Horace MacMahon.

"Beauty for the Asking" was the subject of new interest at RKO Radio. Lucille Ball, Donald Woods, Frances Mercer, Inez Courtney and Whitney Bourne represent the immediate name values in the film.

SIX FEATURES FOR A QUARTER

Six features for 25 cents is the latest bargain at R. D. Goldberg's Town theatre in Omaha. The house usually shows triple bills but went to four one day and had two more in a midnight show. That means about seven hours of film for a quarter.

From Universal came word that "Scouts to the Rescue," a serial, had been transported to the cutting rooms to join the two that had arrived at the same destination earlier in the week. Jackie Cooper stars. Mischa Auer, Mary Boland, E. E. Horton, Helen Parish, Jackie Searl, Frankie Thomas, Harris Berger, Hally Chester, Charles Duncan, David Gorcey and William Benedict completed "Little Tough Guys in Society." "The Last Warning," which earlier was known as "The Dead Don't Care," will feature Preston Foster, Frank Jenks and Frances Robinson.

Republic eliminated two productions from its active list. Gene Autry and Jean Rouveral are the stars of "Western Jamboree." Robert Livingston, Tommy Ryan, June Storey, Ralph Morgan, Harry Davenport and Sidney Blackmer will be seen in "Orphans of the Streets."

Monogram wound up "Little Tenderfoot." Tex Ritter is billed in capital letters over Jinx Falkenberg, Tom London, Frank LaRue, Charles King, Bob Terry, Horace Murphy, Snub Pollard, Mary Ruth, Dave O'Brien and Dorothy Fay in this Edward Finney production.

Changing the title from "Life is Cheap" to "North of Shanghai" was only one stage in the goings on that maneuvered this Columbia picture to the cutting room. In the cast are Betty Furness, James Craig, Keye Luke, Dick Curtis, Joseph Downing, Honorable Wu, Cy Kendall, John Tyrrell, Dorothy Gulliver.

Paramount completed "Ambush," in which Gladys Swarthout, Lloyd Nolan, William Henry, Rufe Davis and William Frawley have a lot to do.

"Secret Service of the Air" came off the active list at the Warner Burbank plant. Ronald Reagan, Irene Rhodes, James Stephenson, Rosella Towne, Morgan Conway, Anthony Averill, Joe Cunningham and Robert Strange will reveal all in words and pictures.

"The Long Shot," Fine Arts, hit the finishing wire at Grand National and Twentieth Century-Fox wrote finis to the week with "Thanks for Everything," with Adolphe Menjou, Jackie Oakie, Jack Haley, Arleen Whelan.

Optimism

Consideration of immediate future business conditions may crease furrows in the foreheads of economists, governmental administrators and folk who either work for or worry about a living, but Russell Birdwell reports Henry Ginsberg, vice-president of Selznick International, as saying theatre operators should be blandly optimistic.

"My survey of general business conditions," Mr. Ginsberg is quoted, "indicates an upturn in film box offices by 20 per cent during the next six months."

Mr. Ginsberg pointed to the truce between employers and employees in the railroad industry and the $1,500,000,000 national building program, adding:

"Studios will find relationship between standard business indices and box office returns extremely close. The business curve points upward now. The box office curve will match it."

Oddly, no mention was made in the communication about "The Young in Heart."

Press Coverage

The number of reporters covering Hollywood news this month reached an all-time high as the Motion Picture Producers Association office issued 353 official studio correspondent identification cards. News and trade reporters lead with 180 registrations. Second place is held by fan magazine writers with 72. Of this number, 27 are permanently employed by magazine publishers and 45 are freelance writers who sell four or more stories a month. There are 63 foreign correspondents servicing practically every country. Radio commentators and their studio contact personnel received 38 cards, also a record.

Another record was established when 166 working editors of papers scattered all over the country visited Hollywood personally to gather news and feature story material. A survey of the large studios shows that the annual influx of editors has steadily increased since 1934. In that year only 30 out-of-town editors covered Hollywood. In 1935 the figure increased to 65, in 1936 to 112 and last year to 147.

Studio press departments have increased the amount of wordage forwarded directly to thousands of newspapers by approximately 8 per cent. The bulk of this service has been directed to small town papers, those not affiliated with chains, those who do not have correspondents or are not receiving any of the Hollywood wire services. Likewise the issuance of pictorial material either in still picture or matrix form has been increased.

Itemized

New Universal schedule outlines two pictures for director-producer John Stahl. They will be "Bull By The Horns," and an unnamed Irene Dunne vehicle.

* * *

MGM has signed producer Lucien Hubbard, who made "Speed," "Women Are Trouble," "Man of the People" and "A Family Affair," to a new contract.

* * *

Metro-Goldwyn-Mayer has given a new contract to Gus Kahn, popular song writer, under which he starts his sixth year at the studio.

BEGINNING OF A GREAT SERIES

BLONDIE

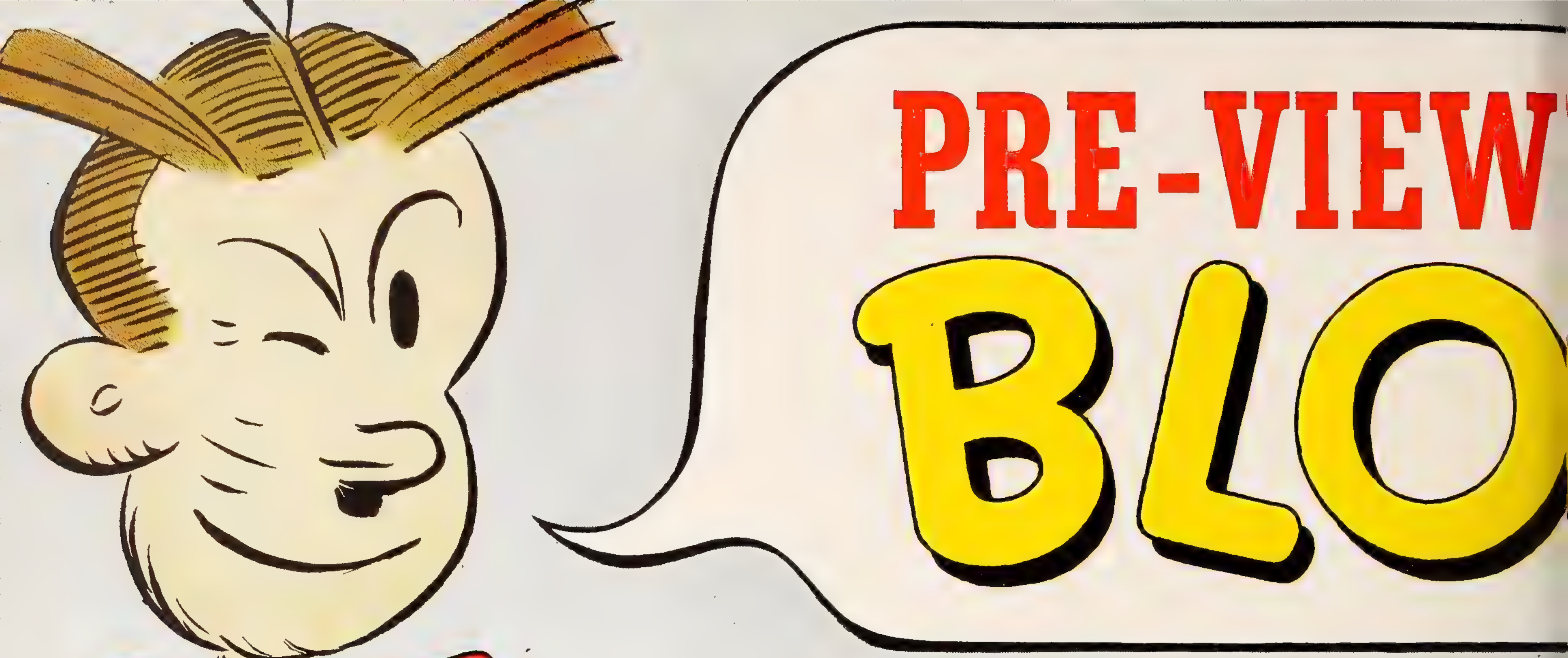
THE FAVORITE HEROINE OF MILLIONS STEPS RIGHT OUT OF 230 NEWSPAPERS INTO ONE OF THE YEAR'S BIG SCREEN HITS!

This advertisement is to inform exhibitors about a new kind of down-to-earth, honest picture that plain, every-day folks have been aching to see.

Even if "Blondie" did not have a pre-sold audience of millions, due to its wide popularity as a leading King Features Syndicate cartoon strip, its fine, inherent entertainment qualities would make it "Box-office".

PRINTS IN EXCHANGES NOW!

COLUMBIA



A NEW IDEA IS

ONE TO BRING ADDED

JIMMY FIDLER—I'm just one of the millions of Blondie-Dagwood fans who will greet this delightful screen interpretation of my favorite comic strip with keen delight.

•

LOS ANGELES TIMES—Built strictly for comedy and succeeding well.

•

LOS ANGELES EXAMINER—Blondie stepped right out of the funny paper onto the screen in one of the most refreshing and entertaining comedies of the year.

•

PICTURE REPORTS—It is a triumph for Columbia and for all concerned in its making, and it will undoubtedly be enormously popular.

•

CLICK MAGAZINE—BLONDIE a solid click.

•

FAWCETT PUBLICATIONS—By far the biggest laugh getter of the year and will prove a bigger crowd getter than many million dollar epics. It's a knockout!

VARIETY—Studio has hit paydirt . . . should have long span of popularity. Through it all runs a prominent strain of good substantial comedy and down-to-earth humor. Columbia turns out a particularly fine effort . . . which gets the transplanted cartoon-to-film characters off to a good start.

•

LONDON NEWS CHRONICLE—This should really be a natural anywhere the cartoon is enjoyed. It was a natural before the first reel had passed. Lake and Singleton perfectly cast. Gene Lockhart great. Frank Strayer and Richard Flournoy have kept spirit of cartoon through sympathetic direction of a perfect script.

•

PICTURE PLAY—Every man, woman and child must see BLONDIE, the first of a series Columbia is making of this famous comic strip.

•

SCREENLAND & SILVER SCREEN—For sheer entertainment, see BLONDIE. It's one for the whole family.

RAVES ON

NDIE

NVALUABLE! HERE'S
MILLIONS TO THEATRES!

NATIONAL BOX OFFICE DIGEST—Sensational box office possibilities in this picture. Will please every "Blondie" fan, others, too. Columbia has the beginning of a highly profitable series.

●

BOX-OFFICE FLASHES—Novel and refreshing feature which will be welcome addition to any program, while it provides ready-made exploitation potentialities for box-office takes far above its budget class. Penny Singleton and Arthur Lake are naturals as Blondie and Dagwood.

●

HOLLYWOOD CITIZEN NEWS—Rings the bell for inspired comedy.

●

SCREEN GUIDE—BLONDIE is the greatest comedy series of the year.

●

INTERNATIONAL NEWS SERVICE—Very good picture. Should be a hit.

●

FILM DAILY—Comedy hit should please them from six to sixty.

HOLLYWOOD SPECTATOR—Family audiences will be delighted with it and all theatre-goers will find in "Blondie" a comedy of notable ebullience and freshness.

●

LOS ANGELES EVENING NEWS—As funny as the comic strip. All the characters, Blondie, Dagwood, Baby Dumpling and even the pooch, Daisy, are convincingly brought to life. Penny Singleton, in the title role, does a splendid bit of work, while Arthur Lake's Dagwood and little Larry Simms' Baby Dumpling are excellent.

●

SMART EXHIBITORS PREFER

"BLONDIE"

Based Upon the Comic Strip
Created by Chic Young
with
PENNY SINGLETON • ARTHUR LAKE
LARRY SIMMS • GENE LOCKHART
Screen Play by Richard Flournoy
Directed by FRANK R. STRAYER
A COLUMBIA PICTURE

N. Y. DAILY NEWS

Rare . . . excellent construction . . . exceptional and altogether enjoyable. Beautiful performances.

N. Y. TIMES

Written with tenderness, insight; performed with enchanting naturalness; directed with gracious balance of light comedy, poignant youthful tragedy.

N. Y. WORLD-TELEGRAM

Well-acted, full of charm and conviction. Cast is first rate, direction alert . . . imaginative.

N. Y. MORNING TELEGRAPH

Most attractive, very interesting, neatly staged and brilliantly acted. Has warmth, intensity.

N. Y. POST

Good. A fine show of sweet young things.

N. Y. DAILY MIRROR

Sincere, interesting, realistic. Played supremely well. Healthy entertainment for the family.

N. Y. JOURNAL-AMERICAN

Entertaining comedy-drama. Quiet sincerity and charm. Amusing and sympathetic.

N. Y. HERALD TRIBUNE

Delicacy of treatment . . . fast-moving . . . engaging.

●

GIRLS' SCHOOL

Anne SHIRLEY • Nan GREY
Ralph BELLAMY

Story by Tess Slesinger • Screen play by Tess Slesinger and Richard Sherman • Directed by JOHN BRAHM
A COLUMBIA PICTURE

MORE GOOD NEWS ON "GIRLS' SCHOOL"! . . . AFTER SWELL OPENING AT TIMES SQUARE'S CRITERION THEATRE, MANAGEMENT REPORTS GROSSES ZOOMING EACH DAY AS RESULT OF GRAND REVIEWS AND WORD-OF-MOUTH! PLUS FACT THAT PICTURE HAS GREAT FEMININE APPEAL! . . . .

COLUMBIA PICTURES

IN THE CUTTING ROOM

The Duke of West Point

(UA-Edward Small)

Career Story

In previous association with United Artists, Edward Small produced such pictures as "I Cover the Water Front," "Palooka" and "The Count of Monte Cristo." His first picture since rejoining the organization will use as background the settings and cadet life of the U. S. Military Academy, West Point. Basically the theme is a career story and will make use of romantic and melodramatic elements common to earlier pictures which had a service locale.

For novelty, however, and looming important as an exploitation feature, the action highlight of the production will be a sensational ice hockey game which capitalizes upon the rivalry between West Point and the Royal Military College of Canada.

Based on an original screen play by George Bruce, who provided the story basis of MGM's "The Crowd Roars" and did the story and screen play for "Navy Blue and Gold," "The Duke of West Point" is being directed by Alfred E. Green, who served long at Warners but made "Thoroughbreds Don't Cry" for MGM and several pictures recently for Columbia.

The featured players will be Louis Hayward, who has made several pictures for RKO-Radio and Universal; Joan Fontaine, also starred in many RKO-Radio shows; Tom Brown, Richard Carlson and Alan Curtis. Supplementary names are Donald Barry, Gaylord Pendleton, Charles D. Brown, Jed Prouty, Marjorie Gateson, Emma Dunn, Nick Lukats, Kenneth Harlan, Jonathan Hale, William Bakewell and Mary MacLaren.

Release date: Approximately December 15, 1938.

I'm a Criminal

(Monogram-Crescent)

Melodrama

Action melodrama, growing out of a double-cross in romance, will be the essence of "I Am a Criminal." Seeking to win public favor, a big time racketeer about to be tried for murder hires a press agent to build him up as a humanitarian. The press agent gets him to adopt an orphan newsboy. He also steals the criminal's girl away from him. Following adverse publicity resulting from his treatment of the double crossing pair, and thirsting for revenge, he jumps bail, but when the boy, to whom he has become attached, is in danger of drowning while warning him of the approach of police, he sacrifices his freedom to save the boy's life.

The picture will feature John Carroll, singing hero of "Rose of the Rio Grande," Mary Kornman, the original "Our Gang" lead, with whom the criminal finds real romance, and Martin Spellman, who had an important part in "Boys Town." Craig Reynolds and Kay Linaker will be seen as the pair who add to Carroll's many troubles. Supporting roles have been assigned to Lester Matthews, Mary Beatty and Robert Fiske.

William Nigh, who made "Boy of the Streets," "Rose of the Rio Grande" and the current "Gangster's Boy," is directing.

Release date: December 7, 1938.

There's That Woman Again

(Columbia)

Comedy Mystery

Last spring Columbia turned out "There's Always a Woman," and with its unusual comedy quality it attracted considerable attention. That picture, as will its follow-up, "There's That Woman Again," comically considered the adventures and experiences of "Bill Reardon," private detective, who, in addition to having a tough crime to solve, was burdened with a beautiful, dumb but intuitively smart wife who had delusions of being a detective herself. Yet she rounded up the criminals. The set-up is continued in this forthcoming attraction.

Melvyn Douglas, who created the role of "Reardon," will be seen in it again. Virginia Bruce, last in Hal Roach's "There Goes My Heart," will succeed Joan Blondell as "Sally Reardon." None of the other featured players in this picture, Margaret Lindsay, Marc Lawrence, Gordon Oliver, Paul Harvey, Stanley Ridges, was in its predecessor. Alexander Hall, who directed "There's Always a Woman," is doing the same job again. In the time between the two pictures, he made "I Am the Law," Columbia, which starred Edward G. Robinson.

On this occasion the detective husband and wife become mixed up in a complicated jewel robbery and love tangle.

While there is considerable legitimate mystery in the theme, comedy is the quality stressed, so that sequences of suspense and danger give way to others in which comedy, including slapstick, will be given full swing.

Release date: November 22, 1938.

North of Shanghai

(Columbia)

Melodrama

The locale is North China. The melodramatic action background for the romantic theme will reflect the warfare, slaughter, treason and treachery that for several years have been bleeding China. Considerable topical interest lies in the story of a stricken country where life actually is cheap.

The heroes are two Americans, a daredevil newsreel camera man and a girl reporter. Whirled into romance, they also are flung into an endless round of intrigue and duplicity. Upon them rests the responsibility of ridding China of one band of plotters who are the cause of much of China's tragedy.

As pictures with similar backgrounds are by no means new, the natural question concerns the cast. "Life Is Cheap" will introduce James Craig, a young recruit from the New York stage. It will present Betty Furness as the heroine, and has an important role for Keye Luke, of the "Charlie Chan" series and seen in "The Good Earth" and "Oil for the Lamps of China"; Dick Curtis, Joseph Downing, Honorable Wu, Cy Kendall, John Tyrrell, Ed Laughton and Dorothy Gulliver.

The film is being directed by D. Ross Lederman, a specialist in the handling of melodramatic stories, with such productions as "Juvenile Court," "A Dangerous Adventure," "The Frame Up" and "I Promise To Pay," all Columbias.

Release date: December 7, 1938 (tentative).

Dark Victory

(Warner)

Tragedy

In many pictures from "Seed" down through "Of Human Bondage" and "Dangerous," for which she won the Academy's Best Actress Award, to "Jezebel" and "The Sisters," Bette Davis has demonstrated her abilities as an emotional actress. Now, in "Dark Victory," her third starring picture of the present year, she has been assigned a role that again should prove her one of the screen's foremost artistes.

Although the story, adapted from a stage play, culminates tragically, and definite evidences of impending doom are frequently in evidence, the manner of treatment of the screen play by Casey Robinson holds that quality in abeyance.

The heroine, loving life fully, lives it as she prefers, until, from friends, she accidentally discovers she has only ten months to live. For a time she leads the wildest whirls of the swank Long Island cocktail set.

While Miss Davis will dominate the picture, the supporting cast lists many of Warner's most able players. Included are George Brent as the doctor, Humphrey Bogart, Ronald Reagan, Henry Travers and Virginia Brissac. Geraldine Fitzgerald, a stage recruit, will make her screen debut. Among others of importance are Dorothy Peterson, Cora Witherspoon, Charles Richmond, Lottie Williams, Herbert Rawlinson, Leonard Mudie and Fay Helm.

Edmund Goulding, maker of "White Banners" and "That Certain Woman," is directing the film.

Release date: To be determined.

Oklahoma Kid

(Warner)

Action Adventure

The story which "Oklahoma Kid" will picture and the backgrounds may best be described as typical wild west, thrill action. Its locale is the Indian lands of Oklahoma in 1893 when the Cherokee Strip was opened to the white man. The production won't be a burlesque or a satire. It will be the genuine article.

To be a Sam Bischoff production, the "Oklahoma Kid" is based on an original story by Edward Paramore, whose screen writings include many pictures, from "Portia on Trial" to "The Bitter Tea of General Yen." Preparation of the screen play was assigned to three adept writers: Robert Buckner, associated with "Jezebel" and "Gold Is Where You Find It;" Warren Duff, collaborator on "Angels with Dirty Faces" and "Racket Busters," and Jerome Odlum. Direction is in the hands of Lloyd Baacon, who has been at the helm of many of Warner's most exciting films.

James Cagney will be seen in the title role. Center of all the roaring melodrama he also will share the romantic content with Rosemary Lane. The more important supporting roles will be in the hands of Humphrey Bogart, who is to be as tough a western bad man as he ever was a gangster, Donald Crisp, Hugh Sothern, Ward Bond, Lew Harvey, Harvey Stephens, Trevor Bardette, Robert Strange, Granville Bates and Charles Middleton.

Release date: To be determined.

DOUBLE FEATURE DEBATE HEADING UP AS BIG ISSUE OF BRITISH EXHIBITORS

Two Camps Are Also Sharply Divided on Grading as Availability of Sufficient Product Becomes Another Problem

by AUBREY FLANAGAN
in London

Efforts of British exhibitors to solve the riddle of the super-program (double features), direct offshoot of the intensifying conflict between independents and circuits, would seem likely to accentuate the differences of opinion which mark the exhibitor camp.

Following the General Council's recent discussions with the negotiating committee's leisurely and frigid flirtation with the idea of an exhibitor grading plan, members of the Cinematograph Exhibitors Association up and down the country once again have been thrashing out the problem. Despite the committee's warning, the idea has gained some backing in local branches. The backing, however, has been distinctive not alone for its support but for the vigorous opposition it has provoked.

In a report to the General Council Wednesday, adopted only after long debate and severe criticism, the committee declared the problem unsolvable. Ken Nyman pointed out that opposition to grading and the substitution of the exhibitors' own system of grading was a contradiction in terms. He added he had no faith in further conversations with renters on barring super-programs while ABPC and GB held the committee power.

Notable among the territorial groups which have debated the matter is the London and Home Counties branch of the CEA, in whose area, as recorded in MOTION PICTURE HERALD, the irregularity is most frequently and most bitterly found. They have suggested that the appropriate committee contact the circuits in order to go into the possibilities of a registration scheme under which would be classified certain films any two of which should not be shown in one program.

Sharp Controversy Seen

There is no doubt that the suggestion will be vigorously opposed and that the fiercest brand of controversy will be precipitated.

Panton Street's own disbelief in the virtues of a registration scheme already has been recorded. Presenting their report on their examination of the problem, the negotiating committee suggested that the exhibitors might be willing to examine the merits of such a scheme, and warned them that it would almost inevitably provoke the rationing of films by renters, the rearrangement of release dates so as to benefit the circuits and an immediate increase in film hire. This backhanded killing of a scheme before it was actually born had an obvious and widespread effect upon exhibitor councils up and down the country.

Despite the apparent indifference of the circuits, an indifference excused by them on the grounds of competitive necessity, major exhibitor groups like that of Manchester are still ready, as they have done, to call upon the circuits to implement the promises made at the time of the K. R. S., grading dispute.

INSTALL SOUND IN LINER'S THEATRES

Engineers of Western Electric Company, Ltd., London, this week began preparations for the installation of two Mirrophonic sound equipments in the two theatres of "Queen Elizabeth," giant new Cunard liner which was launched September 27th.

The two theatres have an aggregate seating capacity of 578. In addition to the installations of motion picture reproducing equipment, a full complement of accessories will complete the sound facilities including non-synchronous music attachments and an elaborate announcing system.

Across the county borders, in Yorkshire, the fiercest fires of debate have blazed, and though the branch decided on support of a grading scheme, the decision was not arrived at without a particularly forthright and exhaustive discussion. The view was expressed, notably by Harry Hopkins, that the grading of films by the CEA, would be nothing if not retrograde. Hopkins, as do many exhibitors in the provinces, and for that matter in the metropolis, reflects the negotiating committee's fears that any scheme which attempted to classify into super and non-super categories, would have the immediate effect of increasing the film hire for those super films. Up to the present, one of the most obvious and major difficulties has been that of arriving at a definition of what constitutes a super film. The London Branch's attempt to secure an agreement with the circuits on a registration panel, is one compromise offered. It is, however, objected by the opposing school of thought, for the most part the more pugnacious independent group, that any such move would pour petrol on the fire, that if anything is calculated more to increase film rentals than a renters' grading scheme, it is a grading scheme arrived at by the exhibitors themselves.

Another exhibitor group in Devonshire threshed the matter out and rejected entirely any idea of a grading scheme. Elsewhere in the West Bristol found themselves so unable to coordinate conflicting points of view that they deferred taking any decision at all.

Two Camps on Grading

Creeping into recent discussions has come the suggestion, made by the more conservative officers, that the CEA does not object to grading on principle and that the grading fight against the Kinematograph Renters Society was based on an objection against films being booked exclusively on percentages. Whether the branches in majority will subscribe to this principle is a dubious point; certain it is that there are two sharply divided camps on the matter, and that forthcoming discussions are in danger of accentuating disunities, rather than providing the answer to an economic riddle.

The matter becomes increasingly urgent greatly as a result of the shortage in product. In the three months ended September 30, only 23 British and 102 foreign features were registered, a definite drop from the previous year, a drop all the more marked in view of the growing increase in theatre totals.

Blowing up in Wardour Street in its municipal and governmental channels is a pretty little storm over the censorship, actual or potential, of newsreels. Following the Paramount incident in which Paramount, after pressure from the Foreign Office via the U. S. Embassy, excised from reel interviews with liberal journalalist E. E. Cummings and ex-*Times* Editor Wickham Steed, came to BBFC insistence on drastic cutting of the March of Time reel on the Crisis. Trade concern predominantly in exhibitor circles is now fastening on censorship by the Government and by the BBFC and alleged political bias in the newsreels themselves.

The inflexible policy of exhibitor circles has ever been against any politics on the screen, and they are now voicing, locally, emphatic protests against the allegedly changing colors of the newsreel. A recently formed association of newsreel theatre owners likewise have protested against censorship—potential or actual—which might take the form of political bias. Newsreel editors in turn, as represented by the Newsreel Association, have contested charges of bias or censorship and will probably meet the CEA in the near future to make their apologies.

The March of Time incident, although a matter of trade censorship and not of outside interference, is thought by many to reflect an unfortunate bias in favor of one political school of thought. The Paramount case, on the other hand, has caused greater concern on the question of constitutional principle, a concern voiced firmly by LCC chiefs, Herbert Morrison and Reginald Stamp. It is further suggested that newsreel commentators are exercising bias in governmental favor and coloring the news with one political view.

At the CEA General Council meeting Wednesday complaint was voiced to representatives of the Newsreel Association against alleged political flavor, particularly in the recent "highly colored" pro-Chamberlain sequences. They were warned of the dangers of censorship and told that if they were consored the theatres would cut them. The newsreels denied tendency toward bias but promised more caution.

Shorts Producers Organize

British short subject producers have formed a new association divorced from the Federated British Industries and affiliated with the Sub-Standard Cinematograph Association. H. Bruce Woolf of Gaumont British Instructional is chairman of the group. About seven companies are at present associated with it. The association aims to develop the position gained under the Quota Act and "correlate their problems to those of the feature film section of the industry."

Receivers Named

Two receivers have been appointed to take over the affairs of British Independent Exhibitors, Ltd., collective distribution group in which a number of independent exhibitors have holdings. It was formed with the idea of obtaining product, perhaps by sponsoring production, and distributing it primarily to the group's members, but also to the trade generally. Linked with it in turn have been the Rock Studios, Elstree.

* * *

MGM staged a press luncheon in celebration of the tenth anniversary of the Empire Leicester Square theatre. Sam Eckman, Jr., MGM's managing director in London, said two-thirds of Britain's population had paid admissions in that period.

* * *

At the annual licensing session of the Middlesex County Council, the chairman suggested that exhibitors consider reducing the working hours of cinema managers.

TOP RANK

EASTMAN Super X won its top ranking on performance. The results obtained from its combination of speed, fine grain, and general photographic quality make it the world's first choice in negative materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

IN THE BRITISH STUDIOS

by ***AUBREY FLANAGAN***
in London

Off to Khartoum

One hundred and forty packing cases accompanied Zoltan Korda's "Four Feathers" unit when it left Denham for the Sudan last week.

London Films will make their headquarters in a mountain gorge forty miles from Khartoum, where the capture of Omdurman and other incidents from the Sudan War are to be filmed. Korda also plans to show on the screen the hauling of the British Army in boats over the Nile cataracts, one of the outstanding feats in British military history.

A full Technicolor camera unit goes with Korda.

Six officers and 250 lower rank men of the East Surrey Regiment are to proceed to the Sabaloka Gorge to help in adding authenticity to the military scenes. They will be followed by a detachment of engineers with lorries from the Sudan Defence Force, who will provide a water supply and fixtures.

Among the other troops taking part in the film will be 500 members of the Camel Corps and 4,000 native soldiers.

Listed with the weapons used as props in the film—some of them real, some of them imitation—are the Long Lee Metford rifles, captured from the Boers in the war which marked the confluence of the centuries. Among the other props carried are "smoke puffs" and "smoke pots," visiting cards, ostrich feathers, a torn Union Jack and twelve pawn tickets.

From the Fire Lads

An ARP unit, complete with fire-engine, ambulance and decontamination equipment, was lent recently by the Walton and Weybridge Urban District Council to the Walton on Thames studios for the Butcher-Rembrandt spy drama, "Anything to Declare."

Scenes were shot showing an ARP outfit carrying on their work with gas-masks, decontamination costumes and chemical sprays, while airplanes collaborated in a vigorous bomb dropping episode.

Blore Film

Final sequences already have gone into the box on the Warner-First National "A Gentleman's Gentleman," in which Eric Blore, perfect butler of the screen, plays his first English film lead. Blore worked on the film almost every full shooting day, called something of a record.

Featured as one of the settings in "A Gentleman's Gentleman" is "Ensign," huge air liner, lent by Imperial Airways.

ABP Active

No cessation of activities can be noticed at the Elstree studios of Associated British under the production aegis of Walter Mycroft; no less than three pictures are on the floor. Despite the severe snub which is marking British production at present, Associated British Pictures continues its work with unabated vigor.

Top of the bill is Paul Stein's "The Outsider," in which George Sanders is appearing as Racatzy, the charlatan surgeon who, in the face of medical opposition, cures the young cripple girl—Mary Maguire.

Elsewhere work has been going on around a night club set, designed for the Jack LaRue film "Murder in Soho," in which LaRue has the role of a recketeering boss of a night spot.

In the seat of honor is Sandra Storme, the night club hostess, while Googie Withers as a dumb blonde actress, Arthur O'Connell and Edmond Ryan are others featured in this sequence. Norman Lee directs.

Work has started on a new Otto Kruger film, "Black Eyes," the play for which Kruger, distinguished in British film circles for his superlative work in "Housemaster," has been brought back from the United States. He plays the part of a Russian waiter who masquerades as a wealthy business man. His daughter in the film will be played by Mary Maguire, fresh from her work in "The Outsider." Herbert Brenon directs.

The Lorry Road

The Great North Road, England's number one artery, and its night working lorry drivers, are the film background and inspiration for two British film productions, one of which has been started, the other due to commence immediately.

Already on the floor at Tiddington under the Warner-First National banner, is "They Drive by Night," adapted from a novel by James Curtis, with Emlyn Williams, actor-playwright, in a leading role.

Also due to take the floor at Walton-on-Thames is British National's "Night Journey," to be co-directed by Oswald Mitchell and Bernard Willis. The story tells of two drivers who incidentally discover a car thieving racket.

Itemized

London Films have appointed a press representative exclusively to cover the activities of the "Four Feathers" unit during their stay in the Sudan. He is W. A. O'Donnell, London journalist and writer of radio plays.

Recently completed at Welwyn for release by Pathe is "Dead Men Are Dangerous," adapted from H. C. Armstrong's thriller.

Appointed by Erich Pommer to take over as production manager of "Jamaica Inn" and succeeding Roland Gillett—recently switched to Twentieth Century-Fox—is Hugh Perceval, previously associated with Phoenix Films. Casting is in progress, and scenario work has been completed. Alfred Hitchcock will direct.

The making of semi-documentary shorts in full color is the objective of World Windows, Ltd., leading figures of which are R. S. and F. W. Keller, with Hans Nieter as director.

Documentary

A drive to present to the British Empire, the United States and other nations, a complete feature picture of the social and industrial life of this country is to be launched by independent producer Paul Rotha, who has joined John Grierson at Film Centre, advisory to the documentary film movement. Rotha has set up a new section whose object is the making of a series of films to show at the New York World's Fair.

It is Mr. Rotha's belief that although England is well stocked with films dealing with re-housing, nutrition and social services, there is still a lack of films concerning shipping, marine engineering and the steel industries, etc., and so far there is no film dealing with medicine, scientific research and women's activities.

Columbia Plans

Columbia's next picture, following "Q Planes," under producer Irving Asher at Denham, is "Spy in Black," Conrad Veidt and Vivien Leigh—"Dark Journey" team—coming back jointly to the screen.

Directing "Spy in Black" is Michael Powell, responsible for "Edge of the World." He already is at Scapa Flow to arrange locations.

Powell's next film will also be made at Denham, but this time for London Films, and is called "Burmese Silver."

"Me and My Girl," in work under the title "The Lambeth Walk," for screen purposes, is a screen adaptation of the show in which the popular "Lambeth Walk" is featured, and Lupino Lane, star of the stage show, heads the cast in the film. Albert de Courville is directing at the Pinewood Studios, and release will be through General Film Distributors.

Plans have been matured by Alexander Korda for a new London Film production in color, "The Thief of Bagdad," in which Vivien Leigh, Contrad Veidt, Sabu and Jon Hall will appear.

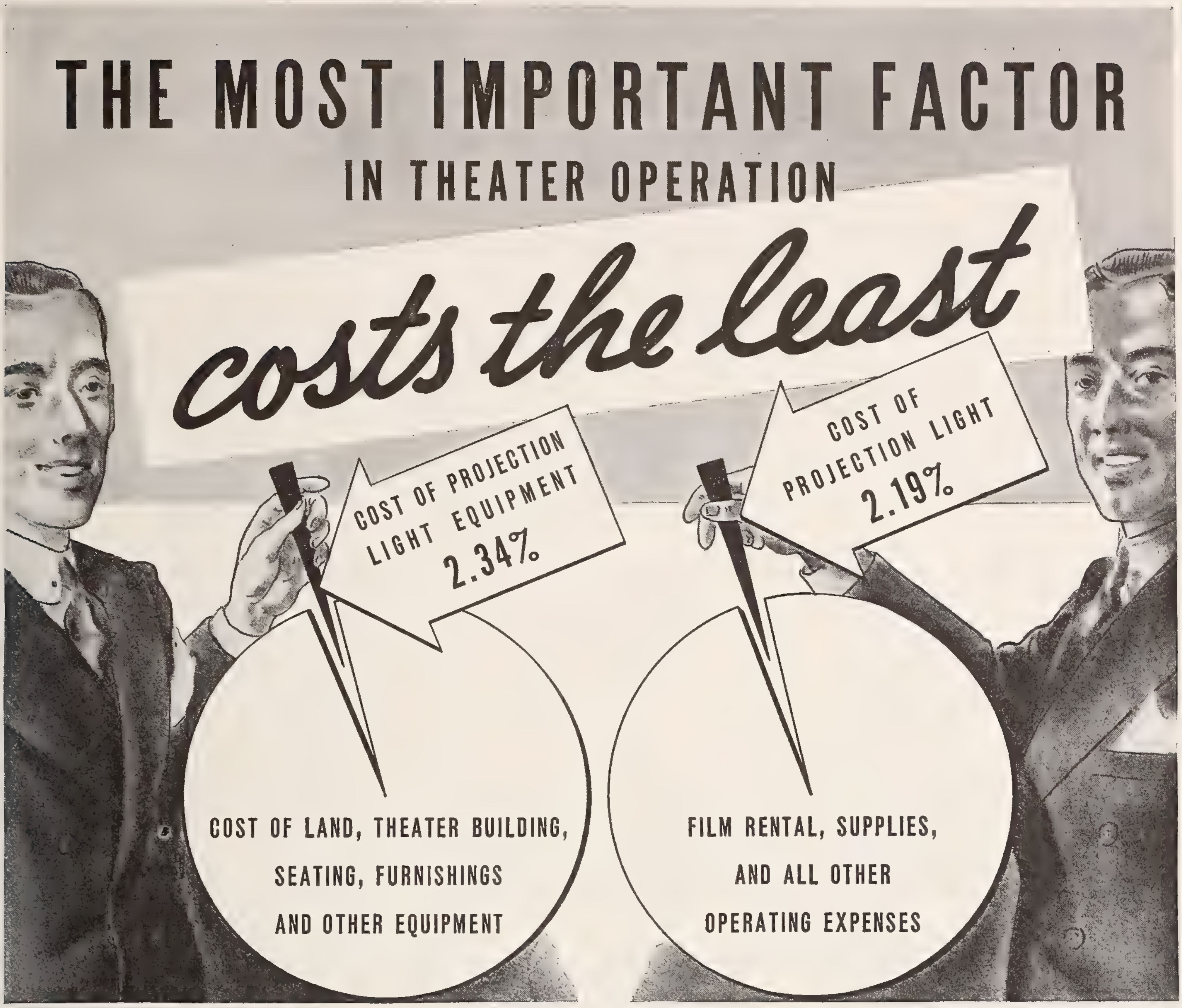
Playwright James Bridie has prepared the script, based on a story from "The Arabian Nights." Frenchman Marc Allegret will be responsible for direction.

Sets have been erected at the Denham studios, and large wooden huts with concrete foundations have been built to accommodate the hundreds of native extras.

Most popular of Britain's broadcasters, bar one, Mr. C. H. Middleton, the B. B. C.'s gardening commentator to whom hundreds and thousands—with no interest in gardening—listen every Sunday, is making a series of films entitled "Over the Garden Wall."

Production Team

A new production team, sponsored by brothers Roy and John Boulting, who aim to make sizeable productions at a minimum cost, has gone to work at the "pocket" Highbury Studios with a screen version of Laurence Housman's "Consider Your Verdict." The film is, as might be imagined, devised around court procedure.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Hollywood's Opportunity and The South American Market

Demand for Increasing Domestic Output Called Factor to be Considered

by CHARLES LIGHT

The rapidly increasing demand in Latin America for Spanish-spoken films and the beginnings of local production showing greater box office returns than Hollywood's superior product, are emphasizing developments in Hispano-America of which a reputed few have long been aware but which American companies only recently have acknowledged.

Hollywood has considered the Spanish market. As early as 1929, serious endeavors were made by Hollywood to supply Spanish-spoken films. However, lack of study of the market, besides a continual underestimation of the Hispano-American's intelligence, brought quick failure and an erroneous conclusion that Spanish films could not be produced satisfactorily in California.

The first Latin America country to recognize native production possibilities was Mexico, followed by Argentina, and in both governmental sponsorship was responsible. Mexico became production-conscious in 1930. It since has maintained its lead. And other republics are joining the trend.

However, until recently, marketing of local production was confined to the country of origin. Now the number of pictures is growing and despite inferior quality, the low cost features have, within their own borders, surpassed in returns some of the costliest Hollywood features.

Too, they have brought back to local theatres much of the population to which Hollywood films, since introduction of sound, no longer meant entertainment.

At first, neither Mexican nor Argentinian product could obtain a foothold in Latin American countries. Chief reasons were the antagonisms between countries, and lack of distribution facilities and experience. Overnight, a change came when United Artists took on world distribution of "Alla en el Rancho Grande," Mexican-produced by Bustamante y De Fuentes for $20,000. Up to June the picture reputedly had grossed $175,000 in first-runs alone, excluding Mexico.

This definitely established the Mexican film throughout Hispano-America and the other markets opened wide to their pictures, which, though Hollywood's view finds them poorly produced, are understandable to the masses. And a number of similar Mexican successes elsewhere in Latin America have followed.

Gradual Technical Improvement

The gradual technical improvements by Mexico and Argentina will further develop these markets for both.

Progress of South American product has been under government sponsorship, without restrictive laws on American product for the reason that there have not been sufficient local pictures. Argentina is the only place where an efficient official agency regulates local production and distribution.

For the best films, Argentina's governmental film agency gives cash awards, from 37½ per cent of the cash that goes to the producer, down to a split for assistants and talent. The decree also provides for refunds to exhibitors on theatre taxes, from a 100 per cent refund to the house presenting the premiere of the first-prize film down to 20 per cent for each week's showing of native educational, newsreel and travelogue films.

Charles Light, author of the accompanying article, for years has been a student of exportation of American films, particularly to the republics south of the Rio Grande.

As general foreign sales manager of Alexander Film, Mr. Light has collected data on film production and distribution in the South American countries, spending considerable time in Central and South America and on the Spanish peninsula, specific observations on which are contained in this article.

Before entering motion pictures, Mr. Light visited virtually all the South American countries for and in behalf of the organization of local offices for American manufacturers.

Teatro al Día *once said that the author, for an American, was generally recognized in the Latin countries as having a rare knowledge of Spanish life, its music, literature, and languages, speaking eight languages. For years he has been advising American producers on the Hispano market.*

The governmental sponsorship aims to keep monies within the country and to create international distribution, which, in turn, brings national prestige and needed foreign exchange. The economic or political factors show that local manufacture, regardless of character, eventually displaces imports in that particular line. And it already has begun to point to curtailment in Latin America of certain types of Hollywood product.

More Markets Seen

Should Mexico and Argentina, naming only two, increase and improve their production, and the tendency points in that direction, they are almost certain to find in other republics ready markets—markets which embrace 72 million persons in the 19 Latin American countries speaking Spanish. Brazil is excluded, Portuguese being the native language there.

Obviously there is virtually no market in U. S. A. for Spanish films produced in Latin America. Therefore the Latin American producing countries, as they grow, will have to look to each other for sustenance, and this cannot help but lead to reciprocal agreements and contingent laws.

The argument has been advanced that in the final analysis it rests with the exhibitor to decide whether he wants to run a particular film or how he should operate his theatre. However, considerations of personal friendship and the exhibitor's artistic preference for the fine Hollywood pictures will, even in South America, soon give way to the so much more potent appeal of the box-office.

On the other hand, any attempt by an American distributor to hold Hispano-American exhibitors to existing Hollywood film contractual commitments by legal recourse, or otherwise, not only would be a useless effort, but would lead to public protest.

Instead of encouraging production in South American countries, the American companies should determine to supply Spanish films produced in the United States as part of a coordinated program.

Once the Latin American film industries reach a really important stage, their exhibitors no longer will tolerate distribution of a selected number of domestic films with the product of American companies to "sweeten up" the Americans' block programs. They probably will even set up their own distributing companies, with govermental aid.

It behooves the American companies, therefore, to inaugurate a comprehensive program of Spanish film production that will take precedence over the films now being made available by Latin America studios.

Tentative Efforts Undertaken

In recent months some of the major American distributors have initiated moves to make Spanish films a part of their general distribution program for Latin America by acquiring two or three Spanish films or by sponsoring production by independent producers with a guarantee to release. These efforts, however, are admittedly only tentative and the procedure so far indicates that the American companies are approaching the problem without the necessary study which would provide a comprehensive picture of the situation in its broad aspects or the analysis which would provide details.

The solution is for the American companies to regard the development of Spanish spoken films as permanent, and to apply the same principles to them as they do to their films in Hollywood.

It should be remembered that rhumbas, tangos, castanets and bull fights do not make a Spanish film, just as a barn dance and corn husking would not make a Hollywood film.

Mexican films are to get a bigger exhibition break this fall in the Federal District, which includes Mexico City, as a result of the municipal government's agreement to the suggestion of the producers and exhibitors that its custom of taking cinema receipts for October, November and December as a gauge for taxes during the coming year, be abolished. The civic fathers were told that exhibitors do not rush pictures in the fall, because of the figuring of their box office the government then is performing. This holding back, it was said, blocked exhibition of Mexican pictures which now are bringing in the customers.

Abolition of the fall tax tabulation assures wide showings for at least 20 domestic pictures.

Browne-Equity Issuing First

With advance dates set in Washington, Philadelphia, Pittsburgh and elsewhere, in the East, "Prison Train," with Fred Keating and Linda Winters, the first production under the new Malcolm Browne-Equity Pictures setup, was scheduled to arrive in New York laboratories this week. (Picture in pictorial section.)

The company, of which John Browne is president, and which is composed of Malcolm Browne Pictures, distributors in New York, and Equity Pictures, producer, on the coast, was formed "to fill the gap in the independent picture market made by the collapse in recent years of many small coast producing units."

A majority of the independent exchanges in "15 focal points" are said to have signed agreements with Malcolm Browne for the new product. Recently signed up were Majestic Distributing Corporation, in Los Angeles, headed by Sam Decker, former president of the Monogram exchange in Detroit; and the All Star Pictures, Inc., exchange, in San Francisco, headed by Armand Cohen.

Also claimed to be novel procedure are terms under which coast studios deliver product to the distributing company. "One hundred per cent cash pickup," it is called, with Malcolm Browne paying entire costs of production, on delivery of the negative.

Under B. F. Zeidman, in charge of production, Equity Pictures has completed "The Masked Phantom," second in the series of 20 or more scheduled for this year.

Distribution by Malcolm Browne Pictures of a $200,000 commercial feature, sponsored by a cigaret company, was declared a possibility. The picture, with a minimum of advertising, which will appear only in credits, is still a matter of conversation. If made, it will be made by a large producing unit.

Chinese Film for Metropolitan

For the first time in its history, the Metropolitan Opera House, New York, will be wired for motion picture sound apparatus so that on November 18th the premiere of "Sable Cicada," a Chinese film, may be shown. The showing of the picture will launch a national campaign for funds to relieve distress in China. The booking was arranged by Modern Film Corporation, owners of the American rights to the film.

New Theatre for Broadway Area

A motion picture theatre is planned by Freya, Inc., at 43rd Street off Broadway. The house will seat 862. Alexander S. Andrews is president of Freya and C. Z. Christopher is secretary.

Pollack in Trinidad

David Pollack, of Western Electric Company of Cuba, has succeeded R. R. Abarbanell as representative in Port-of-Spain, Trinidad. Pollack was formerly with the service division of Western Electric Company, Ltd., in England, and an ERPI representative in South Africa, in 1932 and 1933.

E. W. (Ted) Butcher, production manager at Selznick International Pictures, resigned this week. He plans a vacation before announcing a new affiliation.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"There's That Woman Again"	Director: Alexander Hall.	Melvyn Douglas, Virginia Bruce, Margaret Lindsay, Marc Lawrence, Ann Doran.	Editing
"California Cavalcade"	Story and screen play, Nate Gatzert. Director: Joseph Levering.	Bill Elliott, Iuana De Alceniz.	Shooting
CORONADO			
"Lady Buckaroo"	Screen play, Arthur Hoerl. Director: Samuel Diege.	Dorothy Page, Dave O'Brien, Dorothy Short, Paul Barnett, Vince Barnett.	Shooting
METRO-GOLDWYN-MAYER			
"Ice Follies"	Director: Reinhold Schunzel.	The Original Ice Follies cast, Joan Crawford, James Stewart, Lew Ayres.	Shooting
"A Christmas Carol"	From the story by Charles Dickens. Director: Edwin L. Marin.	Reginald Owen, Terry Kilbourne, Leo G. Carroll, Lynne Carver, Ann Rutherford, Gene Reynolds, Gene and Kathleen Lockhart.	Shooting
"Wizard of Oz"	Director: Richard Thorpe.	Judy Garland, Frank Morgan, Ray Bolger, Buddy Ebsen, Bert Lahr, Charley Grapewin, Billie Burke, Margaret Hamilton, Pat Walsh.	Shooting
"Idiot's Delight"	From the play by Robert E. Sherwood. Director: Clarence Brown.	Norma Shearer, Clark Gable, Laura Hope Crews, Charles Coburn.	Shooting
"I Take This Woman"	Director: Joseph Von Sternberg.	Hedy Lamarr, Spencer Tracy, Walter Pidgeon.	Shooting
"Honolulu"	Director: Edward Buzzell.	Eleanor Powell, Robert Young, George Burns and Gracie Allen, Una Merkel, Judith Allen, Helen Troy, Jo Ann Sayers.	Shooting
PARAMOUNT			
"Never Say Die"	Director: Elliott Nugent.	Bob Hope, Martha Raye, Ernest Cossart, Paul Harvey, Sigfried Rumann.	Shooting
"Persons in Hiding"	Director: James Hogan.	Lynne Overman, Patricia Morrison, William Henry, Anthony Quinn, Elizabeth Risdon, Richard Carle.	Shooting
"Arizona Bracelets"	Director: Lesley Selander.	William Boyd, Russell Hayden, George Hayes.	Shooting
"Union Pacific"	Producing Director: Cecil B. DeMille.	Joel McCrea, Barbara Stanwyck, Akim Tamiroff, Robert Preston.	Shooting
"Parents on Probration"	Director: George Archainbaud.	Charles Ruggles, Mary Boland, Donald O'Connor, Billy Lee, Joyce Mathews, Andrew Toombs.	
"Hotel Imperial"	Director: Robert Florey.	Isa Miranda, Ray Milland, Rudolph Forster, Curt Bois.	Shooting
"Bulldog Drummond's Secret Police"	Director: James Hogan.	John Howard, Heather Angel, E. E. Clive, Reginald Denny, H. B. Warner, Elizabeth Patterson.	Shooting
REPUBLIC			
"Federal Man Hunt"	Director: Nick Grinde.	Robert Livingston, June Travis, Ben Welden, Horace MacMahon, Charles Halston, Margaret Mann, Jerry Tucker, Bruce MacFarlane, Matt McHugh, Frank Conklin.	Shooting
"Red River Range"	Director: George Sherman.	Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Lorna Gray, Polly Moran, William Royle, Terry Ivans, Sammy McKim, Lenore Buhsman, Stanley Blystone, Burr Caruth, Kirby Grant, Roger Williams, Earl Askam, Olin Francis.	Shooting
"The Castles"	Director: Henry Potter.	Fred Astaire, Ginger Robers, Edna Mae Oliver, Walter Brennan, Lew Fields.	Shooting
"Fisherman's Wharf"	Director: Bernard Vorhaus.	Bobby Breen, Henry Armetta, Leo Carrillo, Rosina Galli.	Shooting
"Beauty for the Asking"	Original story, Edmund L. Hartman. Director: Glenn Tryon.	Lucille Ball, Donald Woods, Frances Mercer, Inez Courtney, Whitney Bourne.	Shooting
TWENTIETH CENT.-FOX			
"The Little Princess"	Director: Walter Lang.	Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Mary Nash, Sybil Jason, Miles Mander, Marcia Mae Jones, Deidre Gale, Ira Stevens.	Shooting
"The Three Musketeers"	A musical comedy version of the novel by Alexander Dumas. Director: Allan Dwan.	Ritz Brothers, Don Ameche, Gloria Stuart, Binnie Barnes, Amanda Duff, Joseph Schildkraut, John Carradine, John King, Lionel Atwill, Douglass Dumbrille, Russell Hicks.	Shooting
"Charlie Chan in Honolulu"	Director, H. Bruce Humberstone.	Sidney Toler, Keye Luke, Phyllis Brooks, Eddie Collins.	Shooting
"Wife, Husband and Friend"	Director: Gregory Ratoff.	Warner Baxter, Loretta Young, Binnie Barnes, George Barbier, Helen Westley, Joseph Schildkraut, Eugene Palette, J. Edward Bromberg, Ruth Terry, Franklin Pangborn, Edward Cooper, Harry Rosenthal, Lionel Atwill.	Shooting
UNITED ARTISTS (Walter Wanger)			
"Stage Coach"	Original screen play, Dudley Nichols. Director: John Ford.		In preparation
UNIVERSAL			
"Plane 66"	Original story, Lester Cole. Screen play, Lester Cole, Ben Grauman Kohn. Director: Joe	Kent. Taylor, Rochelle Hudson, Ray Walker, Marion Martin, Lucien Littlefield, Henry Brandon.	Shooting
"Lady Luck"	Screen play, Alec Gottleib. Director: Aubrey H. Scotto.	Robert Wilcox, Helen Mack, Ed Brophy, Joseph Sawyer.	Shooting
"Swing, Sister, Swing"	Screen play, Charles Grayson. Based on the story by Burt Kelly. Director: Joseph Santley.	Ken Murray, Oswald, Kathryn Lane, Johnny Downs, Eddie Quillan, Ernest Truex, Ted Weems and His Orchestra, Herbert Heywood, Emmet Vogan.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Yes, My Darling Daughter"	From the play by Marc Reed. Screen play, Casey Robinson. Director: William Keighley.	Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson, Genevieve Tobin, Roland Young.	Shooting
"Always Leave Them Laughing"	Original screen play, Jerry Wald, Richard Macaulay. Director: Ray Enright.	Dick Powell, Gale Page, Ronald Reagan, Ann Sheridan, Allen Jenkins, Maxie Rosenbloom, Jerry Colonna.	Shooting
"The Adventures of Jane Arden"	Screen play, Lawrence Kimble, Charles Curran, Vincent Sherman. Director: Terry Morse.	Rosella Towne, William Gargan, James Stevenson, Benny Rubin, Peggy Shannon.	Shooting
"Nancy Drew, Reporter"	Original screen play, Kenneth Gamet. Director: William Clemens.	Bonita Granville, John Litel, Frankie Thomas.	Shooting

WHAT THE PICTURE DID FOR ME

Chesterfield

PORT OF LOST DREAMS, THE: Bill Boyd, Lola Lane—A dandy second half of the Ritter ("Starlight over Texas") program and seemingly well received by the audiences. Running time, 60 minutes. Played October 15.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Columbia

GLADIATOR, THE: Joe E. Brown, June Travis—This is Joe's best effort since "Fit for a King," and his adherents in these parts were well pleased with it. If times were better in these parts or had the picture been better advertised, it would have drawn much better. Running time, 72 minutes. Played October 24-25.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—This is Joe E. Brown's best picture in several years. Very satisfactory business. Running time, 72 minutes. Played October 5-6.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

ONE MAN JUSTICE: Charles Starrett, Barbara Weeks—Another good western from Columbia. This boy Starrett is getting popular with each feature. Played October 7-8.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PENITENTIARY: Walter Connolly, John Howard, Jean Parker—A very good prison story, but there have been too many of these this year and, consequently, they are no draw any more. This was no exception in that respect. Lowest midweek gross for some time.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage

REFORMATORY: Jack Holt, Bobby Jordan, Charlotte Wynters—Bobby Jordan as usual steals the show. Play Bobby up as one of the "Dead End" Kids and the results should be good. Running time, 61 minutes. Played October 12-13.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

START CHEERING: Jimmy Durante, Joan Perry, Three Stooges—Played on my weekly 11c bargain night and drew as well as any ordinary picture would have. However, though the picture pleased all in all, it was generally agreed that several spots in it could have been eliminated and made for a better picture. Jimmy Durante holds the spotlight here and the small parts given the Three Stooges are well taken care of. Good for a double bill or bargain night attraction. Running time, 79 minutes. Played October 26-27.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas—A "Thin Man" type of picture that went over very well but we didn't have too much business and Columbia put it in a high allocation, so our run wasn't a success. The picture is worth a playdate even at this late time, and our advice is to play it, if they'll let you have it at a reasonable rental.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEST OF CHEYENNE: Charles Starrett, Iris Meredith—These stories with the Sons of the Pioneers have been gaining in popularity with each release and they are well mounted, with not much gun play, and are doing average or better business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith—A very good western. You won't go wrong on this one. Running time, 57 minutes.—A. F. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart—Used this for a Hallowe'en prevue. Fair business and everyone pleased. It is a good crook drama. Played October 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BROADWAY MUSKETEERS: Ann Sheridan, Margaret Lindsay, Marie Wilson, John Litel, Janet Chapman—A program that seemed to be the tops here. Played this feature on Saturday and all who saw it seemed to be well pleased. I have been keeping up with Ann Sheridan from feature to feature, and in every one I think she is getting better. I believe she deserves better parts. She has a voice to be proud of and would go good in any musical. She can take any part and be good in it. She had good supporting cast in this, such as Marie Wilson, Margaret Lindsay. This would have been an excellent picture for any theatre on a Sunday and Monday date. I see Ann Sheridan is being starred in the picture "Angels with Dirty Faces." I guess this will go over with a bang. Played October 29.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

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CRIME SCHOOL: "Dead End Kids," Humphrey Bogart, Gale Page—Just what the public likes. It has a high moral, plenty of comedy, swiftly paced, some emoting, and an all around fine picture.—Irma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

EMPTY HOLSTERS: Dick Foran, Patricia Walthall—As good a western as could be desired. Dick Foran sings well and packs a punch that takes well with "shoot-'em-up" fans. Running time, 59 minutes. Played October 1.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne—Pat O'Brien plays a tough role right up to the hilt in this one. With the help of a good supporting cast which included Jimmie Fidler, O'Brien turns out a swell performance, which was greatly reflected at the box office. Running time, 94 minutes. Played October 14-15.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay—First First National picture on my screen and it served admirably well to introduce a new brand of pictures to the public here. Some of the most beautiful color shots I've seen, especially where the gold is being washed out of the hillsides. The problems confronted in the picture are such that will interest anyone familiar with farming. Running time, 97 minutes. Played July 25-26.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

MY BILL: Kay Francis, Dickie Moore, Anita Louise, John Litel, Bonita Granville—A good little program picture that pleased. Dickie Moore played his part in fine shape. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MYSTERY HOUSE: Dick Purcell, Ann Sheridan—Another one of the Clue Club series that held up OK on Cash Night. Running time, 56 minutes. Played October 25.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

OVER THE GOAL: William Hopper, June Travis, Johnnie Davis, Mable Todd—Good on a double bill. Don't try playing it single as it won't click. Played October 5-6.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

PATIENT IN ROOM 18, THE: Patric Knowles, Ann Sheridan—Played this on a double and couldn't find a better picture to bill as feature number two. Play it as such and you will get many comments. Give us more like it.—George Khattar, Casino Theatre. Whitney Pier, Nova Scotia, Canada. General patronage.

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mauch—Good picture. Just the type for family night. All of these pictures are good. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins, Marcia Ralston—Ran this on the weekend with a western and it clicked 100 per cent. Jenkins and Herbert are laugh riots here and we can't get enough of their pictures. Rather weak for a single but a knockout with double bills.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Gaumont British

SAILING ALONG: Jessie Matthews—A mighty good picture but a positive flop at the box office. Bring Miss Matthews to this country, place her under some major producer, surround her with a good supporting cast, give her a good director, and Jessie will go places. Running time, 75 minutes. Played October 16.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

SAILING ALONG: Jessie Matthews—About the best that GB has turned out to date. English pictures don't go over here, but this proved to be an exception.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Grand National

LOVE TAKES FLIGHT: Bruce Cabot, Beatrice Roberts—A nice picture, yet no drawing power. Good for double bill. Get something with known stars if you want to get a crowd. Played October 12-13.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MR. BOGGS STEPS OUT: Stuart Erwin, Helen Chandler—Nothing to rave about. Be sure you get a good feature to play with this. Otherwise pay for it and let the exchange use the print themselves.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RENFREW ON THE GREAT WHITE TRAIL: James Newill, Terry Walker—OK in every respect, and a whole lot better than we often get from the major producers. The male star (I don't recall his name) has a fine voice and can really act. He should be given more attention. I would say he has the best "smile" in Hollywood.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

RENFREW OF THE ROYAL MOUNTED: James Newill, Carol Hughes—A dandy single and was well received. Should draw good in any spot. Thanks to Grand National for this one. Played October 5-6.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SPIRIT OF YOUTH: Joe Louis, Edna Mae Harris—Just fair for drawing.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter, Boy Scouts—Although we did not do unusual business, I felt, on questioning our weekend customers that much satisfaction was derived from this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—Dandy Laurel and Hardy. Will make a big live man laugh. The best I have seen them in in a long while. No matter what they say, here's a good one, and McPhee knows. Running time, 57 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—This is an exceptionally fine picture which will do good to yourself, your community and your box office. Let all the schools and churches know you are playing it.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Small town patronage.

CHASER, THE: Dennis O'Keefe, Ann Morriss, Lewis Stone—An excellent little drama with enough comedy in it to make it enjoyable to all audiences. Will stand alone on a short run. Miss Morriss has

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possibilities. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CHASER, THE: Dennis O'Keefe, Ann Morriss, Lewis Stone—Pretty good little picture to better than average business, and while I think of it, why, oh why, do producers take up the first 400 or 500 feet of a feature with all the varied and various film credits? They list everything from the producer down to the star's official dogcatcher on the screen, and as far as I can see, it serves absolutely no purpose except to inflate the ego of the Hollywood workers who are in any way, however remotely, connected with the production of the film. I know from many complaints I have heard that the average theatregoer is in no way concerned as to who is connected with the production of the film. The cash customers pay their hard-earned nickels for entertainment and not to read four or five minutes of titles, sub-titles, producers, assistant producers, yes men, stars, photographers, writers, assistant writers, assistants to the assistant writers, etc., etc., ad infinitum. A single panel giving the stars, featured players and director, all in small type, would be plenty. Played October 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan—It didn't do it for me and it was a pretty good prize-fight picture. Guess the ladies don't want Robert in that kind of a role, and the men won't have him in anything. It looks like curtains for Robert, but I guess we'll have to play Leo's experiments. I'd play it if the price was right, but don't pay very much.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan—Swell entertainment and MGM's second highest grosser for the 1937-38 product. The second half of MGM's 1937-38 lineup has certainly been "tops."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DAVID COPPERFIELD (Reissue): Freddie Bartholomew, W. C. Fields, Edna Mae Oliver, Lionel Barrymore, Maureen O'Sullivan, Madge Evans—We hadn't played this before and it did a nice business which justified our playing the reissue. Played October 12-13. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FAST COMPANY: Melvyn Douglas, Florence Rice —A sleeper. Didn't gross much with this but it drew extra business and proved highly entertaining. Running time, 74 minutes. Played October 7-8.—A. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce, Warren William, Binnie Barnes—Seemed to please.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—The trailer did not do this picture justice. It was really a swell down to earth story well acted with the additional charm of MacDonald's and Nelson's wonderful ringing voices, but according to the trailer many expected something odd. MacDonald's southwestern twang was rather appealing in the feature, and the trailer emphasized the worst of it and also happened to pick on her most ungraceful cowboy walk that really was not so bad in the picture.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney —This picture did the biggest nose dive of the whole bunch and we don't know why, unless it was the English accent, or the title. We lost plenty on it and wouldn't advise anyone to run it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—And what a grand small town picture it is. Patrons say, "Why don't you get more pictures like that?" And we can only answer that we certainly would if we could. It's swell Judy Garland was a fine addition, guest artist, so to speak. And let's not forget little Ann Rutherford or even Lana Turner. Who can blame Andy for falling for these swell gals? Played October 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone—This will easily rank among the ten best of 1938. Business was up enough on this to give it third place for the year on MGM product.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone—If you haven't run it, you are in for a big surprise. It will do business and plenty of it and Leo will have one of his special representatives on the door with his clock.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—One of the prize pictures of the year. Mickey Rooney an absolute riot. Good any place, any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan—Here is a perfectly fine picture. Crawford redeems herself many times over in my mind. And the direction is masterly. This is so fascinating that it will always linger in my mind. It has everything, a splendid moral lesson, magnificent acting, a story unforgettable and not a dull moment.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

MAN-PROOF: Myrna Loy, Franchot Tone, Rosalind Russell, Walter Pidgeon—Was most agreeably surprised at the interest this picture created even with the men customers who came to see the western that accompanied his picture. There were no walkouts and we were all pleased.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power—A fine production that didn't pay expenses in this small town. Norma Shearer was never better, but we just can't sell costume and if you have a small town clientele you haven't a chance. It's a shame to waste $2,000,000 on this type when it could have been spent on some of the lower classifications. I'd use my cancellation on this one if I had it to do over. Played October 23-25.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, John Barrymore, Robert Morley—What a picture. Words cannot describe the lavishness and the acting of Miss Shearer and Robert Morley. So far as Tyrone Power is concerned, MGM has several men who could have taken the role and done as much with it as Power did. In fact, Tone would have done much better in the part. The picture is excellent, Miss Shearer and Mr. Morley the stars that they are. Miss Shearer surpasses any of her former roles. After all this is said, we are finished, as the picture is a terrible flop at the box office. Sunday night was the lowest draw we have had this fall. In other words, our audience does not like costume pictures and when Hollywood gets this into its vast void of the skull, we will all be better satisfied. We no sooner get through with "Antoinette" than along comes "The Great Waltz," another headache. To sum it up briefly, a great picture but not box office. Running time, 149 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORT OF SEVEN SEAS: Wallace Beery, Maureen O'Sullivan, Frank Morgan—Excellent! Personally liked this the best of all 1938 pictures I have seen. Morgan should be given the Academy Award for this performance. Beery also at his best. Draw was not so good, as a lot of people thought it was a sea picture and don't care for that type.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

RICH MAN, POOR GIRL: Robert Young, Lew Ayres, Ruth Hussey—This is a good program picture that will do all right on most any change but your best nights. Priced right and worth a play date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RICH MAN, POOR GIRL: Ruth Hussey, Robert Young, Lew Ayres, Guy Kibbee—Now here's one from Metro that should not be overlooked. It shows the possibilities of a new and better type of star in Ruth Hussey. It also digs up a really talented young movie actor in Lew Ayres who seems to have been in semi-oblivion since the days of "State Fair" and "O. K., America." Lots of very favorable comments. Played October 10.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Small town patronage.

SHOPWORN ANGEL: James Stewart, Margaret Sullavan, Walter Pidgeon, Alan Curtis—Hollywood has dozens of stars and featured players who have carved a place for their own particular type of characteristics and abilities. James Stewart is one of them. Like Rogers, no one could ever fill his shoes. He has a way all his own that can't ever be duplicated. Margaret Sullavan and Walter Pidgeon had grand parts also and together it was a swell picture. Played October 1617.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SHOPWORN ANGEL: Margaret Sullavan, James Stewart—A very poor draw, but a very fine picture and drew many fine comments.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—A swell picture that did plenty of business because we went after it knowing that whatever it did was all ours. Beery did his usual fine job of acting and Mickey Rooney didn't lose any of his prestige. A lot of acting, action and marvelous photography, then printed on tinted film. Very good and play it as soon as you can.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SWISS MISS: Laurel and Hardy, Della Lind—Went over big on a midweek showing. Best midweek business for months. It is a shame they are breaking up this great box office combination. Read a few rather unfavorable comments on this in these columns, but we had not the slightest squawk.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—A good little picture that did a very nice business on our best days. We had a hot date on it and that helps more than you think. I would say run it and you will do business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—With a goofy story and an excellent cast, this proves to be one of the most hilarious comedies of the year. Glad to see Janet Gaynor back. Bob Montgomery and Franchot Tone are tops, while Charley Grapewin gives the class "A" performance we always expect from him. Supporting cast all good. No complaint about this one. Running time, 69 minutes. Played October 28-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—Delightful comedy fashioned from ordinary story, but smartly produced and perfectly cast. Dialogue sparkles. Robert Montgomery again cast in a role that fits him like a glove. Played November 23-25.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Walter Connolly, Leo Carrillo—Very fine picture and very good business. Pleased all. Played October 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YELLOWJACK: Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Buddy Ebsen, Andy Devine—Our people liked this picture, especially the men. It had plenty of humor with Andy Devine and Buddy Ebsen, an interesting story and some interesting characterizations, especially of the Irish disposition played by Robert Montgomery.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Miscellaneous

MEET THE MAYOR: Frank Fay—It is a fair little picture that will be okay for a double. Small town atmosphere and a few scattered laughs. More of a monologue for the star, though. Running time, 60 minutes. Played October 19.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

RUDOLPH VALENTINO: Not much Valentino. Mostly funeral. No extra business. Not worth extra money.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

STARLIGHT OVER TEXAS: Tex Ritter, Carmen LaRoux, The Northwesterners—I don't think I could praise the work of Ritter too highly in this one or over-rate the music played by the Northwesterns. "A Garden in Granada" was liked by everyone and enough comedy interspersed to keep the large crowd in an uproar. Running time, 59 minutes. Played October 28.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

STARLIGHT OVER TEXAS: Tex Ritter—Swell title and swell business. Ritter has quite a following in this city and under the Monogram brand his productions already begin to show a sparkling improvement. Running time, 60 minutes. Played October 15.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

WHERE THE BUFFALO ROAM: Tex Ritter, Dorothy Short—We got a new print on this one that had never been run and the sound was plenty good; also the print was good and clear. The barn dance in this one was too drawn out,, but all in all it was a fair western that drawed good. But I believe my serial ("The Painted Stallion") helped to hold this western up. Without it things would have been different. Running time, 60 minutes. Played October 21-22.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town and rural patronage.

Paramount

BAR 20 JUSTICE: William Boyd, Russell Hayden—Very disappointed in this one as too many scenes under the ground and too much dark print; also ran into very bad weather. My patrons were looking for more horse play. Running time, 70 minutes. Played October 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

BULLDOG DRUMMOND IN AFRICA: John Howard, Heather Angel, H. B. Warner—The best "Bulldog Drummond to date. This is not saying a lot as the entire series has been very poor. Entirely too much dark sequences for the audience to see. Good for the lower half of a double bill. Running time, 60 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAMPUS CONFESSIONS: Eleanor Whitney, Betty Grable, Hank Luisetti—A nice college picture that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CASSIDY OF BAR 20: William Boyd—Hopalong Cassidy series. We always like to run a western with merit and these have it. Not the draw that they were once, but our farmers don't have the cash, and weekends are not the bet they once were. Worth a date on your Friday and Saturday change.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Yacht Club Boys, Ben Blue—I don't know why I ever set this picture out, but I did and I found it to be one of the most entertaining pictures of the year. I can't see much difference between it and "Alexander," except a lot of ballyhoo. If you haven't set this picture, get it and step on it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Yacht Club Boys—This picture had that indefinable thing that it takes to make a hit. Pleased well and business above expectations. Played August 15-17.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine—While this picture drew much better than average, due to the extensive advertisement on the part of myself and Paramount's ballyhoo in magazines, it did not please the majority of people. Seems like Paramount builds up a picture like this so highly that when it gets around to us everyone expects too much of it to come out satisfied with what they thought they would see. Running time, 80 minutes. Played July 4-5.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patpatronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable—This is a good show, but priced so far out of line that it is just a headache because you lose all of your enthusiasm when you get the invoice. It did well enough on our weekend double bill. There is plenty of entertainment embedded in the picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HEART OF ARIZONA: William Boyd—These Hopalong Cassidy westerns are good enough and used to draw extra business, but lately they are just another western as far as business is concerned.—Mayme P. Musselman, Princes Theatre, Lincoln, Kan. Small town patronage.

IN OLD MEXICO: William Boyd, George Hayes—Hopalong Cassidy passable. OK if your town likes them. Mine does. Coupled with a woman's picture makes a good show. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—Good enough gangster picture. Pleased all. Running time, 54 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PROFESSOR BEWARE: Harold Lloyd—We tried to give this one away on bargain night, but we couldn't even do that. Harold, why don't you give up?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PROFESSOR, BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—This one might hold up on bargain night or double bill. Lloyd brought a few laughs from the audience. Running time, 80 minutes. Played October 9-10.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Louise Platt, Akim Tamiroff, John Barrymore, Lynne Overman—A very fine picture which proves that Dorothy Lamour can do more than show her legs. Business above average.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Small town pictures.

SPAWN OF THE NORTH: Dorothy Lamour, Henry Fonda, George Raft, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—Another one of those rough sea pictures, well produced and well acted, but too rough for the ladies. I have yet to play a sea picture that did any outstanding business at the box office. Why make them? Running time, 113 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff—Just missed being a big picture. Too long and draggy. Business very disappointing. Played October 13-15.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

TEXANS, THE: Randolph Scott, Joan Bennett—What's wrong with this picture? It looked like it had everything and then it did a fadeout. Outdoor pictures were naturals for us once, but we didn't do enough business on this picture to pay the overhead. Maybe Paramount thinks they are better than they really are. It worked out that way in this spot, so we're laying off this year.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TEXANS, THE: Randolph Scott, Joan Bennett—First class picture which did not gross what it deserved by a long ways. Played September 22-24.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

THUNDER TRAIL: Charles Bickford, Gilbert Roland, Marsha Hunt—This is a "better-than-average" western. Usually that isn't saying any too much. This really had a good story and was not filled with such impossible happenings. Played October 14-15.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—Enough action for the other half of your weekend double bill and will please that type of audience.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—Pretty good picture. Nothing extraordinary. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TROPIC HOLIDAY: Bob Burns, Martha Raye, Doroty Lamour, Ray Milland—Really expected quite a picture with this cast, but were we disappointed? We always know when the audience is "fed up" because when the picture shows signs of closing a general exodus starts, and half of our patrons were out of their seats long before the show was over. Nothing to it. Just stuff! Played October 23-24.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

YOU AND ME: Sylvia Sidney, George Raft, Harry Carey, Barton MacLane—Was agreeably surprised with this one. From reviews and reports, expected to see many depressing sequences. Instead there was considerable comedy. Pleased very well. Played October 19-20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart, Smiley Burnette—This second picture of Roy Rogers done good business here in spite of a county fair and big carnival. If he can pull them in over a big carnival here, he is bound to do big business elsewhere. Don't pass this one up. Running time, 56 minutes. Played October 7-8.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town and country patronage.

CIRCUS GIRL: June Travis, Bob Livingston—Here is one circus picture any exhibitor will be proud to show. Grab it quick and play up the circus end of it and you will be surprised at the receipts. This is what we call a real sneaker. Played October 14-15.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage

DOWN IN "ARKANSAW": Weaver Bros., Elviry—Good picture, good business. Don't pass this up if your town likes hillbilly comedy. Played October 24-25. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes—Autry still one of our best mortgage lifters. We have done real well on other Republic pictures also. Running time, 58 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

HEROES OF THE HILLS: Three Mesquiteers (Robert Livingston, Ray Corrigan, Max Terhune), Priscilla Lawson—Average western drama which pleased the action fans. Fair business. Played October 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOIN THE MARINES: Paul Kelly, June Travis—A darn good picture in any man's language. Used this on a double bill and was more than satisfied. Played October 19-20.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

LADY BEHAVE! Sally Eilers, Neil Hamilton, Joseph Schildkraut, Marcia Mae Jones, George Ernest —Here is a fine comedy that everyone liked. It has two children in the picture, well known, who are especially pleasing to small town folks.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette—Average Gene Autry which did good business and pleased all. Played October 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PALS OF THE SADDLE: Three Mesquiteers—The Mesquiteers always draw good here and business was above average. Some of my customers didn't seem to take to the idea of Republic's change in the Three Mesquiteers' lineup, but there was some that was glad to see John Wayne back again. Sound good, print extra good. It is sure to click anywhere. Running time, 55 minutes. Played October 14-15.—G. W. Barber, Jr., McCrory Theatre, McCrory, Ark. Small town and country patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette—Typical Autry to good business. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RIDERS OF THE BLACK HILLS: Three Mesquiteers, Ann Evers—This series of westerns are becoming more and more popular with our patrons. Republic is always springing something new in the plot to take out the humdrum of the usual western and have again scored in this picture. Very good. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RIDERS OF THE WHISTLING SKULL: Three Mesquiteers (Robert Livingston, Ray Corrigan, Max Terhune)—Our people are well sold on these westerns. There is always a good dash of humor with each of these, and Elmer adds to the fun.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SHIEK STEPS OUT, THE: Ramon Novarro, Lola Lane—Something different and pleased 100 percent. Used this as feature number one on a double and heard many comments. Play it. Republic deserves credit for this picture. To stop and consider what they went through to make this and "Circus Girl" would make any exhibitor lean a little more to Republic. Played October 14-15.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette, Carol Hughes—This picture is the one that really won a warm place in the hearts of local fans for Gene Autry. Did better than ordinary business on it on my bargain night and am at liberty to show any of the Autrys from now on out and be assured of a packed house. One old timer asked why I didn't have one of Gene's pictures every night. Would be O.K. with me if I could get 'em. Running time, 60 minutes. Played August 3.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

UNDER WESTERN STARS: Roy Rogers, Smiley Burnette—Fairly good western that played to average business. Played October 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RKO Radio

BLIND ALIBI: Richard Dix, Whitney Bourne—With the story opening in the Paris artists' colony, we all settled back in our chairs for another one of those pictures with "furrin" atmosphere. But we were agreeably surprised when the story swung to this country and then the interest began to pick up. It is all right for one-half of a double program. But Richard Dix simply cannot get away from that mushy tone of voice. Running time, 60 minutes. Played October 19.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

BREAKING THE ICE: Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—Excellent in any spot and will stand alone in any spot. Pleased all, even McPhee, and that's something. A dandy-dandy show. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CAREFREE: Fred Astaire, Ginger Rogers—Continued absence from the screen of a team like Rogers and Astaire only serves to reduce their box office lure. Sixteen months off the screen is too long and that was reflected in our grosses. Story was no great shakes; in fact, it was positively silly in spots. Isn't there some way to get away from that "I chase you, you run from me" theme? Running time, 83 minutes. Played October 23.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball—Used this as the top half of a double bill, and had

(Continued on following page)

KEEP YOUR RED CROSS ALWAYS READY

RED CROSS ROLL CALL
Nov. 11-24, 1938

Your memberships given now assure prompt disaster relief, help for disabled veterans, and life saving and first aid training.

Motion Picture Group
W. G. Van Schmus, Chairman
NEW YORK CHAPTER
AMERICAN RED CROSS
315 Lexington Ave., New York

(Continued from preceding page)

more than the usual Friday-Saturday business. Drew plenty of noisy laughs, but doesn't compare to a Joe E. Brown comedy.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr.—Very entertaining. Enjoyed by all who attended. No box office hit. Running time, 70 minutes. Played October 2-3.—A. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr., Lucille Ball, Peggy Conklin, Lee Bowman—Did I have a wonderful time hiding from my patrons and explaining to them. Just the worst entertainment for a rural crowd you could show. Running time, eight reels. Played October 20.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

I'M FROM THE CITY: Joe Penner, Kay Sutton—For a family night or for the kids,, just the berries.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'M FROM THE CITY: Joe Penner, Kay Sutton—Wasn't near as bad as I thought it would be after reading so many bad reviews on it. This little show pulled them in and sent them out smiling, and they evidently liked it, as their friends came back the next night. Joe Penner was the only RKO star who made us money on the '37-38 deal. Running time, 71 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LAW OF THE UNDERWORLD: Chester Morris, Anne Shirley—May do on a double feature, as people who want doubles seem to be able to take most anything. Running time, 61 minutes. Played October 6 and 8.—G. A. Van Fradenburg, M.D., Valley Theatre, Manassa, Col. Farming community patronage.

LITTLE WOMEN (Reissue): Katharine Hepburn, Joan Bennett, Jean Parker—All the reissues we have played so far have never failed to click to above average business. Running time, 107 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

MAID'S NIGHT OUT: Joan Fontaine, Allan Lane—A dandy comedy enjoyed very much by our Friday-Saturday crowd. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne, Sam Levene—I ran this one day after release date and it seemed to please the young folks, who make up ninety per cent of my patronage. I do not think Henry Fonda especially good, but Barbara and her pals put plenty of pep and fun as well as thrills and chills in a somewhat goofy but interesting story. Sam Levene deserves a great deal of credit. A very satisfactory production. Running time, 80 minutes. Played October 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAN TO REMEMBER, A: Anne Shirley, Edward Ellis, Lee Bowman—Swell. Couldn't get them in on it. A perfect one if you use the gag to pay if you like it. Will please 100 per cent. Running time, 70 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

MARCH OF TIME: Nos. 8 and 9—My patrons look forward to this reel every time I play one.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MOTHER CAREY'S CHICKENS: Anne Shirley, Ruby Keeler, Fay Bainter, James Ellison, Ralph Morgan—Very delightful to a large audience. Occasioned by a benefit for a local health committee. Played October 13-14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MOTHER CAREY'S CHICKENS: Anne Shirley, Ruby Keeler—Very, very good family picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MOTHER CAREY'S CHICKENS: Fay Bainter, Anne Shirley, James Ellison, Ruby Keeler, Ralph Morgan—Rather long drawn out. Somehow it lacks the proper mood to make it stand out as a hit picture. Cast tries hard but things lag, somehow, nevertheless. Played September 30-October 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis—Penner is consistent in turning out a better performance with each picture he makes. The gags and comedy are very timely and there were quite a few belly laughs in this one. Played it as a single and did a good business on it. Running time, 76 minutes. Played October 18-19.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller—This picture looks like it was shot in 25 minutes instead of 25 days. This picture and the Marx Brothers are okay, but after hearing that RKO allegedly paid plenty of money for the rights to this we expected to see something in the way of a picture, but frankly we see nothing new in having the Marx group appear in a comedy based on situations which were just as good when they were by Percy and Ferdie when they made the old Hallroom Boys short comedies 20 years ago. In short, there's nothing new in a group of comedians trying to outsmart their landlord on their rent bill. The oldtimers wore out this gag when Hollywood was a cowpath. However, it did well at the box office. Running time, 78 minutes. Played October 2-3-4.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

ROOM SERVICE: Marx Brothers—Very mild compared to other Marx Brothers pictures. Comedy is wide spaced.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Poorest kind of entertainment I have ever shown in my theatre since being in business. Absolutely poison for a small town. A few more like this and we will need a Quiz contest with cash prizes every night we play. Pass it up. Running time, eight reels. Played October 27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—A picture that seemed to please all. If you want to laugh and your crowds to laugh, well here the picture is. Just as good as any Marx Brothers picture ever, if not better than last few. This is a honey of a picture for a small town. This is one of the best RKO pictures made this year. Running time, 78 minutes. Played October 30-31.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

SAINT IN NEW YORK, THE: Louis Hayward, Kay Sutton—Make a hit with any bargain night crowd. Let's have another of the "Saint." Running time, 60 minutes. Played October 18.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—This is a wonderful production but considering the rental, etc., I don't think I am so glad that I played it. If Disney makes another feature length he need not expect the same terms, at least not from me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Special

BIRTH OF A BABY, THE: Richard Gordon, Eleanor King—This is the first picture of a sex nature that had the proper dignity to make you satisfied you had given your patrons something well worth while. It is presented in such a high class way that no one can take the least offense. All other sex pictures are a "jip."—L. V. Bergtold, Wetby Theatre, Westby, Wis. General patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche—A swell picture that didn't do the business that was expected. I had to wait for a playdate until after every account in this territory was served with a print and that may account for the lack of business. It seems that the old tunes just naturally get under the patrons' hide and they like them. A real bet, if you can get a decent date on it. I couldn't. Played October 26-29.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche—The perfect trio. This was one of the best all-around pictures I have ever seen. It is a picture for everyone, as it was full of entertainment of every phase, lovely music, patriotic and touching scenes. It was liked by all and the comments on this were a pleasure to the exhibitor.—Mrs. E. L. Derrick, Chadbourn Theatre, Chadbourn, N. C. General patronage.

BATTLE OF BROADWAY, THE: Victor McLaglen, Brian Donlevy—About the worst thing Fox wished off on us and to make it worse, put it in a high allocation. It wasn't worth a nickel and if I had that much I would be plenty ahead. Lost plenty and I'd say lay off; you'll never miss this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Just another picture which did normal weekend business. I do not believe these Chan series are as strong as they used to be.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene—Interesting picture which failed to either please or do business. Many walkouts. Played September 1-3.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

HEIDI: Shirley Temple, Jean Hersholt, Arthur Treacher, Helen Westley—Pleased my patrons 100 per cent. Can't say any more than that. Running time, eight reels. Played October 1.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Joan David, Jack Haley—An excellent comedy that pleased all. Joan Davis was well liked here. Business fair. Played in first snow storm.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Joan Davis, Jack Haley—which did good business and pleased all. Played October 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver—Another Zanuck mistake and it just didn't jell. Baxter is usually a draw, but he was a washout in this as far as business was concerned.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver—Pleased but did not draw them in at the box office. Running time, 76 minutes. Played October 16-17.—A. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Jean Hersholt, Peter Lorre—Not a big show but pleased all. Not a Sunday show. Fair business. Running time, 75 minutes. Played October 9-10.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Jean Hersholt, Peter Lorre—This is a nice program picture but it would be much better if it would be shortened about one reel, as it gets a little dry in places. Marjorie Weaver again plays a wonderful part. Here is a young star that is going places. Played on a Sunday date. Fair draw.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural and small town patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders, June Lang, Dick Baldwin—Quite dull and uninteresting. No draw. Played September 30-October 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—One of the best of the Jane Withers.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxson, Helen Westley—Not quite up to Jane Withers' past pictures, but pleased my patrons 100 per cent. Running time, 77 minutes. Played October 10.—Floyd Faubion, Lang's Theatre, Angleton, Texas. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart—Seemed to me to lack the usual Withers' pep and did not consider the picture quite up to standard. Business on it also a little disappointing. Played September 5-7.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Marjorie Weaver, Tony Martin, Slim Summerville—Awfully silly but it does business. My patrons like this hokum. Running time, 75 minutes. Played October 2-3.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Marjorie Weaver, Tony Martin, Slim Summerville—We ran into rain and business was light. There was a difference of opinion as to the merits of this attraction. The low comedy fans thought it was one hundred per cent; others did not care a hoot for it. Player October 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KIDNAPPED: Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith—A beautiful production in sepia, well performed by a competent cast. Pleased all except the dyed-in-the-wool Saturday night fans. Played October 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers, Joan Davis, Tony Martin—Despite the fact we get a little too much of the Ritz Brothers in this "picture of nonsense," it does have a "sufficiency" of laugh-provoking situations to give "Mr. and Mrs. Conservative Theatre-Goer" a pleasant afternoon or evening of entertainment. Thought Joan Davis was very good (except for her closing scene) and Nat Pendleton excellent, even though he did forget to put on his Indian accent occasionally. Those patrons of yours who like the Ritz Brothers and Joan Davis will say "Swell Picture," while the more conservative persons will no doubt say, "Entertaining," so why not make everybody happy and play "the nuttiest of nutty pictures." Running time, 95 minutes. Played October 22.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—This in a class with Shirley's first picture and by that we mean production values are definitely missing. Story is as well known as the heading of your daily paper. There sure is a gosh awful lot of orphans to scribble about. If Shirley does a story about each and every one of them, folks sure will get mighty sick of this type of story and most of our patrons are feeling that way about this routine plot already. Why do we think so? Well, they are staying at home where they once felt duty bound to see the current Temple picture. That so many still come is a fitting tribute to this lovely little star's personality. We understand her producers plan a color feature for Shirley. This will add great zest to her personality. Now, if only the story is something new and refreshing, we look forward to a very satisfactory audience response. Nothing 20th Century-Fox can do will be of more real value to box office the world over than that they give their number one star every possible backing in all her pictures. We've never seen Shirley when she wasn't tops in every way and we've got every reason to believe she'll stay that way for a long time to come, excepting only her studio falls down on the job. Played October 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante—A good enough picture but the little lady is losing ground fast and Mr. Zanuck better go on a talent hunt for someone to take her place and climb back up to the top. We ran it late. In fact, we run all of the Fox product late.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Lowest gross on a Shirley Temple picture yet. It is her best for some time but they just don't come. Those who came praised it highly. Good cast and good story. George Murphy is good. Running time, 71 minutes. Played October 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MEET THE GIRLS: June Lang, Lynn Bari, Robert Allen—Did nothing. Pleased no one. Answer nothing plus. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen—Didn't think it as good as her previous pictures, but nevertheless the public went for it in a big way and business greatly exceeded expectations. Played October 17-19.—B. R. Jonhon, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—A nice little feature that made a little money for us. It drew in quite a few Norskas who hadn't been here before. I don't believe this Greene has what it takes to make the hearts of the country lasses skip a beat or two, though would say rest of cast was fine. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—What a cast, what a show. Sonja Henie, Richard Greene and an all star cast. It had the stars; it had the songs, and I guess you should say just another grand old Fox picture. This feature pleased 100 per cent. All of Sonja Henie pictures click 100 per cent. Richard Greene, a newcomer, seems to go great. Have had several ask when he is on again. One of the best pictures played here in several weeks. Running time, 84 minutes. Played October 16-17.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

PANAMINT'S BAD MAN: Smith Ballew, Evelyn Daw—The best of the Ballew series. This being a western mad town, this picture pleased most everyone on the action and story. You can play it and be assured it is far better than any of the others. Played October 15.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and rural patronage.

PASSPORT HUSBAND: Stuart Erwin, Pauline Moore, Joan Woodbury—This is a fairly good program picture and will get plenty of laughs, that is, if Erwin is liked. Played this on a double bill and it pleased very well. Played October 12.—Cecil Ward, Stone Theatre, Bassetts, Va. Factory and rural patronage.

RASCALS: Jane Withers—The least draw from a Withers in some time, but pleased about as much as any she has made. Borrah Minevitch and his Gang really went to town in this and brought the house down every time they were on. At that, the gross was above the average for a midweek showing.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Randolph Scott, Gloria Stuart, Jack Haley, Phyllis Brooks, Helen Westley, Slim Summerville—What I think is Shirley's best. Temple does not draw here. Running time, 85 minutes. Played September 18-19.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ROAD DEMONS: Henry Arthur, Joan Valerie—By all means play this one, especially if you are small town. I made the mistake of wasting it on a double bill. I should think it would make more money alone if properly advertised.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Small town patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—The usual Jones family fare.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Fred Allen, Tony Martin, Jimmy Durante, Marjorie Weaver, Joan Davis—For some unknown reason, we did not do business on this picture, which is worthy of patronage.—Harland Ranklin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power, Claire Trevor, Llyle Talbot—Pleasing entertainment for a small town audience.. Running time, 80 minutes. Played October 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SPEED TO BURN: Michael Whalen—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SPEED TO BURN: Michael Whalen, Lynn Bari—No big names to bring them in but a very satisfactory feature. Some excellent race track shots and a good story. Running time, 62 minutes. Played October 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SPEED TO BURN: Michael Whalen, Lynn Bari—Nothing to get excited about but was OK. Double featured it. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

> *"I am a constant reader of your column, 'What the Picture Did for Me.'*
>
> *"I have found it an excellent guide for choosing pictures."*
>
> —ANN STONE, Star Theatre,
> Unity, Saskatchewan, Canada.
> Rural and small town patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros, Richard Arlen, Ethel Merman, Phyllis Brooks—Here is a good B picture which they will demand top money and extended runs for. Lay off it. Will please all who see it but it's far from extended run picture.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros, Richard Arlen, Ethel Merman, Phyllis Brooks—Good as far as the Ritz Bros. go, but don't let them tell you it will go over on a Sunday opening. It didn't here anyway, and gross went to zero on Tuesday. Didn't even have to run second show. Pleased a few but not too many. Play it midweek. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STRAIGHT PLACE AND SHOW: Ritz Brothers, Ethel Merman—This picture flopped for me. It has a poor title and the Ritz Brothers are too, too silly. Played October 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRAIGHT PLACE AND SHOW: Ritz Brothers, Richard Arlen, Ethel Merman, Phyllis Brooks—The best the Ritz Brothers have made. Very entertaining and pleased 100 per cent. You can play this and not go wrong. Running time, 65 minutes. Played October 22.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—The title is misleading; it should have been "Fox's Revenue." If they ever had anything against me, this ought to even the score. Don't run it at any price because it will ruin all of your Tarzan pictures from now on.—Mayme P. Musselman, Princess Theatre, Lincoln, Neb. Small town patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—This was much better than I expected. Played on Saturday to average business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, Marjorie Weaver, David Niven, Stuart Erwin—This is a fine picture. However, it cannot be classed as a special. Played on Sunday and audience was well pleased. Marjorie Weaver plays a fine part and Loretta Young is a close second. Played September 25-27.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. Rural and small town patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, Marjorie Weaver—After refusing to run this in their top allocation, I finally dated it in, then the exchange forgot to ship it and in two days that I ran it I didn't gross expenses, but it was a good picture. There are a lot worse pictures than this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THREE BLIND MICE: Loretta Young, Joel McCreat, Marjorie Weaver—Played this with the Walt Disney's "Academy Award Revue," but the combination still wasn't strong enough to do anywhere near average Sunday business| I thought the picture was a shade above average entertainment, but the comments were not especially satisfactory.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver—Clever comedy drama that pleased our patrons.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TIME OUT FOR MURDER: Gloria Stuart, Michael Whalen—A fair little programmer that went well with our Bargain Night patrons. A mystery thriller, well produced in every way. Should go well on the duals. Played October 14.—Ed Crew, Empress Theatre, Waurika, Okla. General patronage.

WE'RE GOING TO BE RICH: Gracie Fields, Victor McLaglen, Brian Donlevy—While this was no box office hit, it did please very well. Gracie Fields was liked, we believe. McLaglen perfectly cast and Brian Donlevy always is good. Music was different and good. Played September 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WILD AND WOOLLY: Jane Withers, Carl "Alfalfa" Switzer, Walter Brennan, Pauline Moore—Played on my 11c Bargain Night and was naturally attended by large crowds. And even though this was Jane's first appearance on my screen, she "sacked 'em up bodaciously" and walked off with 'em as gallantly as a lady might. The general comment, as soon as they could stop laughing, was that Jane had Shirley beat by a country mile. Running time, 68 minutes. Played October 19.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

United Artists

ALGIERS: Charles Boyer, Sigrid Gurie, Hedy Lamarr—Too much brogue and of course the title didn't mean a thing. A cast of unknown stars, as far as my patrons are concerned, and they really stayed away from this one. Not a bad picture, but why don't they let the stars and support talk plan American or quit making these foreign locales.—Mayme P. Musselman, Princess Theatre, Lincoln, Neb. Small town patronage.

DIVORCE OF LADY X, THE: Merle Oberon, Laurence Olivier, Binnie Barnes—Entirely too long and slow moving. The story idea is good but, oh my, how these English producers can mess up a picture. Played October 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DRUMS: Sabu, Raymond Massey, Roger Livesey, Valerie Hobson—One of the best adventure stories in many a day. The color is beautiful. Step on this. A dandy for school tieup. Running time, 96 minutes. Played October 23-24.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

FAREWELL AGAIN: Flora Robson, Leslie Banks, Sebastian Shaw, Patricia Hilliard—This was "Farewell Again" to business on this one. We are proud of England, but when it comes to her pictures we cannot say we are loyal subjects. Her picture venture is her greatest blunder.—Harland Ranklin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GAIETY GIRLS, THE: Patricia Ellis, Jack Hulbert, Arthur Riscoe, Googie Withers—A nice little musical that did average midweek business.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (RE-Issue): Lew Ayres—This picture had never played this territory and I figured it would be good for at least average business, as there are many "old sweats" in the district. It opened up on a Monday to an all time opening day record, not excluding "Snow White" and other epics. Business excellent, which proves my contention that a good picture is always a good picture, even if it has whiskers. Played October 24-26.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

BORDER WOLVES: Bob Baker, Constance Moore—The second Bob Baker we have played. Our fans are beginning to like him. The usual western production. Played October 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CARNIVAL QUEEN: Dorothea Kent, Robert Wilcox—Nice picture of the carnival. Plenty of laughs and a little action. Wilcox and Miss Kent well liked.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

FRESHMAN YEAR: Dixie Dunbar, Ernest Truex, William Lunigan, Constance Moore—A nice little show. Seemed to please and even heard a few complimentary remarks concerning it. We double featured it. Running time, 68 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FRESHMAN YEAR: Dixie Dunbar, William Lundigan, Ernest Truex, Constance Moore—Neat little college programmer. But why permit National Screen trailer to answer the Movie Quiz question in their prevue? No need to see the picture if they see the trailer. Running time, 67 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

IDOL OF THE CROWDS: John Wayne, Sheila Bromley—Played this with Warners' "Three Men on a Horse" and both made a splendid program. Wayne is well liked here. Played September 30-October 1.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

LADY IN THE MORGUE: Preston Foster, Patricia Ellis—A good enough murder mystery that is just right for the second half of the double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LETTER OF INTRODUCTION: Adolphe Menjou, Andrea Leeds, Edgar Bergen and "Charlie McCarthy"—A swell picture that was sold at a decent rental and we did a mightly nice business on it. This "Mortimer Snerd" is some actor, and with "Charlie McCarthy" to bill, you can really do some business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LITTLE TOUGH GUY: "Dead End" Kids—Maybe a good enough picture, but people don't seem to care so much for these and parents will criticize the picture on account of the influence it has on their children. Didn't do any business and lost plenty on the run. Lay off.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

(*Continued on following page*)

(Continued from preceding page)

OH, DOCTOR: Edward Everett Horton—Very good and funny. Used it as feature when one on a double and it pleased. None too strong for a single. Played September 29-30.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

ONE HUNDRED MEN AND A GIRL: Deanna Durbin, Adolphe Menjou, Mischa Auer—Really one of the best ever made and everyone that came was delighted. However, singing stars do not draw here and the business on this was very jolting, as I fully expected to make some real money on it. Played October 10-12.—B. R. Johnson, Orpheum Theatre, Nipawin, Saskatchewan, Can. Small town patronage.

ROAD TO RENO: Randolph Scott, Hope Hampton, Glenda Farrell, Helen Broderick, Alan Marshal—Was a little hard to find out about the reaction toward this. It drew nothing here, but that was to be expeced in a Catholic community. Personally, I thought that it was a nice little comedy spoiled by putting in Miss Hampton. She added nothing to the show, but rather distracted from it with every appearance on the screen. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SINGING OUTLAW, THE: Bob Baker, Joan Barclay—Our first Bob Baker and he looks like a good bet. Have dated two more to follow this and feel safe in using all we can get our hands on.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WE HAVE OUR MOMENTS: Sally Eilers, James Dunn—Very good and pleased. Used on a double and it made a wonderful show. Sally Eilers and James Dunn are tops. Played October 19-20.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WESTERN TRAILS: Bob Baker—A fair western but this cowboy is much too small for such heavy work, and my chewers and spitters just don't go for them unless they are big and tough.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Helen Parrish—Pleased about 80-20 per cent. I thought it was unusually good, but some kicks came in. I fail to see why this should be classed for adults only. It's pretty clean. A very poor National Screen prevue on this. It would help drive patrons away from it. Running time, 80 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Warner Brothers

ACCIDENTS WILL HAPPEN: Ronald Reagan, Gloria Blondell, Sheila Bromley—Used this with a western for the weekend and it pleased. Something about Warner features we can't understand: they seem to always please.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson—We pulled it after our first night's audience chose their nearest exit before it was hardly started.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

BOY MEETS GIRL: Pat O'Brien, James Cagney, Marie Wilson, Ralph Bellamy—Had more walkouts on this picture than any this year. Here's hoping Warner Bros won't waste O'Brien in another picture of this kind. Use this on double bill or check it out. Running time, 86 minutes. Played October 26-27.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

COWBOY FROM BROOKLYN: Dick Powell, Pat O'Brien, Priscilla Lane—Hardly fair; just a filler. Running time, 76 minutes. Played October 4-6.—A. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

COWBOY FROM BROOKLYN: Pat O'Brien, Dick Powell, Priscilla Lane—Excellent. We did a fine business on this and the customers just ate it up. Played October 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

COWBOY FROM BROOKLYN: Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran—This is everything for a small town. How our folks laughed and applauded! I hope they will try some more outdoor pictures with plenty of comedy and swell music like this.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

DEVIL'S SADDLE LEGION: Dick Foran, Ann Nagle—Played "Over the Wall' on Monday and Tuesday and followed it on Friday and Saturday with "Devil's Saddle Legion" and had one of the biggest weekends in months. Is he popular, we'll say so. Played October 21-22.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosaline Russell, Patric Knowles, Hugh Herbert, Walter Connolly—This farce comedy is just a program picture in spite of its strong cast. Some liked it; some did not. Light business. Played October 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—A some-will-like-and-some-won't picture. All work overtime to be amusing, but the story is somewhat screwballish. Played October 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOLD DIGGERS IN PARIS: Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins—This seemed to us quite good entertainment. Our patrons enjoyed it and turned out as well as we expected to see it. Better than lots of shows have been recently. Played October 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General partonage.

KID COMES BACK, THE: Wayne Morris, June Travis, Barton MacLane, Maxie Rosenbloom—Wayne Morris made a good beginning in "Submarine D-1" and came back to strengthen his cause in this one. He fights with a punch as well as Barton MacLane, and most folks thought Wayne should have ended up as champion. At any rate, Bargain Night crowds liked it and want some more of this caliber. It will stand by itself or top off a double feature. Running time, 59 minutes. Played September 28.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

LITTLE MISS THOROUGHBRED: Ann Sheridan, John Litel, Janet Chapman, Frank McHugh—Was surprised at the good attendance and the reaction of the audience. The kids came en masse and with the mothers and fathers. One lady took the court scene so to heart that it was long after the show was over before she could dry her tears.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

MEN ARE SUCH FOOLS: Wayne Morris, Priscilla Lane, Humphrey Bogart, Hugh Herbert—Very good picture and drew quite well at the box office. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MEN ARE SUCH FOOLS: Wayne Morris, Priscilla Lane, Hugh Herbert, Humphrey Bogart—Very nice and pleased. Has a good cast and with four of the best stars in the game it can't help but draw.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

OVER THE WALL: Dick Foran, June Travis—Played this on a Monday and Tuesday and wasn't one bit afraid of its drawing power, which was as good as the average special. Among western stars our box office reports show Dick Foran well above all other stars. We have even asked Warner to gather up all the old prints they can, that we may be able to use them and make money. You can't show enough of Dick Foran features, westerns or action pictures. Played October 17-18.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch, Frank Craven, Spring Byington—The Mauch twins perform well here and it will be good entertainment for small towns or juvenile audiences. There is a bit of comedy naturally in the mixup of the twins and quite a few thrills when they break up the gang of crooks. Running time, 63 minutes. Played September 15-16.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

RACKET BUSTERS: George Brent, Humphrey Bogart, Gloria Dickson, Walter Abel—Interesting and provides an insight into recent criminal current events. Played October 7-9.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RACKET BUSTERS: George Brent, Gloria Dickson, Humphrey Bogart—As the title indicates, another gangster picture. Plenty of action in this, but for some reason or other it was a complete flop at the box office. Played October 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Nat Pendleton, Frank McHugh, Allen Jenkins, Penny Singleton, Daniel Boone Savage—This one will go over big anywhere. No kidding! Especially in places where people like hillbilly music. Did better than average business on it and sent people away well pleased. Leo Daniel Boone Savage did some nice acting in it, too. Running time, 79 minutes. Played September 22-23.—J. H. Young, Star Theatre, Mendenhall, Miss. General and small town patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Frank McHugh, Allen Jenkins, Nat Pendleton, Penny Singleton—I am a constant reader of your column "What the Picture Did for Me." I have found it an excellent guide for choosing pictures. But I'd like to get a hold of the exhibitor that recommended "Swing Your Lady" so highly. I really thought I had something there but, oh, what a headache it turned out to be. They didn't roll out of their seats laughing but sure rolled out of the theatre in a hurry. I sure couldn't show my face for a few days. Running time, 80 minutes.—Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

THEY WON'T FORGET: Claude Rains, Otto Kruger, Gloria Dickson—Another surprise feature from Warner. Saw this before playing and went after it big, and it sure brought new faces to the box office. Two weeks ago Warner gave us "Crime School," another smash. Boy, wait till we play "Swing Your Lady." It's box office plus.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

THREE MEN ON A HORSE: Joan Blondell, Frank McHugh, Guy Kibbee, Carol Hughes, Allen Jenkins—Used this on a double and it made a hit. These comedies of Warners are well liked here and we don't hesitate to run any of their features with said stars. Played September 30-October 1.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage..

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—A very pretty picture and most enjoyable. We did a very nice weekend business with this action picture that was photographed in beautiful color, and would advise anyone in a small town to get it set soon and on your best time; it will stand up.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

VARSITY SHOW: Dick Powell and Fred Waring and His Orchestra—Very good and Powell well liked. Can't understand these musical pictures won't draw. Nevertheless, playing "Gold Diggers in Paris." Maybe the fans are waiting for cold nights before taking in such pictures. Played October 3-4.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Short Features

Columbia

EARLY BIRD, THE: Scrappy Cartoons—A very good cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLAY BALL: Special Sport Thrills—Interesting short on the New York Yankees and their training period. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PLAYING THE PONIES: Three Stooges—An excellent slapstick Stooge comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD RAID MULE, THE: Broadway Comedies—A fine Andy Clyde. These reels are all too scarce now days.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SAD LITTLE GUINEA PIGS: Krazy Kat Cartoons—Not so good. Skip it if possible. Running time, 7 minutes.—A. J, Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Educational

MUSIC FROM THE STARS: Treasure Chest—An entertaining short subject with a swell rendition of the number "Old Man Mose Is Dead." Good program filler. Running time, 11 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

ALADDIN'S LANTERN: Our Gang—A very good Gang.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

AWFUL TOOTH, THE: Our Gang—Another laugh reel from Our Gang. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BRAVEST OF THE BRAVE, THE: Historical Mysteries—One of the best we have run to date. Played it just ahead of "Marie Antoinette," and helped to build up the latter, if possible. Running time, 11 minutes.—A. J. Inks, Crystal Thatre, Ligonier, Ind. Small town patronage.

CAPTAIN KIDD'S TREASURE: Historical Mysteries—Instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CITY OF LITTLE MEN, THE: MGM Miniatures—A good build-up for "Boys Town," and, if you are running this picture, get this reel. It shows the everyday life of the inhabitants of Father Flanagan's boys' home.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COURTSHIP OF A NEWT, THE: Robert Benchley—These have all been fine, but this one didn't earn any praise.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CRIMINAL IS BORN, A: Crime Doesn't Pay series—Another good one in the "Crime Doesn't Pay" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CZECHOSLOVAKIA ON PARADE: FitzPatrick Travel Talks—Another excellent Travel Talk by James FitzPatrick. In my opinion, these Travel Talks are the best shorts ever filmed. Coloring beautiful. One patron who has visited this country said it was a wonderful picture and description. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DAY AT THE BEACH, A: Captain and the Kids—There are many better cartoons than these.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EVENING ALONE, AN: Robert Benchley—Quite humorous. Nothing was overlooked.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FACE BEHIND THE MASK, THE: Historical Mysteries—Very good. Got the audience to wondering.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOLLOW THE ARROW: Pete Smith Specialties—A fair sport reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GLIMPSES OF NEW BRUNSWICK: FitzPatrick Travel Talks—Very beautiful in color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRID RULES: Pete Smith Specialties—A very good Pete Smith football reel. Showing the advance in the game through the years. Excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General partonage.

HIDE AND SHRIEK: Our Gang Comedy—I thought this was a little better than the rest. Running time, 11 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

HOW TO RAISE A BABY: Robert Benchley—A very good Benchley that pleases.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LA SAVATE: Pete Smith Specialties—Good old Pete Smith. Always looking up the novelties for the screen.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE RANGER: Our Gang Comedy—A very good one from the gang. Running time, 11 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

LITTLE RANGER, THE: Our Gang Comedy—Not so good as the Gang has made and with Spanky missing there just isn't that something that made them click in days gone by.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NEW AUDIOSCOPIKS, THE: Special—A novelty that is all right, but it didn't bring in an extra dime. Running time, eight minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

PARTY FEVER: Our Gang Comedy—A good kid comedy. Running time, 10 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

RURAL SWEDEN: FitzPatrick Travel Talks—Superb coloring makes this very acceptable.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STREAMLINED SWING: MGM Miniatures—Very good musical short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THAT MOTHERS MIGHT LIVE: MGM Miniatures—Fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY'RE ALWAYS CAUGHT: Crime Doesn't Pay Series—This series of "Crime Doesn't Pay" is pleasing more people than any short subjects that we run with the possible exception of Pete Smith shorts.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHAT A LION: Captain and the Kids—The best cartoon that Leo has given us this season. Very good. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligoner, Ind. Small town partonage.

Miscellaneous

IDOL OF MILLIONS: Jack Dempsey—A review of all of Dempsey's fights. Swell for the fight fans. Running time, 18 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Paramount

ALL'S FAIR AT THE FAIR: Color Classics—This is a clever little cartoon from Fleischer. Color is very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BIKE PARADE: Paragraphics—Fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MEXICO: Color Cruises—Dull and very uninteresting. Did have nice color in parts. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MILDEWED MELODRAMAS: Paragraphics—The old folks will like these cuts from early day pictures, showing King Baggot, D. W. Griffith, etc. They are ridiculous compared to present day pictures, but it's worthwhile.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MILDEWED MELODRAMAS: Paragraphics—Scenes from old time reels. Our audience loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOMENTS OF CHARM: Phil Spitalny and His All Girl Orchestra—This is an excellent musical short in color. Play it soon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPULAR SCIENCE: No. 6—A very fine colored reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUDGY THE WATCHMAN: Betty Boop Cartoon—Average cartoon which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SILVER MILLIONS: Paragraphics—If you like fishing, then you will enjoy this one and it is a welcome addition to your weekend program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TANNHAUSER: Paragraphics—This playing of an operatic overture by a big symphony orchestra is swell stuff, if your audience is high hat enough to understand it. More than a reel in length. We used half of it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS: No. 2—A dandy reel with Edgar Bergen introducing Mortimer. One of the best of the singles.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

CLOCK CLEANERS, THE: Walt Disney Cartoons—Clever cartoon but not worth the extra film rental. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DONALD'S NEPHEWS: Walt Disney Cartoons—Hilarious.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

INTERNATIONAL RHYTHM: Nu-Atlas Production—Excellent. A well diversified musical, showing the music of different countries that was very, very good. Do not pass this one up. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAIDS AND MUSIC: Nu-Atlas—An excellent all-girl orchestra is hereby cheapened by their leader, who is evidently trying to out-burlesque a better known female orchestra leader. Not a bid matinee short. Running time, 10 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—Lots of fun here.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOTH AND THE FLAME, THE: Walt Disney Cartoons—Outstanding.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PATHE NEWS: An excellent news. Horse racing sequences in nearly every reel should be replaced in this territory with football.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POLAR TRAPPERS: Walt Disney Cartoon—Extra good. Enjoyed by all. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUSSIAN DRESSING: Nu-Atlas—A good musical which fitted in very nicely with a comedy feature.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

SELF CONTROL: Walt Disney Cartoons—These reels too expensive for the entertainment value for me in a small town. Good enough entertainment but too expensive.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

STAGE FRIGHT: Leon Errol Comedies—Very good. Comedies such as this are scarce. Running time, 19 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

WHALERS, THE: Walt Disney Cartoons—Just a fair Disney.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

FASHION FORECASTS: Autumn Styles—A dandy color fashion reel. Well liked and very high class.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOOSE FLIES HIGH, THE: Terry-Toons—Pretty good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEW COMER, THE: Terry-Toons—Not any too good. OK for kids. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STRING BEAN JACK: Terry-Toons—One of the new color cartoons and OK in every respect.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

CAT AND THE BELL, THE: Lantz Cartunes—Very nice little cartoon. Drew its share of laughs. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GOING PLACES WITH LOWELL THOMAS SERIES: No. 53—Very interesting. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STRANGER THAN FICTION SERIES: No. 54—Very interesting. Seemed to hold interest of all. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Vitaphone

DOCTOR CUPID: Ken Murray—Very funny two-reeler which brought gales of laughter.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING JUDGE, THE: Floyd Gibbons' "Your True Adventure"—As good as most in this series but lacks the dynamic punch of the best. "Playing with Danger" still ranks as the best in my opinion.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HERE'S YOUR HAT: Broadway Brevities—A very good two-reel musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLD THAT BALL: Broadway Brevities—A lot of wasted footage was put into this one, but it was good in spots. Running time, 19 minutes.—Charles Rossi, Strang Theatre, Schroon Lake, N. Y.

I WANNA BE A SAILOR: Merrie Melody—These are very good. They certainly help round out a program.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

LITTLE RED WALKING HOOD: Merrie Melodies—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE AND CURSES: Merrie Melodies—A cartoon on the old melodramas of yesterday. Have seen better. No comedy to speak of. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MILT BRITTON AND HIS ORCHESTRA: Melody Masters—Good slapstick. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MURDER WITH RESERVATIONS: Broadway Brevities—A very good short off the beaten path with Campo doing an act which is funnier than the stuff we get from the feature comedians. Running time, 18 minutes.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y.

SKI FLIGHT: Vitaphone Varieties—Fair. Too much educational. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONS OF THE PLAINS: Broadway Brevities—A very fine colored two-reel subject. Beautiful scenery, excellent story, good cast and exciting Indian sequences. Should have preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONS OF THE PLAINS: Billy and Bobby Mauch—Excellent. Nice to use on a comedy bill.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ZERO GIRL: Evelyn Chandler—Here is a skating review that is really good and the acts they stage are keen for lovers of the sport. The funny man could really skate, and how my folks did enjoy it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ZERO GIRL: Broadway Brevities—This two-reeler showing an ice skater contains a lot of comedy and some good music. Pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

SECRET OF TREASURE ISLAND, THE: Don Terry, Gwen Gaze—We have just finished this serial and certainly can't recommend it as my patrons just wouldn't look at it and we finished it just to please some kids that had started on it. It is amateurish stuff and just a waste of time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Republic

LONE RANGER, THE: Lee Powell, Herman Brix—Not the best serial but the greatest box office serial ever made. If you have not bought it, get busy, for it has real draw and they like it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ZORRO RIDES AGAIN: John Carroll, Helen Christian—To date, this is the best serial I've played, and both kids and grownups are interested in it. I feel certain that this attracts many people to come, especially to keep up with it. Plenty of action and interest. Running time, 20 minutes per episode.—J. H. Young, Star Theatre, Mendenhall, Miss. Small town patronage.

IN COURTS

Hart Wins $276,965 in Action Against U.A.

William S. and Mary Hart were awarded a verdict which with interest, amounted to $276,965 against United Artists Corporation by a jury in New York supreme court last Friday after a one-week trial before Justice Bernard L. Shientag. The jury's verdict was for $190,484.

The suit was filed by the plaintiffs, in which they sought $500,000, charging the defendant with breach of a contract for the distribution of Mr. Hart's "Tumbleweeds," produced in 1925. The plaintiffs asserted that United Artists sold "Tumbleweeds" with "Wild Justice," in violation of the contract.

United Artists gave notice of appeal and were allowed a 60-day stay for that purpose.

Selwyn Files Answer in "Stella Dallas" Suit

Selwyn and Company, Inc., filed its answer this week in United States district court in New York in the suit brought against it, Air Features, Inc., Olive Higgins Prouty, author of "Stella Dallas," and Samuel Goldwyn, Inc., Ltd., by National Broadcasting Company, Blackett-Sample-Hummert, Inc., and the Charles H. Phillips Chemical Company.

Superior Seeks Injunction

Contending that Superior and Stage and Screen Productions had failed to deliver 13 of a promised 25 pictures on their contract, and are therefore not entitled to an accounting, nor to "proper" distribution, as asked by the complainants, Principal Film Exchanges this week awaited a ruling by New York Supreme Court on application by Superior for injunction to prevent Principal from distributing their pictures.

Depositions To Be Taken In Consolidated Action

Depositions of Herbert J. Yates, Herbert J. Yates, Jr., Ralph I. Poucher, Nat K. Loder, and H. M. Lavenstein will be taken Tuesday in United States district court in New York by Du Art Film Laboratories, Inc., and Arthur Gottlieb, plaintiffs, in latters' suit for $500,000 each, against Consolidated Film Industries, Inc.

The depositions are sought by the plaintiffs for the purpose of supporting their claim that they had a contract with Universal to do that company's laboratory work, but Consolidated loaned to Universal the sum of $1,000,000, and incident to the loan induced Universal to break the contract with the plaintiffs.

Chicago Circuits Agree

A meeting between executives of Balaban and Katz and Jones, Linick and Schaefer, in Chicago Wednesday morning, resulted in B. and K. taking over the State-Lake theatre, effective November 18th, according to John Balaban, who said the house will open Christmas Day, after extensive remodeling, with a stage and screen policy probably in effect. The Oriental reopens November 18.

IN NEWSREELS

MOVIETONE NEWS—No. 16., Vol. 21.—Tank division puts on big wartime show at Fort Meade....The pretender to the French throne in Belgium....Fashions ....Air endurance record set in California....Lew Lehr....Seabiscuit beats War Admiral....Dartmouth is undefeated in east.

NEWS OF THE DAY—No. 214, Vol. 9.—Stirring test reveals role of tanks in combat....Illinois farmette queen of cornhuskers....Fur fashions for coming season....Match race between Seabiscuit, the winner, and War Admiral....Yale-Dartmouth football thrills.

PARAMOUNT NEWS — No. 27.—Famous football coaches show 12 year old hopefuls how to play.... Two families claim the same baby by adoption.... 15 year old King Peter makes rare public appearance....Students present prosperity plan....Federal men reveal hidden kidnappings....Seabiscuit beats the great War Admiral.

RKO PATHE NEWS—No. 31, Vol. 10.—Sid Luckman heads for football heights....Author, 11, writes western yarn....Entire Czech town forced to flee....Germany takes auto speed classic....Newest safety parachute tested....Australia invaded by seal army ....Seabiscuit beats War Admiral.

UNIVERSAL NEWSREEL—No. 716, Vol. 10.—Seabiscuit wins match race....Army tanks go over the top....Plane crew changes in air....Dog screen stars perform....Elaborate fur styles shown....Dartmouth beats Yale....Apple bobbing by the barrel....Unique plow amazes experts....Student battle ends in lake.

Warner Executives Confer with Wallis

Changes in foreign markets may influence next season's production, it was hinted, as Hal B. Wallis, production head, arrived in New York this week to hold conferences with Warner home office executives on next season's sales policies and production.

Mr. Wallis will be here about a week, and will look at several Broadway productions. Accompanying him is Casey Robinson. Warner contract writer.

Legion To Honor Warner

At a mass meeting of American Legionnaires, Disabled American Veterans of the World War, and the American Educational League, to be held in Hollywood November 20th, Harry M. Warner, president of Warner Brothers, will be awarded a Legion citation for his contributions to Americanism. About 2,500 Legion officials and members as well as civic notables, will attend.

Texas Consolidated's Appeal Dismissed

Advised that the issue had been settled in the federal district court, the United States supreme court on November 7 dismissed the appeal of Texas Consolidated Theatres from a judgment in favor of S. H. Pittman affirmed by the Circuit Court of Appeals.

Copyright Suit on Film Device Is Dismissed

Judge William P. James of the U. S. district court, in Southern California, has dismissed the copyright infringement suit for $3,500,000 brought by Adelaide Halpern against Hearst Publications, Pepsodent, and Lord and Thomas. The suit was based on a newspaper advertisement offering a "moving picture machine with two sets of colored movies featuring Walt Disney's 'Snow White and the Seven Dwarfs.' "

The claimant alleged it was an infringement of her copyright on the device, obtained in 1930, and asserted that Disney was employed by the defendants to draw pictures for use in the cardboard construction, peepshow type viewing device. Judge James held that the idea was in the field of common knowledge.

OBITUARIES

Mrs. Maggie Fisher

Mrs. Maggie Holloway Fisher, 84, who appeared in films in 1916, died November 4th in New York. In that year she played with Pauline Frederick in "Ashes of Embers" and "The Victim," both made by Famous Players. She went to Hollywood in 1919 and retired from the screen in 1922. She also appeared on the stage as leading lady for Nat Goodwn, Henry Miller and William Faversham.

Don Marquis Dead

Don Marquis, who owned the first theatre in Scottsbluff, Neb., died there last week after a long illness.

William Mellen

William Russell Mellen, 57, former Chicago newsreel cameraman, died last week in Zanesville, Ohio, after a brief illness.

Mrs. Bainbridge-Bell

Mrs. Eleanor Lane Mingle Bainbridge-Bell, well known actress of 40 years ago, died in New York November 3rd in her 76th year.

Harry Kendrick

Harry Kendrick, 46, manager of the Warner house in Abridge, Pa., died November 6th from pneumonia. He formerly was with Fox Theatres.

W. C. Meloy

W. C. Meloy, 75, who opened the Strand theatre in Shelbyville, Ind., in 1916 and acquired the Alhambra several years ago, died there November 4th of a heart attack.

Warners Win Point

Warner Brothers Pictures, Inc., First National Pictures, Inc., and M. Witmark and Sons, Inc., defendants in a plagiarism suit to recover $1,500,000 damages, an injunction and an accounting, were successful this week in an application to Federal Judge Edward A. Conger for an order directing Irving Gielow, the plaintiff, to produce for their inspection the original manuscript of his dramatic work, "Give Me This Night," or "Flirtation Walk," and the songs "I Can't Believe" and "Mr. and Mrs. Is the Name." The defendants claimed that the songs and dramatic compositions had been written by other persons prior to the date that Gielow said he had written them. Plagiarism was charged in the motion picture "Flirtation Walk," produced in 1934.

Momand Wins Stay

A. B. Momand's suit against large distributors, producers, and circuits in Oklahoma was furthered this week when he was granted 20-day leave to amend his petition, by federal Judge A. P. Murrah.

Quota Enforced in Barbados

The British quota law for Barbados, British West Indies, has been rigidly enforced within the past year, and at present the quota calls for 20 per cent of British product.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

SNEERING WON'T DO IT

The quickest way for showmanship to gain the top recognition it rates is for theatremen to rally 'round the lads who do the best job oftenest. No one ever claimed every manager everywhere was the last word in showmanship. That's not to be expected. It should be expected that managers everywhere emphasize the necessity of showmanship unanimously by pointing with pride to those lads who prove it.

At no time in the history of the industry has there been such a to-do in favor of showmanship, especially in the theatre. The recent M.P.T.O.A convention featured talks by men in the field, among them Harry Goldberg, Quigley Grand Award winner. The Warner Theatres ad head pointed out instances where extra profits were had by seeking out new showmanship sources. Leaders in every branch listened carefully. All gave full approval. The subject received wide discussion. But that's only a beginning.

The man on the firing line can best carry on from there. He may do so by sweeping aside petty jealousy, by praising the efforts of the lads who deliver, by trying to emulate their good works, by working with the more talented fellow to better his own grosses. In so doing, he builds up a new respect for showmanship in the eyes of the bossman, and thus builds up his own job and the reason for it.

The bird who sneers at another's accomplishments, who alibis by crediting these efforts to luck and influence, is doing nothing less than scuttling showmanship, the theatreman's most tangible asset. For how can exhibitors be expected to become enthusiastic over showmanship when managers themselves foul their own nests by stabbing it in the back?

Management and showmanship do not necessarily go together. The conscientious manager without the other talent encourages every flash of it, the nearer the better, and breaks a leg trying to learn how. It's only the lads who don't think straight who hiss it down.

△ △ △

SO VERY MUCH "VELVET"

"Boys Town" is a picture endowed with virtues to raise the prestige of the industry in new directions. Most gratifying is that theatremen in varied situations have done so magnificent a job of reaching rarely scaled heights of public opinion with campaigns that have dented many a boxoffice record. It appears these promotions have been effected with an appreciative measure of enthusiasm. A representative expression may be gathered from Earle H. Bailey's letter on the subject. The manager of the Harris-Warren, in Warren, Ohio, writes about it in this way:

"As much as we consider the theatres a civic institution comparable to schools, churches and libraries, it isn't every picture that is 'dumped into our laps' that will lend itself to building up the prestige that every showman hopes his theatre will be blessed with in the community. But, 'Boys Town' is one of these pictures. If you have waited for a picture that you wanted to be able to take to the churches, the women's clubs, the mayor and city council — the kind of entertainment that a judge of the courts will endorse by 'passing sentence' to see it—get behind this picture and go to town. Here's the picture you can put on your best campaign for and then put on your best 'bib-and-tucker' and be at that front door when the people leave, 'cause they are going to want to tell you about it."

Highlights of other campaigns aimed as directly appear elsewhere in this section. There are many others as potent to indicate how thoroughly the picture backed up the high-geared promotions arranged generally. Suffice to say that highly placed churchmen, civic officials, educators, and others in important spots where opinion counts heavily cooperated eagerly, in many instances voluntarily.

The primary function of the motion picture is to entertain. Any additional advantage gained is so much velvet. In the case of "Boys Town", Metro-Goldwyn-Mayer has provided an attraction through which theatremen have been able to weave a "velvet" of enduring boxoffice quality.

△ △ △

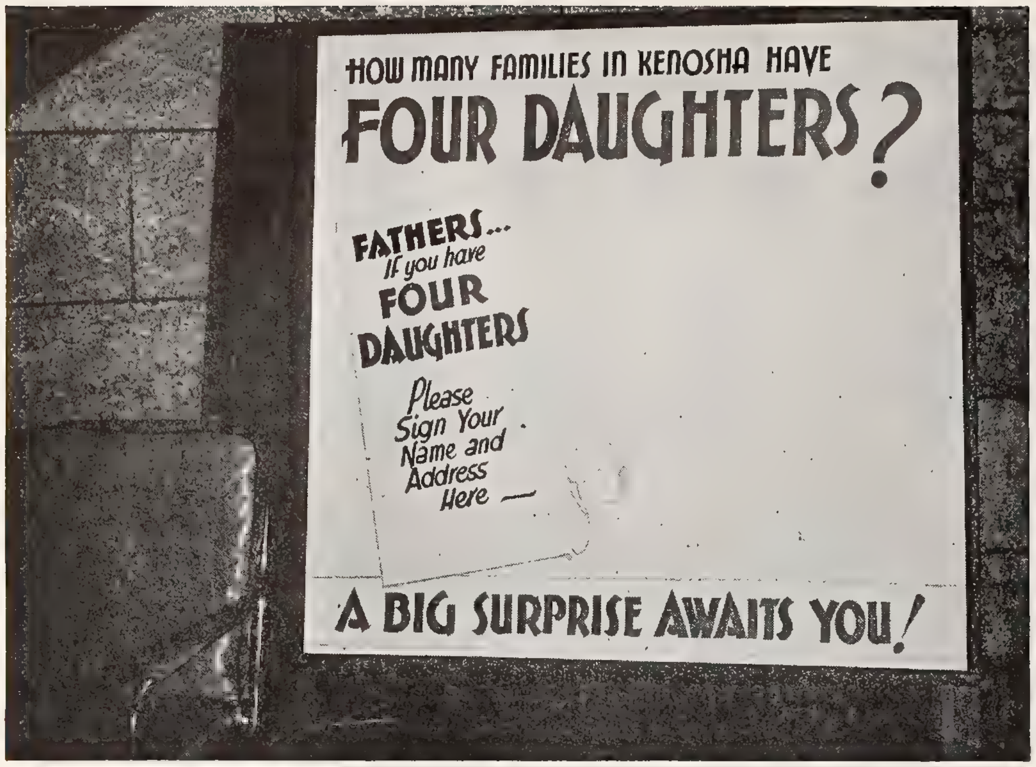
KEEPS ON HAPPENING

If you work hard enough, stay with it long enough, produce often enough, sooner or later they ring the bell and up you go. That happens quite often, currently to Round Tabler Doug George, from the Philadelphia Warner Theatres zone to the Midwest circuit of Oklahoma City, under "Dinty" Moore.

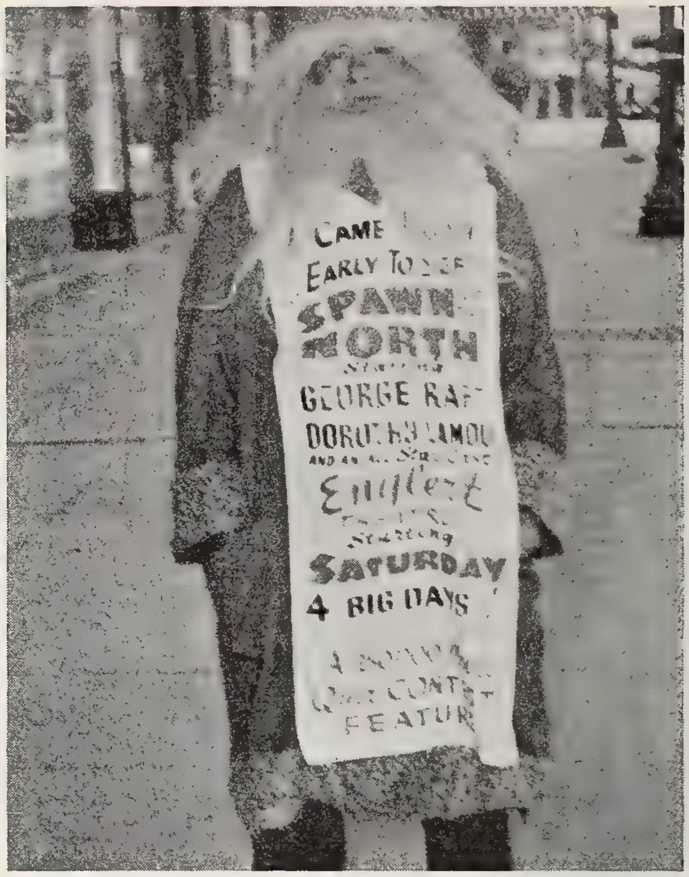
George is one of this department's favorite hard workers. He has been doing a good job right along. He will continue to do a sound, conscientious job in the future.

A-Mike Vogel

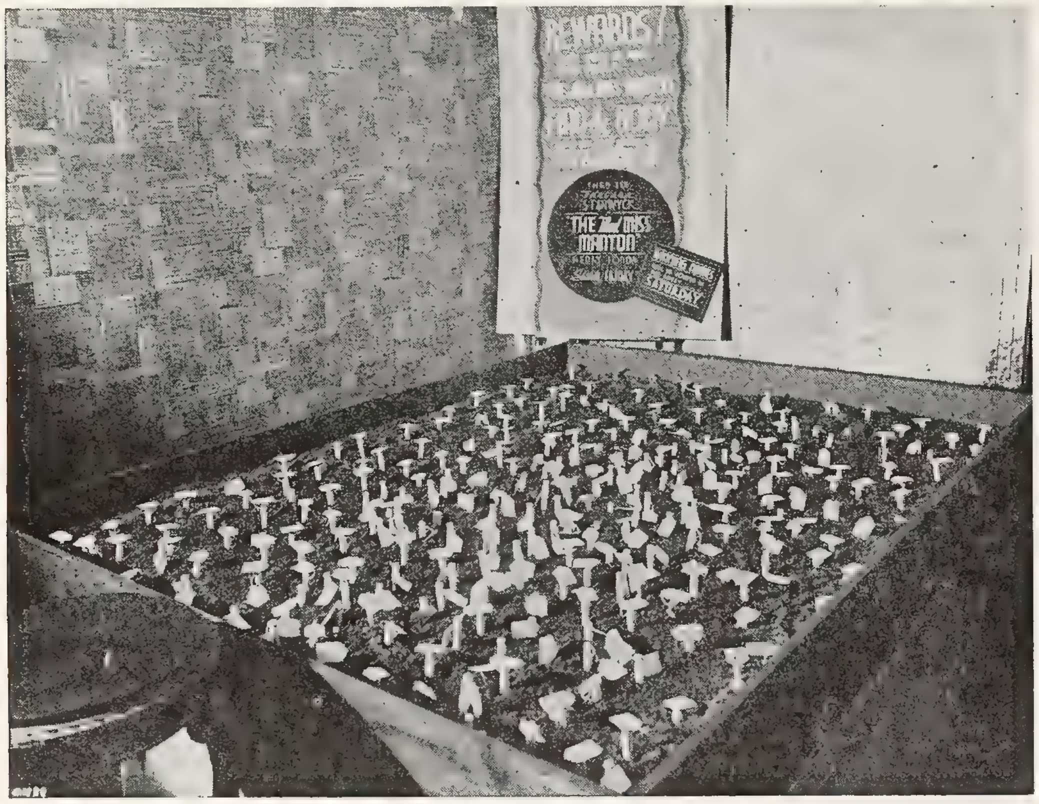
Round Table In Pictures


HOW MANY FAMILIES IN KENOSHA HAVE
FOUR DAUGHTERS?
FATHERS... If you have FOUR DAUGHTERS
Please Sign Your Name and Address Here
A BIG SURPRISE AWAITS YOU!

For a period of three weeks ahead of opening of "Four Daughters" at the Kenosha, Kenosha, Wis., Bill Exton placed board shown above in his lobby. All patrons having four daughters were invited to sign their names. Signers were later sent a letter of congratulations and invited to attend any one of the showings as guests of the management.

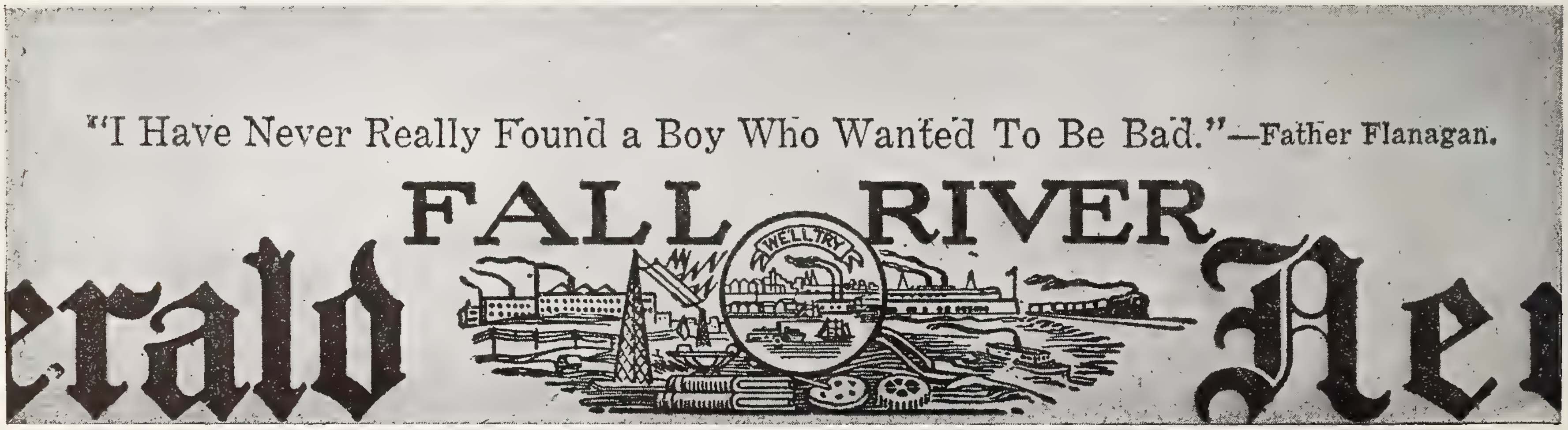

CAME
EARLY TO SEE
SPAWN
NORTH
GEORGE RA
DOROTHY LAMOU
Englert
SATURDAY
4 BIG DAYS

Four days ahead of the opening of "Spawn of the North", Manager Albert Davis, Englert Theatre, Iowa City, Iowa, as part of his exploitation campaign put Santa out on streets to plug the attraction. Copy on front and back to the effect that he had come down early to see the picture.


REWARDS!
THE Mad MISS MANTON
SATURDAY

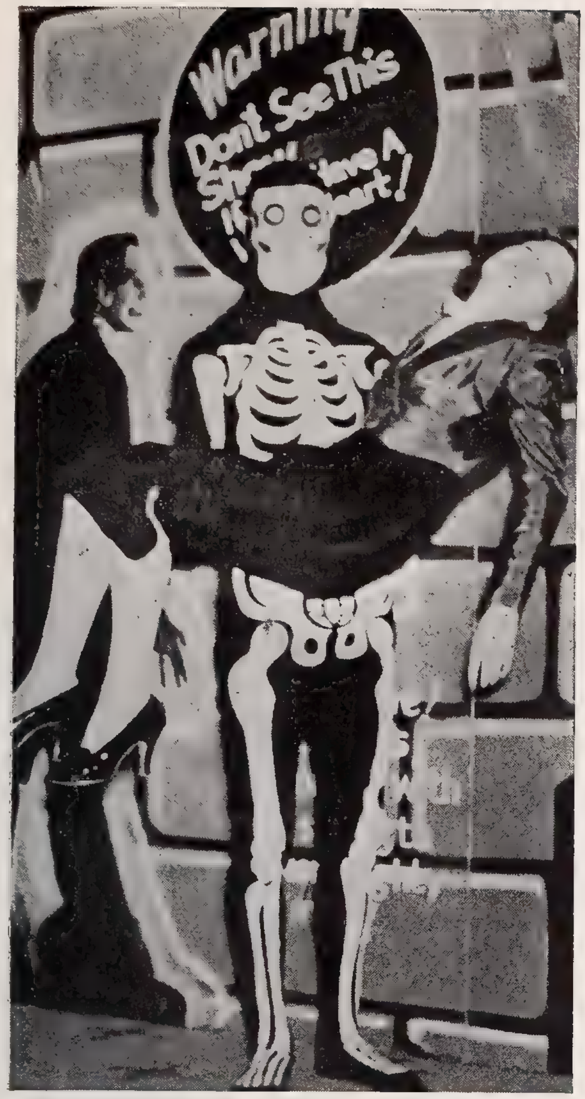
Execution of one of the featured exploitation suggestions in the RKO Radio pressbook on "Mad Miss Manton" is here illustrated as utilized by Ken Rockwell for his date at the RKO Albee, Providence, R. I. Prizes were given those who placed pegs to which their names and addresses were attached, nearest the spot where the clue was hidden.

A newspaper tiein which indicates the high place held by "Boys Town" in community opinion is indicated by Bill Brown's promotion at the Durkee Theatre, Fall River, Mass. Quote from Father Flanagan in the picture was planted atop masthead of the local Herald-News, a spot rarely given by newspapers for the usual theatre promotion.

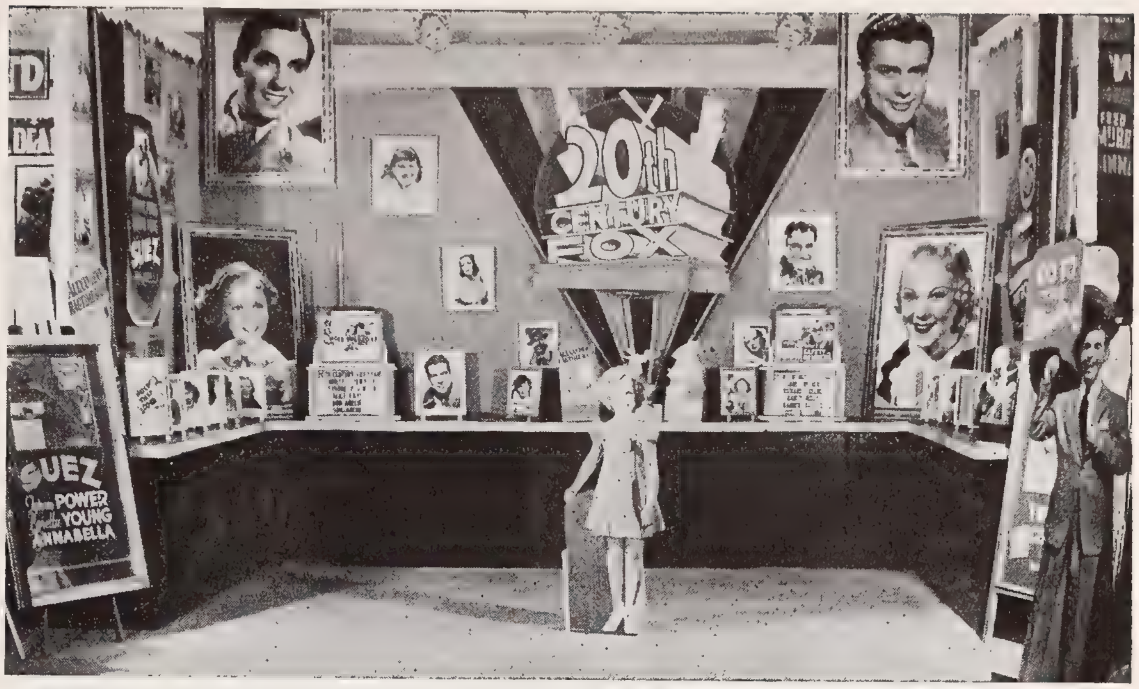


"I Have Never Really Found a Boy Who Wanted To Be Bad."—Father Flanagan.

FALL RIVER
erald
WE'LL TRY
Ne


Warning
Don't See This
Show
Have A
Heart!

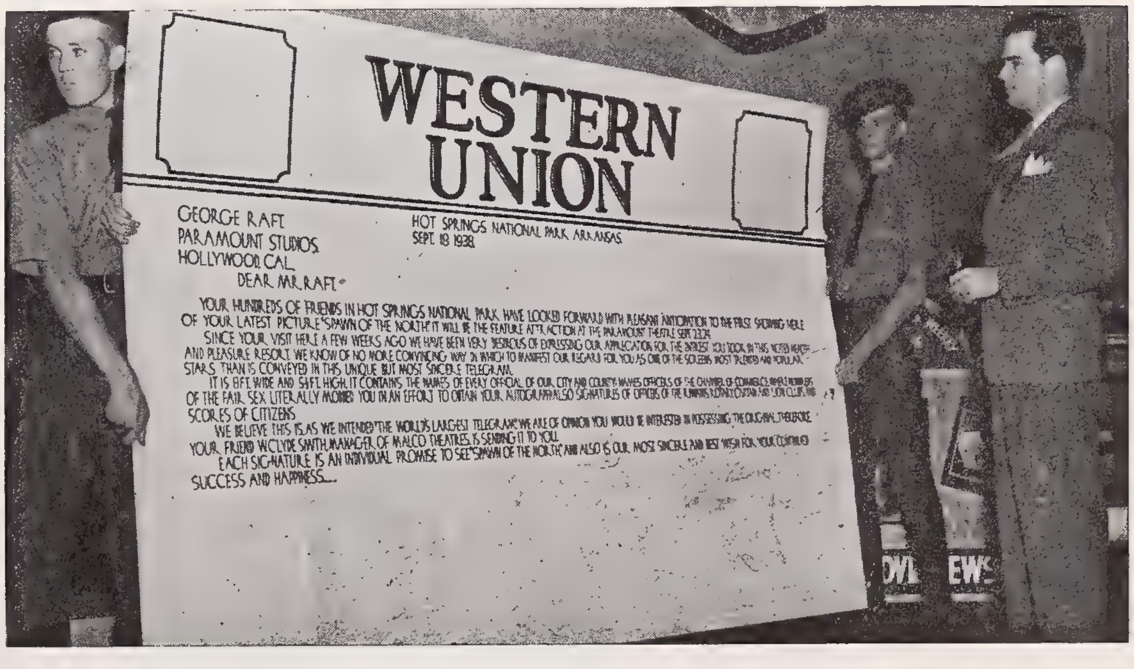
Above is shown how Bill Hastings at the RKO Lyric, Cincinnati, exploited his Horror Show. Mechanical man in death mask and skeleton outfit was planted in the lobby where at given intervals he would carry usherette across foyer, having supposedly fainted at the sight of the monster. Bill reports that with street ballyhoos on the taboo list of the police department, they managed to sell the date in this manner. Note life-size cutout of Boris Karloff stationed against background of display.


20th Century Fox
SUEZ
Tyrone POWER
Loretta YOUNG
ANNABELLA

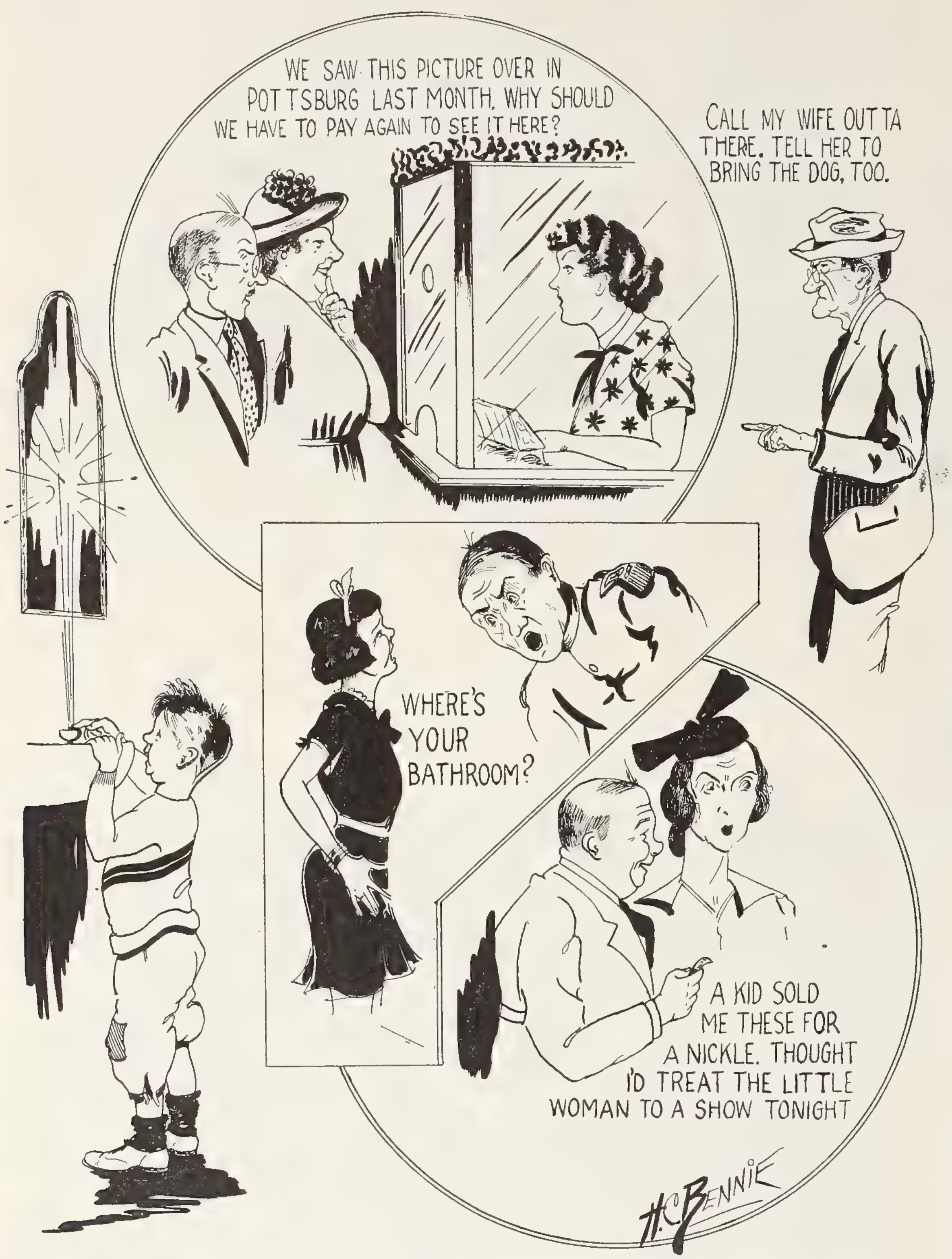
Indication of the wide cooperation given to the Industry Drive by prominent Winnipeg merchants is here illustrated by two of the displays in the special exhibit arranged by Eaton Company on behalf of Motion Pictures Greatest Year Drive in Canada. Above is 20th Century-Fox exhibit arranged by Manager J. H. Huber, branch manager, and below the Empire-Universal booth reported by branch manager D. V. Rosen.

EMPIRE UNIVERSAL FILMS LTD
DANIELLE DARRIEUX
DEANNA DURBIN
ARMY GIRL
ARMY GIRL
HIGGINS FAMILY

Round Tabler Clyde Smith at the Paramount, Hot Springs, Ark., looks on while Western Union boys start on its way to Hollywood giant telegram addressed to George Raft, star of "Spawn of the North". Measuring eight feet wide by five and a half high, wire carried signatures of every city and county official, officers of local clubs and citizens, who pledged that they would see the picture when it opened at the Paramount. Message was planted in lobby week ahead to facilitate gathering of signatures.


WESTERN UNION
GEORGE RAFT
PARAMOUNT STUDIOS
HOLLYWOOD CAL.
HOT SPRINGS NATIONAL PARK ARKANSAS
SEPT. 18 1938
DEAR MR. RAFT
SUCCESS AND HAPPINESS

SHOWMEN'S LOBBY LAFFS


WE SAW THIS PICTURE OVER IN POTTSBURG LAST MONTH. WHY SHOULD WE HAVE TO PAY AGAIN TO SEE IT HERE?
CALL MY WIFE OUTTA THERE. TELL HER TO BRING THE DOG, TOO.
WHERE'S YOUR BATHROOM?
A KID SOLD ME THESE FOR A NICKLE. THOUGHT I'D TREAT THE LITTLE WOMAN TO A SHOW TONIGHT
H.C. BENNIE

H. C. BENNIE, ROBOURN THEATRE, ALMENA, KANSAS, SETS DOWN A FEW OBSERVATIONS ON THE STATUS OF SHOWBUSINESS.

"Tough Guy" Cracks Safe for Borrensen

Far be it from us to be suspicious of our Round Tablers, but it seems mighty queer that burglars should "crack" the safe of the Winona Theatre, Winona, Wis., a couple of days ahead of opening of "Little Tough Guy" which afforded Manager H. F. Borrensen the opportunity to lead all his ads off with "What little tough guy cracked the safe at the," etc., etc. Local dailies all carried stories on the holdup and the theatre rode along on the crest of the publicity wave.

For "Tropic Holiday" radio tieup included local station plug of Dorothy Lamour sending "Bird of Paradise" flower to local radio talent winner; presentation of flower taking place over air week ahead of playdates. "Kiss booth" was erected in lobby with attractive girl distributing confection kisses from Dorothy Lamour. Also in connection with this gag, Borrensen addressed 500 government postcards to as many men with copy headed "red hot news" and inviting recipients to come to the theatre to receive their kisses.

"LET'S HEAR FROM YOU"

Giant Arlen Birthday Card

When Richard Arlen, reported friend of "Dock" Twedt, Lido Theatre, Manly, Iowa, recently celebrated his birthday, the theatreman decided that he and his patrons would send their messages of congratulations to the star. Giant postcard addressed to Arlen at Hollywood was stationed in front of theatre two weeks ahead and patrons invited to sign their names below greeting on reverse side.

Loew's Inaugurates Cleveland Library Bookjacket Tiein

The Cleveland Public Library and Loew's Cleveland Theatres, initiated last week a new form of film cooperation linking more closely books and their relation to motion pictures.

Through the medium of a paper bookjacket placed around various books in the library, the public is kept informed of current motion pictures and related books. One side of the jacket bears a printed list of suggested reading matter that will enlarge more fully the time, place and period of the picture. On the reverse side of the jacket may be found the playdate and theatre location of the picture. The jacket protects the book while in transit from library to home and at the same time people who have a book with this particular colored jacket will know instinctively when they see it in their home that it is a library book which must be returned in order to avoid the payment of a fine.

Service Started on "Citadel"

With the aid of posters on the bulletin boards of all branches of the Cleveland Public Library, patrons interested in selected reading matter in connection with current motion pictures are urged to look for a book with a jacket on it the next time they visit their favorite library branch.

The first screen attraction in Cleveland to be exploited through this novel method is MGM's "The Citadel" at Loew's State, making the initial appearance of this traveling advertisement a reported "first time" for this manner of tiein in the history of the Cleveland Library.

The jacket was designed by Milt Harris, director of publicity for Loew's Cleveland theatres with the aid of ad artist Ed Huegle and placed in the Cleveland Public Library with the cooperation of librarian Charles E. Rush and Fred Myers, library publicity representative. Entire campaign was executed under supervision of division manager Colonel Harry E. Long.

"LET'S HEAR FROM YOU"

Guessing Contest Held For "Too Hot to Handle"

Effective tieup was arranged by Melvin Grundy, Rivoli, Muncie, Ind., and sponsored by local photographic supply store in connection with the opening of "Too Hot to Handle." Contest was held with promoted prizes going to those submitting correct list on the number of individual scenes in which Clark Gable used his Bell and Howell movie camera in the picture. Answers were turned into the store and entire cost to theatre was three pairs of passes to runners up. Store giving major prize.

For lobby display, artist Luther Miller created a setpiece especially designed to show the effect of flames. The figures of Loy and Gable were cut out of a 24-sheet and used on the background. Suspended on fine wire in front were the names and title, entire display was lighted from the back with flashers in varied colorings.

TORONTO INAUGURATES 'MOVIE WEEK' WITH ALL-INDUSTRY STREET PARADE

OTION PICTURE INDUSTRIES
GONE WITH THE WIND
OTION PICTURES ARE
OUR BEST ENTERTAINMENT
INTERNATIONAL

ONE OF THE FLOATS IN THE TORONTO STREET PARADE

Ordinances Set Aside by City on Behalf of Local Showmen; Newspapers Break Rules to Publicize "Drive" Activities

All branches of the motion picture industry—theatres, exchanges, union and supply houses—united in staging Toronto's first all-industry street parade recently, to inaugurate "Movie Week in Toronto," officially launched with a proclamation by His Worship, Mayor Ralph C. Day. Reported as one of the greatest ballyhoo stunts Toronto has ever seen, elaborately decorated floats and hundreds of bannered cars passed in parade before thousands who lined the city streets to watch the colorful spectacle.

The good-will of the City Fathers (and the showmanship of the men who put the idea over) was demonstrated by the fact that the Board of Control kicked over several important taboos to help the theatres in their campaign. First, a street parade is almost out of the question in Toronto. The theatres were not only granted a parade permit but every assistance was rendered by the authorities, who allowed them a route through the main parts of the city. Another rare privilege was the permit to place banners across the city streets. Even "drives" sponsored by the city have encountered difficulty in getting banner permits in the past. Three were placed across the main streets in Toronto reading: "Toronto Welcomes Motion Pictures' Greatest Year—Let's Go!" Another stunt that hasn't been seen in Toronto in 20 years was the stencilling of the main streets with giant lettered footprints.

Governor-General's Horse Guards Aid

The parade, completely motorized, took a lengthy, zig-zagged course through the principal streets and districts where thousands lined the route. On the bandwagons were the 49th Highlanders' band, the band of the Governor-General's Horse Guards, besides two comedy bands of clowns and cowboys.

Floats represented the Motion Picture Industry, Famous Players Suburban theatres, Loew's, Imperial, Shea's, Uptown theatres, Independent Theatres association, Bloom and Fine theatres, Premier Theatres, Metro-Goldwyn-Mayer, Columbia, Empire-Universal Films, United Artists, General Theatre Supply Co., Paramount, 20th-Century-Fox, Associated Screen News and RKO Radio Pictures in addition to Photoplay and Movie Mirror, Dominion Sound, Mavety Film Delivery and the *Globe* and *Mail* newspaper floats. Heading the parade in the official car was Charlie Querrie, manager of the Palace theatre, Toronto, in a bannered car lavishly decorated with chrysanthemums.

Leading Newspapers Cooperate

The press of Toronto cooperated generously, the two evening papers, *Star* and *Telegram*, breaking iron-clad rules to give the theatres eight-column banners calling attention to the parade the day previous. The movie critics, Helen Allen of the *Telegram* and Roly Young of the *Globe and Mail* opened their columns to the publicity committee and the *Globe and Mail's* float was built around their movie column.

The Projectionists' Union was represented by 50 members. Miss Billie Hallam (Miss Toronto 1937) and Miss Diana Perkins (Miss Toronto 1938) were in the parade as movie queens on the M-G-M and Loew floats. A sound truck sent up from Montreal by Associated Screen News prepared a special reel for showing at the Toronto theatres.

The parade marshal was Frank O'Byrne, assisted by Walter Kennedy, Charles Murphy, Harold Kay, Morris Rittenberg, Art Knowlton, N. L. Jackson and Jack Chisholm and others. The parade committee: Jack Arthur, Harold Kay, Frank O'Byrne and James R. Nairn. The publicity committee: Dewey Bloom, Tom Daley and James Cameron. The Toronto Film Board of Trade was represented by Lt. Col. John L. Cooper.

The parade grew out of an idea suggested by Morris Stein, Famous Players supervisor, who originally planned a Famous Players' parade which was expanded into the showing on Saturday by inviting all the independent theatres and exchanges to participate. Theatres participating contributed on the basis of two cents per seat to pay the cost of the parade and other extensive Movie Week activities which covered every possible angle of publicity and advertising.

"LET'S HEAR FROM YOU"

Antique Engine Aids "Chicago"

Resurrected by A. R. Clausen, Waupaca Theatre, Waupaca, Wis., was old fire engine located in the City Hall and brought out of the moth balls to help exploit "In Old Chicago." Driven about town by firemen, truck was bannered with title, playdates and theatre. After run from one end of town to the other, it was stationed in front of house.

Siegel Arranges Local "Algiers" Handicap Race

An exploitation tieup that was a "win, place and show" winner was effected by Sammy Siegel, exploiteer, for the engagement of "Algiers" at the Liberty Theatre, Seattle, when he arranged for all of the eight races at Longacre Park to be named after the picture, its stars and the theatre.

Heading the day's card was "The Algiers" seventh race handicap. Other events were the first race, "The Liberty Theatre"; second race, "The Walter Wanger"; third race, "The Hedy Lamarr"; fourth race, "The Charles Boyer"; fifth race, "The Sigrid Gurie"; sixth race, "The United Artists," and the eighth race, "The Joseph Calleia."

These listings were carried in all local newspapers as well as in the racing charts of all papers throughout the country.

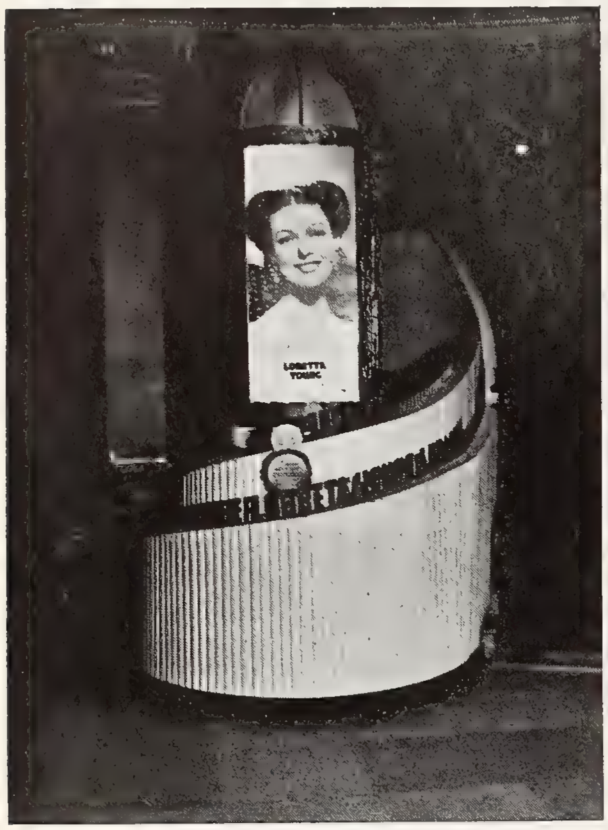
"LET'S HEAR FROM YOU"

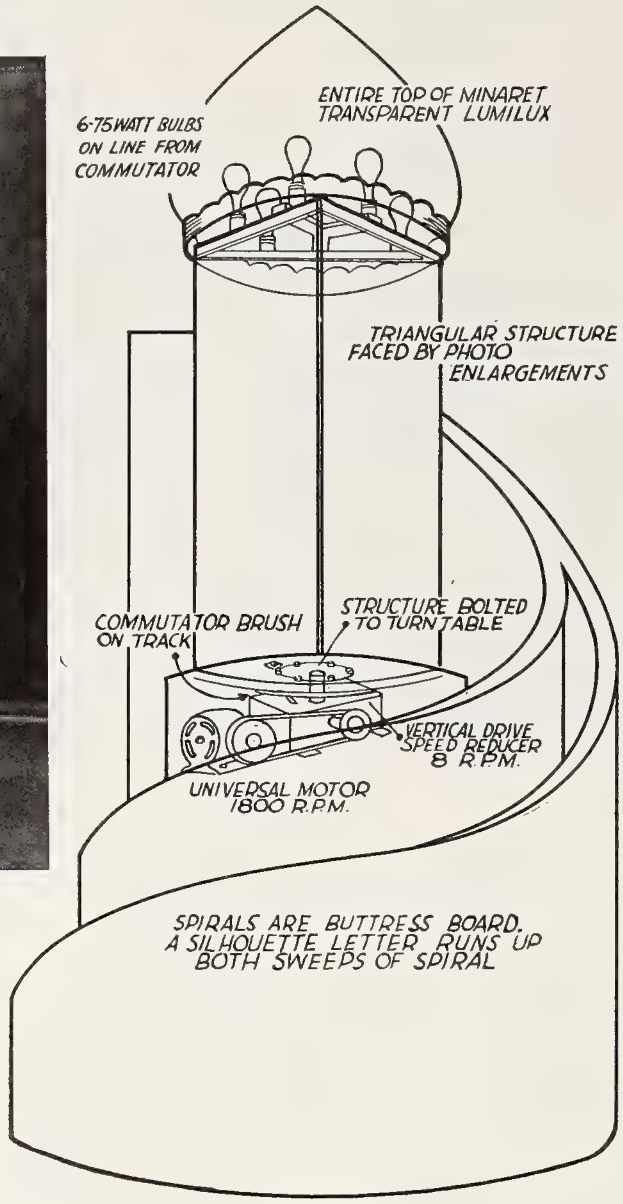
Early Bird Matinee Held For "Garden of the Moon"

Reported as creating plenty of comment is stunt inaugurated at the Avon Theatre, Utica, N. Y., by Murray Lafayette for the opening of "Garden of the Moon." Two weeks ahead, the theatre began to build up interest in a breakfast show at the house starting at 6:30 A. M. with the theatre serving tomato juice, doughnuts, coffee, gum, mints and cigarettes to the early birds. This was announced each day over the local radio station without any cost to the house.

Four days ahead ads were taken in local papers announcing the show. Stores throughout town plugged the stunt with announcements and tieup with local bakery netted signs on all their trucks. Picture went on early enough to permit those reporting for work to get there on time.

A ROXY ANIMATION




6-75 WATT BULBS ON LINE FROM COMMUTATOR
ENTIRE TOP OF MINARET TRANSPARENT LUMILUX
TRIANGULAR STRUCTURE FACED BY PHOTO ENLARGEMENTS
COMMUTATOR BRUSH ON TRACK
STRUCTURE BOLTED TO TURNTABLE
VERTICAL DRIVE SPEED REDUCER 8 R.P.M.
UNIVERSAL MOTOR 1800 R.P.M.
SPIRALS ARE BUTTRESS BOARD. A SILHOUETTE LETTER RUNS UP BOTH SWEEPS OF SPIRAL

To fit in with spiral staircase to mezzanine, alongside of which it was placed, Homer H. Harman, New York Roxy ad head, conceived animated spiral setpiece herewith explained and executed by George Hirsch. Spirals were constructed of corrugated cardboard, in center of which three-sided upright was mounted on small turntable.

Kriegsman Promotes Local Newspaper

Recently completed by Harry Kriegsman, Claridge Theatre, Brooklyn, is a tieup with local newspaper, having circulation of 20,000, for free space devoted to theatre's programs, picture contests and reviews. Harry also receives 2,000 copies of each issue for gratis distribution to patrons.

On "In Old Chicago," Harry promoted use of old-fashioned bicycle which he stationed in front of the theatre two weeks ahead. Copy on bike read: "This is a relic of the days of Old Chicago." Easel was also planted out front with scene stills, playdates, cast and titles.

"LET'S HEAR FROM YOU"

Creates Atmospheric Lobby

Outstanding feature of William Sosna's "Having Wonderful Time" campaign at the Sosna Theatre, Manhattan, Kan., was his lobby display depicting a beach resort. Included was giant post card with title, also used was sand, beach chairs, umbrellas, tennis rackets, robes, coffee table with water jugs, etc. In addition, two girls in bathing suits lounged around the display two weeks ahead.

Two-Page Double Truck Promoted for Anniversary

An eight-page supplement in the Niles *Daily Star* was promoted by R. W. Eberhard, Ready Theatre, Niles, Mich., in honor of the theatre's eleventh anniversary, tops of which were two double truck co-op pages of various merchants, each ad containing congratulatory copy. Balance of pages were devoted to current and coming attractions in addition to cut and editorial on E. C. Beatty, president and general manager of the Butterfield circuit and biography on Eberhard, who also celebrated his seventh anniversary at the house.

"LET'S HEAR FROM YOU"

Two-Color Newspaper Ad Sells "Valley of Giants"

Lou Metzger of the New Spreckles Theatre, San Diego recently used an unusual and highly effective ad to sell "Valley of the Giants." To stress the technicolor production, he arranged with the *Evening Tribune* to run the ad in two colors, four columns wide and a page deep. Ad was a natural attention-getter.

'Boys Town' Gains Civic Approval

The Evening Telegram of Superior, Wis., ran a "Why is your son your best pal" contest as advance buildup for Gus Carlson's "Boys Town" date at the Palace Theatre. Contest ran three days ahead, winding up with story of the winners and the essays themselves for which guest tickets were awarded.

Through cooperation of the Mayor, civic offices were turned over to honor boys chosen by Boy Scout and school officials. Ctories, editorials and art work ran in local dailies. Electrical transcription of voices of Spencer Tracy and Mickey Rooney and Father Flanagan himself were used over WEBC and local probation officer and juvenile court judges were entertained at a special performance together with all boys then on probation. Cost of showing was met by police fund.

Out in Los Angeles

Tieup which he reports as creating plenty of good will for his theatre was effected by Tom Soriero, United Artists Theatre, who contacted local institutions in connection with a special show. Prominent citizens donated their cars and street car lines furnished bannered busses to transport the children to and from the theatre. Arrangements were also made for police protection to guard the children against accidents while downtown.

Head of the Juvenile Welfare Committee of the Los Angeles Junior Chamber of Commerce cooperated by announcing through direct mail, opening date of picture and urging all to see it. Local papers came through with stories

And at Syracuse

Frank Murphy at Loew's State, converted his city into "Boys Town" for two hours on the Saturday morning of playdate as a result of an election in high school of all city officials. City Hall and Mayor Marvin cooperated in making the occasion a success. Idea was covered by newspapers; elected officials were entertained at luncheon in downtown restaurant, after which they repaired to the theatre and a review of the picture written by boy critic appeared in *Journal* as part of the festivities.

Educational study guides were supplied to English teachers who acquainted pupils with playdates, special letters were mailed to all clergy in the city advising of the high calibre of the picture and daily street quiz over WSYR in front of theatre plugged the picture three days in advance.

"LET'S HEAR FROM YOU"

Ad Contest Aids "Army Girl"

Tying in with his local daily, Dave Jones, Senate Theatre, Springfield, Ill., for "Army Girl," offered guest tickets to the show to the first six people placing want ads. Cooperating paper ran ad plugging the gag, picture, playdates, etc. Jones also placed an ad in the program for the motorcycle races at the State Fair which drew some 36,000 and reports he distributed heralds plugging the attraction. Special front was constructed for the engagement, 24-sheet was pasted to sidewalk in front of house and theatre's daily organ radio broadcast was dedicated to the picture ahead and during run.

Band Concerts Aid "Alexander"

Quite a few Round Tablers got out the band in advance of "Alexander," Famous-Players Canadian members especially reporting a lot of boxoffice attention from this exploitation. Up in Guelph, Ontario, Russ McKibbin, promoted a bannered truck for his date at the Royal, which carried the local band around town, stopping at the weekly market in front of the city hall for a concert. The same procedure was followed by John V. Ward, at the Capitol, Niagara Falls, Ont., who arranged band concerts at two-hour intervals the Saturday before opening. Banner on truck was constructed so that it could serve also as frontpiece for the marquee during run.

In Windsor, Ont., the local Canadian Legion post bears the name of the Mayor, which allowed J. J. LeFave the opportunity to invite His Worship to greet the Legion band at the Tivoli, on opening night of the picture. Carrying banners, band paraded to the theatre and brought backstage by LeFave, surprised the audience by a concert between features. Photo of the Mayor with Legion leaders and story in the local dailies plus effect of the band exploitation resulted in one of the biggest campaigns put on recently, reports LeFave.

Street stunt of motion picture camera and operator proved helpful to Chris Holmes' "Alexander" date at the Avalon, Ottawa. Stopping at prominent corners, cameraman would go through the motions of setting-up, and grind. When crowds collected, he dropped theatre banner attached to front of the machine.

"LET'S HEAR FROM YOU"

Ben Cohen Reports Calcutta Activities

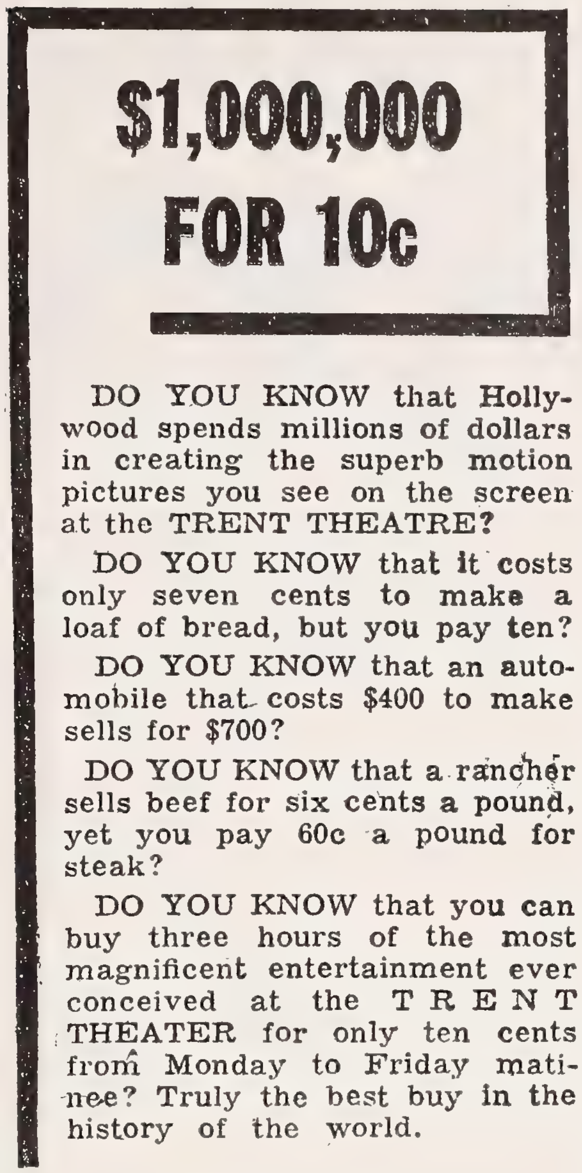
Exploitation tidings from the newly-married Ben Cohen, now guiding the destinies of the Metro Cinema, in Calcutta, India, feature a four-page special supplement on "Chicago" in the local *Statesman*. Section laid out under Cohen's supervision, contained a wealth of feature stories and photos, front page topped with a full page banner with heads of the stars against a scene cut of the fire.

In the interests of MGM stars and pictures, Ben has been able to plant a lot of feature stories from his pen in various local publications. The most recent have appeared in the pouplar Children's Mail, Movie Mirror and advance Puja Special, stressing particularly the coming "Marie Antoinette" and including interview with director Van Dyke.

"LET'S HEAR FROM YOU"

Holds "Bowl of Rice" Party

In keeping with his extra-curricular activities at the Opera House, Millinocket, Maine, Bill Johnson recently cooperated with local committees in connection with a "Bowl of Rice" party held at his theatre, proceeds of which went to the sufferers in war-torn China. Weeks ahead, newspapers cooperated with stories, in each of which the theatre received prominent mention. Opening night local fife and drum corps of the American Legion paraded the streets in uniform carrying signs with proper credits.



$1,000,000 FOR 10c

DO YOU KNOW that Hollywood spends millions of dollars in creating the superb motion pictures you see on the screen at the TRENT THEATRE?

DO YOU KNOW that it costs only seven cents to make a loaf of bread, but you pay ten?

DO YOU KNOW that an automobile that costs $400 to make sells for $700?

DO YOU KNOW that a rancher sells beef for six cents a pound, yet you pay 60c a pound for steak?

DO YOU KNOW that you can buy three hours of the most magnificent entertainment ever conceived at the TRENT THEATER for only ten cents from Monday to Friday matinee? Truly the best buy in the history of the world.

A bow in the direction of Bill Johnson is offered by Ed Siegal of the Trent, New Rochelle who used some of the institutional copy by the Millinocket, Maine member carried in a recent Round Table editorial. Siegal used postcard mailing piece for his message, as illustrated above.

"LET'S HEAR FROM YOU"

"Great Waltz" Dance Contest Held by Hunt

The first eliminations in The Courier-Journal and M-G-M "Great Waltz" contest were held at night club in Louisville, Ky. All dancers, sixteen years old or older and not professionals, were allowed to enter the competition. The waltz contest began at 11 p. m. Judges were Mary Jane Mercer, dancer; Nedra Gordinier, W.H.A.S. artist, and George N. Hunt, Jr., manager of Loew's Theatre. Contestants received points on grace, rhythm, personality, dance deportments and general appearance.

The champions will meet winners of three other elimination contests, to be held during the next three weeks, on November 23, for the city championship. The city champions and winners from other towns in Kentucky will dance for the State championship on November 30.

The best waltz couple in the State will represent Kentucky in the regional finals at Cleveland early in December. Regional finalist will win an all expense trip to New York's Madison Square Garden, where they will compete for the national prize of a three month movie contract.

Wartha Promotes New Traffic Court

Born out of conversation held by Art Wartha with the Mayor of La Porte, Ind., regarding cooperation with the theatre in putting over a safety week, this theatreman inaugurated a Juvenile Court which was tied into his publicity on "Man at the Wheel" at the Roxy Theatre.

The City of La Porte has over 2,500 bikes on its streets, and the problem of directing that traffic has become acute. Wartha therefore struck on the idea to try in the Juvenile Court any boy or girl arrested for a traffic infraction. The young man selected for the job of judge was a boy scout of high rank and the defendant's attorney was also a boy scout.

Art tied directly into the plan by having judge sentence violators to witness the film and also return a stamped ticket from cashier at theatre to prove they had been there. Wartha reports that the tiein proved so tremendous that United Press and Associated Press sent the stunt over their wires in addition to many magazines sending their staff photographers down to shoot the court proceedings. Local papers, of course, carried plenty of publicity, including editorials. Leading merchants assisted with full page co-op ad on the Safety Week, copy also tying into the juvenile court, picture and playdates.

"LET'S HEAR FROM YOU"

Numerous Windows Aid on "Algiers"

Large French Line window was secured for "Algiers" date by Wally Caldwell, Loew's Valentine, Toledo. Display consisted of star blowups, stills, one-sheet picture and playdate copy with large card in center carrying copy "Off to Algiers? Travel via," etc., etc. Elaborate cosmetic window with seven-foot by 18-inch upright compo display containing eight star stills bordering both ends of window was planted in five and ten, as were a Charles Boyer and Hedy Lamarr fashion window in leading department store.

For his Movie Quiz campaign, heralds were inserted in mailing lists of department stores, Auto Club, Kiwanis, Rotary and Lions clubs, Chamber of Commerce and Junior Chamber of Commerce. Street cars were bannered, taxi fleet carried streamers, theatre float was entered in local parade and through tieup effected with local department store window was promoted in which was planted large piece of film on which were stills of various producing companies coming attractions plus movie quiz copy.

"LET'S HEAR FROM YOU"

Street Bally Sells "Booloo"

Street bally which he reports as attracting attention was that used by Jack Campbell, Capitol, Brampton, Ontario, for advance on "Booloo." Cage was built, painted white and planted on wagon. Two white rabbits were placed in cage, which was plastered with signs such as "Beware, wild animals, do not touch." Two kids dressed in scout pants, Frank Buck hats and carrying rifles and back banners with appropriate credits, paraded down main stem, winding up in front of theatre, where the lads stood guard during show.

personalities

M. O. RIKE, JR.
has just been promoted to publicist, working for Louie Charninsky at the Capitol, Dallas, Tex.

▽

A. N. JACOBS
has been named manager of the Saenger Theatre, Vicksburg, Miss. J. A. JONES, former manager, has left for another post at Pensacola, Fla.

▽

SETH FIELD
former manager of the University Theatre, Cambridge, Mass., is now a booker for Schine's in the Gloversville, N. Y., home office.

▽

ROY GORDON
former manager of the Palace, to the Riley and Jefferson Theatres, Ft. Wayne, Ind.

▽

ROBERT W. RHODES
of the Colonial, Akron, has been appointed manager of the Shea-Hyde Fulton, Pittsburgh, Penna., succeeding JOHN GORING, resigned.

▽

KEN PRICKETT
has resigned from the managership of Schine's Strand, Lexington, Ky., and is now managing the Dickinson Theatre, Junction City, Kans., for the Dickinson Circuit.

▽

MORRIS M. STEINKRITZ
has been appointed to the assistant managership of the Rivoli Theatre, in Brooklyn, succeeding JOHN MARIN.

▽

LEO LIEBERMAN
formerly at the Oriental in Boston, Mass., is now managing the Roxbury in Roxbury, Mass.

▽

HANK HAROLD
for some time with the Warner ad department in Cleveland and more recently with the United Detroit Theatres in Detroit, has returned to the Warner fold and is now working for Dinty Moore at the Standard Theatres, Oklahoma City, Okla.

▽

E. C. CARTER
assistant manager of the Playhouse, Statesville, N. C., has been promoted to manager of the same house.

▽

CARLETON H. TROTTER
manager of the Crescent Theatre, Statesville, N. C., has been transferred to Boone, N. C., to manage the new Appalachian Theatre there.

▽

YARL HERMANSON
has resigned as artist for M & P Theatres, Boston, to join the production department of Harry Gourfain at the New York Strand.

▽

THOMAS JEFFERSON
formerly with Schine's in Gloversville, is now in the press book department of Paramount's home office.

▽

MARSH GOLLNER
is now managing Schine's Arcade in Salisbury, Md.

On Sunday, October 23rd, in Calcutta, Ben Cohen to Berta Duff, daughter of Ishan and Mrs. Duff of New Haven. Mr. Cohen, former manager of Loew's College Theatre in New Haven, is now managing director of Loew's Metro Cinema, Calcutta, India.

▽

PAUL KETCHAM
former Standard Theatres manager under Pat McGee, has left Oklahoma Theatre Supply to rejoin Pat McGee in Massachusetts.

▽

E. A. PATCHEN
has replaced DAVE GOODMAN, resigned as manager of the Midwest, Oklahoma City, Okla. W. B. SHUTTEE will take over Patchen's publicity job.

Birthday Greetings

Ivan F. W. Ackery
Edwin Adler
T. L. Anderson
Bob Atkinson
Donald K. Ayres
W. R. Bartholomew
James R. Bartlow
Carl Bechdel
Floyd Bell
Robert Lee Bell
W. Lee Byers
Celas Camerlin
H. Douglas Carpenter
Peter N. Chagaris
Robert W. Chambers
James W. Christian
Arthur Cohn
Victor Cornilliac
Walter N. Correll
J. E. Courter
Wilbur N. Degenhart
E. V. Dinerman
Bartlett Dortch
Charles S. Edwards
Irving Feinman
Reek A. Feliziani
Sidney Ginsberg
Edward R. Golden
Sydney Gottlieb
Harry F. Griggs
Stanley Gross
R. F. Hardin
Will Harper
Russell M. Hogue
Alec H. Hurwitz
Guy Jones
Fordyce J. Kaiser
Laverne C. Ingersoll
Eddie G. Kane
William C. Land
Frank LaBar, Jr.
A. G. W. LaShelle
Al Lippe
Cy Londner
J. S. McNeill
Fred Meyer, Sr.
Paul E. Michaud
Frank W. Miller
J. Lloyd Miller
Oscar H. Miller
Nat Mutnick
Brewster L. Newton
Ray O'Connell
R. W. O'Donohue
Albert O'Neil
Alexander Otto
James V. Pisapia
Samuel Rose
Harry Rosenbaum
Ben Rosenberg
L. W. Scott
Donald Seasholtz
Sidney A. Sommer
Allison Stanford
Arnold Stoltz
Alfred G. Swett
R. M. Thomason
Vern T. Touchett
John G. Townsend
Karl Walzer
Max Weg
A. B. Wood, Jr.
C. W. Woodall
Gordon Woodruff

SPENCE PIERCE
former publicity director for Howard Waugh at the Warner in Memphis has been transferred out to Oklahoma City and is now working for Dinty Moore at the Tower.

▽

HERMAN ADDISON
has been transferred by Schine's from their house in Glens Falls to manage the Olympic in Watertown, N. Y.

▽

BOB MILLER
is managing the Refowich Theatre, Freeland, Pa.

▽

JOHN WALSH
manager of the Paramount, Newport, R. I., has been transferred to the Fulton in Pittsburgh, Pa. Other Shea changes include VINCENT CHOATE from the Roosevelt, Jamestown, R. I., to replace Walsh. JOE HOCKENBERRY, who was assistant at the Paramount, has been promoted to succeed Choate. FRED LAHRMAR goes from the Paramount, Youngstown, to Newark, Ohio, where he will assist FRANK KING who operates the Midland and the Auditorium.

▽

AARON BINKOW
operator of the Opera House in Bayonne has reopened the Folly Theatre in Brooklyn, N. Y.

▽

CHARLES MORRIS
former owner of the Dixson Theatre, Los Angeles, has purchased the Sun from J. B. CUNNINGHAM.

▽

FRANK GUNN
is the general manager of the Esquire and Grand Theatres, Los Angeles.

▽

AL BAKER
manager of the Fox Theatre, Spokane, Wash., moving to Bellingham as city manager. Other Hamrick-Evergreen theatres changes include JACK ROSENBERG, former city manager in Bellingham, to local headquarters as circuit booker. OSCAR NYBERG, former manager of the State in Spokane, moves to the Fox and will be replaced by ERNIE ROSE from the Liberty. Rose's theatre will be taken over by BUCK FEALE, formerly assistant manager of the Orpheum, Spokane.

▽

HARRY KENDRICK
manager of Warner's theatre in Ambridge, Penna., passed away on November 7.

▽

LESTER STALLMAN
formerly at the College in Bethlehem, Pa., is now managing the Astor in Reading.

▽

CLIFFORD FARMER
of the Warner Symphony, Chicago, has been promoted to the Stratford, succeeding GEORGE RYAN, who goes to the Juneau, Milwaukee.

▽

JOSEPH W. FAITH
who operates the Mayfair, Terryville, Conn., has leased the Stock House, Unionville, and will operate the theatre after remodeling.

△

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38	54	
City Streets	Edith Fellows-Leo Carillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Extortion	Scott Colton-Mary Russell	Apr. 25,'38	58	
Flight into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38	65	Mar. 19,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38	56	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The	Edith Fellows-Robt. Paige	Oct. 24,'38†		
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38	64	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38	67	
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38	66	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38	55	Apr. 9,'38
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden—Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38	55	
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38	79	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38	81	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38	61	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38	61	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38	69	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38	59	Mar. 12,'38
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†		
"Blondie" (G)	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert	Nov. 30,'38†	*70	Nov. 5,'38
California Cavalcade	Bob Elliott-Luana De Alcaniz			
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†		
Homicide Bureau	Bruce Cabot-Rita Hayworth			
International Spy	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
Life Is Cheap	Betty Furness-James Craig			
"Our Wife"	Cary Grant-Jean Arthur			
Outside the Law (G)	J. Holt-B. Roberts-N. Beery, Jr	Dec. 15,'38†	67	Oct. 29,'38
Overland with Kit Carson	Bill Elliot			
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†		
There's That Woman Again	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†		
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54.)				
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38	62	Feb. 19,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G)	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	*90	Oct. 15,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38	59	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38	81	Mar. 19,'38
Four Daughters (G) 352	Lane Sisters-Jeffrey Lynn G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
Girls on Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38	97	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68; July 2,'38, pp. 56, 58; Aug. 6,'38, p. 74.)				
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr . 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38	70	Oct. 15,'38
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5.'38	85	Feb. 12,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38
When Were You Born (G) 263	Anna May Wong-M. Lindsay	June 18,'38	65	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38	78	Apr. 23,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	*105	Oct. 29,'38
(See "In the Cutting Room," Aug. 13,'38.)				
Crime Is a Racket	Humphrey Bogart-Gale Page			
(See "In the Cutting Room," Oct. 22,'38.)				
Secret Service on the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Aug. 15,'38†	80	Nov. 7,'36
Evergreen (re-issue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	98	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38	71½	
Girl Was Young, The (G) 7004	N. Pilbeam-Derrick de Marney	Feb. 17,'38	70	Dec. 11,'37
(Reviewed under the title, "Young and Innocent." (See production article, Oct. 30,'37, p. 16.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas	Nov. 1,'38†	96	Sept. 3,'38
Man With 100 Faces 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38†	87	Feb. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed under the title, "The Three Maxims.")				
Strange Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	85	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	86	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38†	78	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38	70	Feb. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High		Dec. 1,'38†		
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker	Nov. 15,'38†		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	*70	Oct. 22,'38
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60	July 10,'37
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Frontier Town 217	Tex Ritter	Mar. 4,'38	58	
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38	60	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38		
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38	66	Nov. 20,'37
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	*65	Sept. 17,'38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38	59	
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38	66	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38	57	Nov. 13,'37
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†		
Titans of the Deep 326	Dr. Wm. Beebe	Oct. 28,'38†	48	
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38	58	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38	81	Jan. 29,'38
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 55; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53.)				
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29,'38	75	July 30,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
Crowd Roars, The (G) 840	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38	91	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38	73	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy.-Walter Pidgeon	Mar. 18,'38	121	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93; July 9,'38, p. 46; July 30,'38, pp. 83, 85.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Karjus	Nov. .4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38	79	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38	77	Mar. 26,'38
(Exploitation: July 30,'38, p. 64; Aug. 20,'38, p. 68; Sept. 3,'38, p. 63.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
	J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power -			
(See production article, Mar. 26,'38, p. 16; exploration: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38	95	Feb. 26,'38
(Exploitation: July 23,'38, p. 65; July 30,'38, p. 82; Aug. 6,'38, p. 76; Aug. 27,'38, p. 80.)				
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38	105	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38	75	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	*90	Oct. 8,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38	73	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38	119	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69; Sept. 24,'38, p. 63.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbe	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38	103	Jan. 20,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38 p. 54; May 7,'38, p. 58; May 21,'38, p. 58; July 2,'38, pp. 55, 57; Aug. 6,'38, p. 78; Oct. 1,'38, p. 53; Oct. 29,'38, p. 58.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85, 90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
Young Dr. Kildare (G)	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	*80	Oct. 15,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Christmas Carol, A	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 23,'38†		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Dramatic School	Luise Rainer-Paulette Goddard-Alan Marshal-Ann Rutherford-Lana Turner	Dec. 9,'38†		
Flirting with Fate	Joe E. Brown-Leo Carrillo	Dec. 2,'38†		
Honolulu	Eleanor Powell-Robert Young-Burns and Allen			
Ice Follies	Original Ice Follies Cast—Joan Crawford - James Stewart - Lew Ayres			
Idiot's Delight	Norma Shearer-Clark Gable			
I Take This Woman	S. Tracy-H. LaMarr-W. Pidgeon			
Katherine the Last	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 16,'38†		
Out West with the Hardys	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Pygmalion (A)	Leslie Howard-Wendy Hiller		96	Sept. 10,'38
Shining Hour, The 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young	Nov. 18,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Stand Up and Fight	Robt. Taylor - Wallace Beery - Florence Rice-Helen Broderick-Barton MacLane			
Sweethearts 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†		
(See "In the Cutting Room," July 30.'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(Exploitation: Oct. 29,'38, p. 57.)				
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jan. 8,'38	76	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38	56	
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	56	Apr. 28,'38
Gangster's Boy	Jackie Cooper	Nov. 2,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Gun Packer	Jack Randall	Nov. 9,'38†		
Gunsmoke Trail 3740	Jack Randall	May 8,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Apr. 11,'38	53	
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 16,'38	72	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 23,'38	50	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 29,'38	53	
Port of Missing Girls (G) 3725	Judith Allen-Harry Carey	Feb. 23,'38	64	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38	60	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38	65	Jan. 29,'38
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erickson	Oct. 10,'38†	74	Oct. 14,'33
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38	57	June 4,'38
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	*59	Sept. 24,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 19,'38	57	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Where the West Begins 3736	Jack Randall	Feb. 2,'38	54	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gang Bullets	Anne Nagel-Robert Kent	Nov. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
I Am a Criminal	John Carroll-Mary Kornman	Dec. 7,'38†		
Last Outlaw	Jack Randall	Dec. 21,'38†		Dec. 21,'38†
Little Tenderfoot	Tex Ritter	Nov. 23,'38†		
Sky Raiders	John Trent	Dec. 28,'38†		
Tough Kid	Frankie Darro	Dec. 14,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue - Shirley Ross	Feb. 18,'38	90	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38	87	Mar. 28,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99.)				
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff - Margot Grahame	Feb. 4,'38	126	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66; July 16,'38, p. 84; July 30,'38, p. 80; Aug. 20,'38, p. 66; Sept. 3,'38, p. 63.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38	66	Mar. 12,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38	56	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye - Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38	86	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90; Sept. 3,'38, p. 58.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38	70	Mar. 5,'38
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Divine	May 6,'38	80	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38	94	Oct. 2,'37
Escape from Leavenworth	Akim Tamiroff-Frances Farmer-Leif Erikson	Oct. 28,'38†		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20,'38.)				
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38	80	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38	68	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66; Aug. 27,'38, p. 78; Oct. 8,'38, p. 60; Oct. 29,'38, p. 60.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlise	May 27,'38	65	May 14,'38
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A)	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	*55	Oct. 1,'38
(See "In the Cutting Room," Aug. 20,'38.)				
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38† specl	*105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Romance in the Dark (G) 3731	Gladys Swarthout - John Boles-John Barrymore-Claire Dodd	Mar. 4,'38	80	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38	62	Feb. 12,'38
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G)	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G) 3748	Randolph Scott-Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38	72	Nov. 13,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38	62	Mar. 19,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53).				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee - Bob Burns-Lloyd Nolan	Dec. 31,'37	115	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68; July 9,'38, p. 44; July 23,'38, p. 68.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	*90	Oct. 29,'38
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†		
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†		
Hotel Imperial	Isa Miranda-Ray Milland			
(Exploitation: Oct. 1,'38, p. 57.)				
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†		
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson	Dec. 23,'38†		
Parents on Probation	Charles Ruggles-Mary Boland.. Donald O'Connor-Billy Lee			
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 13,'39†		
(See "In the Cutting Room," July 16,'38.)				
Persons in Hiding	L. Overman-Patricia Morrison			

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riders of the Range	Wm. Boyd-Geo. Hayes			
Say It in French	Olympe Bradna-Ray Milland	Dec. 16,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 9,'38†	*65	Oct. 22,'38
Thanks for the Memory	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Tom Sawyer, Detective	Donald O'Connor-Robt. Kent-June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff			
Zaza	C. Colbert-H. Marshall-B. Lahr			
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38	65	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Born to be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38	66	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38	70	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38	55	Mar. 5,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	67	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38	65	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38	65	Mar. 26,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot-T. Beck	Oct. 29,'38†	63	Oct. 22,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38	68	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38	70	Jan. 1,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38	60	Jan. 15,'38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Jean Joyce	Apr. 14,'38	55	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38	68	Feb. 19,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38	55	Jan. 15,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38	67	Mar. 12,'38
(Exploitation: July 2,'38, p. 55.)				
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38	58	Feb. 5,'38
Rhythm of the Saddle 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Storm Over Bengal	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 8,'38†		
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38	65	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On Rangers!	Roy Rogers-Mary Hart	Dec. 1,'38†		
Federal Man Hunt	Robt. Livingston-June Travis			
Flight at Midnight	Col. Roscoe Turner			
Orphans of the Street	Robt. Livingston-June Storey-Tommy Ryan	Nov. 22,'38†		
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran			
Ridin' the Range	Gene Autrey-Smiley Burnette			
Sante Fe Stampede 813	Three Mesquiteers-June Martel	Nov. 19,'38†		
Shine On Harvest Moon	Roy Rogers-Mary Hart			
Western Jamboree	Gene Autry - Smiley Burnette - Jean Rouverol	Nov. 28,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	*60	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68; June 18,'38, pp. 68, 69; July 30,'38, p. 82.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38; p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1,'38	77	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38	62	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38	67	Jan. 1,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38	70	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38 p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54.)				
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38	72	Mar. 5,'38
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38	91	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	*80	Oct. 15,'38
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38	65	Mar. 12,'38
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38	79	Oct. 1,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38	60	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37	59	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Feb. 11,'38	90	Feb. 5,'38
(Exploitation: Aug. 27,'38, p. 80.)				
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38	69	Nov. 27,'37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38	83	Dec. 25,'37
(Musical analysis: Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69; July 2,'38, p. 57; July 30,'38, p. 84; Aug. 6,'38, p. 78; Sept. 3,'38, p. 63.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38	71	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
Great Man Votes, The	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo			
Gunga Din 912	Gary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Dec. 23,'38†		
(See "In the Cutting Room," July 30,'38.)				
Law West of Tombstone, The 909	Jean Rouveral-Harry Carey-Tim Holt - Evelyn Brent	Nov. 18,'38†		
(See "In the Cutting Room," Oct. 8,'38.)				
Love Affair	I. Dunne-C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Pacific Liner	Victor McLaglen-Chester Morris-Wendy Barrie			
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Pure In Mind	Anne Shirley-Roger Daniel	Dec. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Trailer Romance 910	Lucille Ball-James Ellison	Dec. 2,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Amechee	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38	80	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38	84	Apr. 2,'38
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38	66	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38	71	Nov. 6,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38	78	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38	60	Jan. 1,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hershort-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38	85	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38	102	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Bellew-Evalyn Knapp	Jan. 14,'38	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38	110	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77; Aug. 20,'38, p. 65; Sept. 3,'38, p. 61; Nov. 5,'38, p. 54.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38	84	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1,'38	67	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	*70	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38	64	Jan. 8,'38
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luge - Dick Baldwin - Lynn Bari	Mar. 25,'38	71	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Bellew-Evelyn Daw	July 8,'38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Rawhide (G) 842	Smith Bellew - Evalyn Knapp - Lou Gehrig	Apr. 8,'38	59	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38	81	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin-Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38	85½	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53; June 25,'38, p. 70.)				
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38	70	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38	69	Feb. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†		
Charlie Chan in Honolulu	Sidney Toler-Phyllis Brooks	Jan. 20,'39†		
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	*60	Oct. 15,'38
Everybody's Baby	J. Prouty-S. Byington-S. Deane			
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Walter Brennan-Nancy Kelly	Jan. 27,'39†		
Keep Smiling (G)	Gracie Fields-Roger Livesey		92	Oct. 22,'38
Kentucky	Loretta Young-Richard Greene-Walter Brennan-Ralph Morgan	Dec. 30,'38†		
Little Princess, The	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Road Demons (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18,'38†	*60	Sept. 24,'38
Samson and the Ladies	Michael Whalen-Lynn Bari			
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	*95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Tail Spin	A. Faye - C. Bennett - Nancy Kelly-J. Davis - Chas. Farrell	Jan. 13,'39†		
Thanks for Everything	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Three Musketeers, The	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes-Armanda Duff	Feb. 3,'39†		
Up the River	P. Foster-P. Brooks-T. Martin	Dec. 9,'38†		
(See "In the Cutting Room," Oct. 22,'38.)				
While New York Sleeps (G)	Michael Whalen-Joan Woodbury	Jan. 6,'39†	*60	Aug. 27,'38
Wife, Husband and Friend	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Feb. 17,'39†		

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38	83	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38	104	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77; Aug. 20,'38, p. 64.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38	91	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93; June 25,'38, p. 70; July 9,'38, pp. 45, 47; July 16,'38, p. 86; July 30,'38, pp. 82, 85; Aug. 6,'38, pp. 74, 76, 78; Aug. 20,'38, pp. 68, 69.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38	91	Jan. 15,'38
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38	73	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38	109	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69; Sept. 3,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38	80	Jan. 15,'38
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38	88	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38	86	June 12,'37
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	*90	Nov. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Midnight	Francine Bordeaux			
Cowboy and the Lady, The	Gray Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†		
Duke of West Point	Louis Hayward-Joan Fontaine			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Carrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stage Coach	Claire Trevor-Andy Devine			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Border Wolves 2056	Bob Baker-Constance Moore	Feb. 25,'38	57	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38	68	Mar. 12,'38
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	
(See "In the Cutting Room," Oct. 15,'38.)				
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38	70	Mar. 26,'38
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	
(See "In the Cutting Room," Nov. 5,'38.)				
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38	65	Jan. 15,'38
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38	70	May 14,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38	56	
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38	83	July 16,'38
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22.'38	67	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar 4,'38	96½	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; Sept. 3,'38, p. 63; Nov. 5,'38, p. 55.)				
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38	68	Jan. 29,'38
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38	67	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38	68	Apr. 2,'38
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Service De Luxe (G)	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38	61	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38	61	Apr. 2,'38
Storm, The (G)	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Swing That Cheer 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3.'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitive (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Town Riders	Bob Baker-Fay Shannon			
Lady Luck	Robert Wilcox-Helen Mack			
Last Warning, The	P. Foster-F. Jenks-F. Robinson	Dec. 9,'38†		
Little Tough Guy in Society	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Newsboys Home	Jackie Cooper-Wendy Barrie	Dec. 23,'38†		
Pirates of the Skies	Kent Taylor-Rochelle Hudson	Dec. 16,'38†		
Secrets of a Nurse	E. Lowe-D. Foran-H. Mack	Dec. 2,'38†		
(See "West Side Miracle," "In the Cutting Room," Oct. 29,'38.)				
Singing Sheriff, The	Bob Baker-Marjorie Bell			
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Nov. 18,'38†	65	
(See "In the Cutting Room," Oct. 15,'38.)				
Swing, Sister, Swing	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs			

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38	62	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22,'38	90	Feb. 2,'35
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38	57	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22.'38	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Minutes	Reviewed
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38	104	Mar. 12,'38
(Exploitation: May 26,'38, p. 91; June 11,'36, p. 64; Oct. 29,'38, p. 57.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38	71	Feb. 19,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38	66	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38	63	Jan. 15,'38
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	*60	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52.)				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Always Leave Them Laughing	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone			
(See "In the Cutting Room," Sept. 24,'38.)				
Devil's Island	Boris Karloff			
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland			
Each Dawn I Die	James Cagney-Edw. G. Robinson			
Going Places	D. Powell-A. Louise-A. Jenkins			
(See "In the Cutting Room," Oct. 8,'38.)				
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins			
(See "In the Cutting Room," Sept. 24,'38.)				
Juarez	Paul Muni-Bette Davis			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Love Bites Man	Pat O'Brien-Joan Blondell			
(See "Unfit to Print" "In the Cutting Room," Oct. 8,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†		
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains			
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Dynamite Dolaney	Weldon Heyburn	Imperial	Jan. 2,'38	80	
Fight for Peace (A)	War Film	Warwick	Apr. 30,'38	70	Apr. 30,'38
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38		
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38	*55	Feb. 5,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Sugar Hill Baby	Negro Cast	Sack	Jan. 1,'38	66	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack			
Code of the Fearless	Fred Scott	Spectrum			
Harlem Rides the Range	Negro Cast	Sack			
Last Barrier, The	Dave O'Brien	Coronado			
Prison Train (A)	Fred Keating	Equity		*65	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†		
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75	Apr. 2,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38	99	Ar. 30,'38
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dark Sands (G)	Paul Robeson	Record		75	July 30,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight into Darkness	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938	Newsreels	Norton	Jan. 9,'38	90	
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38	84	
I See Ice (G)	George Formby	Assoc. British		81	Apr. 2,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Liebe im ¾ Takt (G)	Leo Slezak	Cosino	Sept. 23,'38	96	Oct. 8,'38
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 28,'38	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38	63	
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38	10 rls.	
Madamoiselle Docteur (A)	Dita Parlo	United Artists		77	Dec. 18,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Bueno		95	Mar. 26,'38
Nocturno (A)	Ria Byron	Schwab		90	Mar. 12,'38
Orage (A)	Charles Boyer	Tri Nat'l Films		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Nagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38	91	
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73	Apr. 30,'38
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37	8 rls.	
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Sutyi the Lucky Child	Adam Kiari	Hungaria	Jan. 11,'38		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38	65	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38	78	June 18,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38	90	
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Cuckeoranche 8431 Joe Besser	Mar. 25,'38	16½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May 20,'38	16
Home on the Rage 9426 Andy Clyde	Dec. 9,'38†	17
Jump, Chump, Jump 8432 Andy Clyde	Apr. 15,'38	19½
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mind Needer, The 8433 Charley Chase	Apr. 29,'38	18
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag 9425 Smith & Dale	Nov. 11,'38†	2 rls.
Nightshirt Bandit (10-28-38) 9424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Old Raid Mule, The (4-2-38) 8429 Andy Clyde	Mar. 4,'38	17½
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr. 1,'38	18
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Time Out for Trouble (4-2-38) 8430 Charley Chase	Mar. 18,'38	16½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	6
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½
Window Shopping (7-2-38) 8509	Apr. 14,'38	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	

COMMUNITY SING

Title	Rel. Date	Min.
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar. 18,'38	10
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38 8659) (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8861 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) 9652	Nov. 4,'38†	
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	
No. 4 (Moon Songs) 9654	Dec. 30,'38†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
22. Auto Clinic, The 8703	Mar. 4,'38	6½
23. Little Buckaroo 8704	Apr. 11,'38	6
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Playmates 8757	Mar. 27,'38	6
Scrappy's Trip to Mars 8756	Feb. 4,'38	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 (4-2-37) 8857	Mar. 4,'38	10
No. 8 (5-14-38) 8858	Apr. 1,'38	9
No. 9 8859	Apr. 29,'38	9½
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	1 rl.
Play Ball (4-23-38) 8807	Apr. 15,'38	10
Ski Rhythm 9802	Nov. 4,'38†	1 rl.
Sport Stamina (6-12-38) 8808	Apr. 10,'38	9½
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 9901 (Harry Newman)	Nov. 11,'38†	1 rl.

WORLD IN COLOR

Title	Rel. Date	Min.
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29,'38	9½

TREASURE CHEST

Title	Rel. Date	Min.
Kingdom for a Horse (5-7-38) 8604	Apr. 22,'38	10
Music from the Stars (4-30-38) 8610 Horace Lapp and Orch.	Mar. 25,'38	11
Return of the Buffalo 8608	Apr. 8,'38	9½
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Beautiful But Dummies 8117 Buster West-Tom Patricola	Mar. 25,'38	17
Cactus Caballeros 8206 Harry Gribbon-Joey Faye	May 27,'38	19
Cupid Takes a Holiday (2-19-38) 8115 Danny Kaye	Feb. 4,'38	15
Cute Crime 8118 Jefferson Machamer	Apr. 29,'38	18
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Love and Onions (3-26-36) 8308 H. Timberg, Jr.-P. Rooney, Jr.	Mar. 11,'38	19
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Sing for Sweetie 8309 Lee Sullivan	Apr. 15,'38	19
Wanna Be a Model? 8116 Jefferson Machamer	Feb. 25,'38	16
Winner Lose All 8310 Charles Kemper	June 17,'38	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Big Top, The 8520	May 12,'38	6½
Eliza Runs Again 8526	July 29,'38	6½
Gandy the Goose (3-19-38) 8515	Mar. 4,'38	6
Happy and Lucky 8516	Mar. 18,'38	6½
Here's to Good Old Jail 8522	June 10, 38	6½
Last Indian, The 8523	June 24,'38	6½
Maid in China 8519	Apr. 29,'38	7
Milk for Baby 8524	July 8,'38	6½
Mountain Romance, A (4-39-38) 8517	Apr. 1,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15,'38	6½

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr. 2,'38	9
Buried Treasure W-689	Sept. 17,'38	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Pygmy Hunt, The W-687	Aug. 6,'38	8
Poultry Pirates W-683	Apr. 16,'38	9
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 15—Miracle Money (5-21-38) P-612	Mar. 26,'38	21
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over P-616	Sept. 24,'38	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, the Pink City T-853	Oct. 29,'38†	8
Madeira—Isle of Romance T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Optical Poem, An M-675	Mar. 5,'38	7
Streamlined Swing M-872 (in sepia)	Sept. 10,'38†	9
Miracle of Salt Lake M-874		1 rl.
That Mothers Might Live M-676 Shephard Struwick-Mary Howard	Apr. 30,'38	10
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Billy Rose's Casa Manana Revue R-603 Harriet Hoctor-E. Marshall	Mar. 26,'38	21
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Snow Gets In Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933		1 rl.
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright C-932	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Three Men in a Tub C-736	Mar. 26,'38	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules S-715	Oct. 15,'38	10
Hot on Ice S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
La Savate (4-9-38) S-706	Mar. 12,'38	8
Man's Greatest Friend S-902	Nov. 19,'38†	10
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr. 9,'38	9
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	8
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Watch Football F-951	Oct. 8,'38†	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
Opening Day F-952	Nov. 12,'38†	1 rl.

(THE RELEASE CHART--CONT'D)

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl
Buzzy Boop at the Concert (10-8-38)	Sept. 16,'38†	7
Honest Love and True T7-8	Mar. 25,'38	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
Out of the Inkwell T7-9	Apr. 22,'38	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Hold It C7-5	Apr. 29,'38	7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bear	Oct. 28,'38†	1 rl

COLOR CRUISES

Title	Rel. Date	Min.
Guatemala (8-27-38)		10
Mexico (10-15-38)	Oct. 7,'38†	10

HEADLINERS

Title	Rel. Date	Min.
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38)	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hall's Holiday (4-23-38) A7-11 George Hall and Orch.	Apr. 8,'38	10
Lights! Action! Lucas! (9-10-38) Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
Star Reporter, No. 3 A7-10	Mar. 11,'38	

PARAGRAPHICS

Title	Rel. Date	Min.
Bike Parade V7-10	Apr. 22,'38	10
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Mildewed Melodramas (10-15-38)	Sept. 9,'38†	11
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38)	Oct. 14,'38†	9
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 8—Styles in the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar. 4,'38	1 rl
No. 9—Can They Take It—Seeing's Believing — Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl

(New Series)

Title	Rel. Date	Min.
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—(9-24-38)		10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	7
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Goonland	Oct. 21,'38†	1 rl
House Builder-Upper, The E7-8	Mar. 18,'38	1 rl
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 16,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	1 rl
No. 6 J7-6	July 8,'38	1 rl

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl
Thanks for the Memory SC7-4 Bert Block and Orch.	Mar. 25,'38	8
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	7

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38)	Sept. 30,'38†	10
No. 56—Champion Airhoppers	Oct. 28,'38†	1 rl

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38)	Oct. 7,'38†	11

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17

1938-39

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17

MARCH OF TIME

1937-38

Title	Rel. Date	Min.
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel —Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19

1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest —Father Devine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38)	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Western Welcome, A, 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch 94,603	Nov. 11,'38	9
Trans-America 94,602	Nov. 11,'38†	
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
Windward Way 84,303	Mar. 11,'38	10

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	16

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Boat Builders 84,108	Feb. 25,'38	7
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers, 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl
Recording Modern Science 9201	Aug. 19,'38†	1 rl

FASHIONS (In color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl
Golden California 9101	Aug. 5,'38†	1 rl
Isle of Pleasure 9103	Dec. 23,'38†	

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl
Housewife Herman 9523	Nov. 18,'38†	1 rl
New Comer, The 9504	Oct. 21,'38†	1 rl
Stranger Rides Again, The 9505	Nov. 4,'38†	1 rl
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Timber Toppers 9301	Oct. 28,'38†	1 rl
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Eternal Fire, The		
Fox Hunting		
Rome in Symphony		

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 47 2378	Mar. 21,'38	9½
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 3352	Sept. 12,'38†	9½
No. 55 3353	Oct. 3,'38†	9
No. 56 3354	Nov. 14,'38†	
No. 57 3355	Nov. 28,'38†	

(THE RELEASE CHART--CONT'D)

LANTZ CARTUNES

Title	Rel. Date	Min.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse	Nov. 28,'38†	
Rabbit Hunt 3242	Oct. 17,'38†	7
Sailor Mouse, The 3243	Nov. 7,'38†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 (James Barton)	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Patio Serenade 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charloteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July 6,'38	17½

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tall End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 47—Novelty 2391	Mar. 14,'38	9
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38). 3366	Oct. 10,'38†	9½
o. 56—Novelty 3367	Nov. 21,'38†	
No. 57—Novelty 3368	Dec. 5,'38†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Breathless Moments (2-26-38) 2160	Feb. 28,'38	19

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Little Me 3010 Wini Shaw	Mar. 5,'38	2 rls.
Romance of Louisiana 3005 Addison Richards	Mar. 12,'38	2 rls.
Under the Wire 3022 Joe and Asbestos	Mar. 26,'38	2 rls.
Got a Match 3016 Joan Abbott	Apr. 9,'38	2 rls.
Hold That Ball 3028 Preisser Sisters	Apr. 23,'38	2 rls.
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knigh Is Young, The 4013 Hal Le Roy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) Cross & Dunn		20

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today 4602	Oct. 1,'38†	10

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
What the World Makes 3502	Mar. 12,'38	1 rl.
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38	1 rl.
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Shopgirl's Evidence 3307	Mar. 19,'38	
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14,'38	1 rl.
Dream Comes True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death 4303	Oct. 15,'38†	1 rl.
Toils of the Law 4302	Nov. 12,'38†	1 rl.

LOONEY TUNES

Title	Rel. Date	Min.
No. 48—What Price Porky 3607	Feb. 26,'38	
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38	11
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1rl.

MELODY MASTERS

Title	Rel. Date	Min.
Benny Meroff and Orch. 3707	Mar. 5,'38	1 rl.
Mike Riley and Orch. 3711	Mar. 26,'38	1 rl.
Rubinoff and His Violin., 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks & Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) "Happy" Felton & Orch.		10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12,'38	7
No. 54—A Star Is Hatched 3410	Apr. 2,'38	
No. 55—Penquin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 7—Dogs—Billiard—Lithography 3807	Mar. 5,'38	10
No. 8—Song Writers—Bowling 3808	Apr. 2,'38	1 rl.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
Declaration of Indpendence, The (10-15-38) 4002 John Litel	Nov. 26,'38	19

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Vitaphone Gambols 3907 Chaz. Chase	Mar. 19,'38	1 rl.
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38	9
Juggling Fool, The 3910 Bobby May	May 14,'38	1 rl.
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11

OTHER PRODUCT

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Manila (2-26-38)	May 15,'38†	11
Old Towns of Normandy (4-9-38)	July 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38	20 (each)
Overland with Kit Carson.. Bill Elliott		
Secret of Treasure Island, The (4-9-38) 8160 Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38	19 (each)
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 chapters)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Fighting Devil Dogs, The 7501 (5-28-38) Lee Powell-Herman Brix	May 28,'38	18 (each)
Hawk of the Wilderness H. Brix-J. Martin-Male 7301	Dec. 3,'38	
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes) (Exploitation: July 16,'38, p. 86.)	Feb. 12,'38	18 (each)
Lone Ranger Returns	Jan. 25,'39†	
Lone Ranger—Silver (15 episodes)		

UNIVERSAL

Title	Rel. Date	Min.
Eagle Scout 3781-92 Jackie Cooper-Vandell Darr		
Buck Rogers 3881-92 Larry Crabbe		
Flaming Frontiers (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Flash Gordon's Trip to Mars (2-19-38) 2581 Larry Grabbe-Jean Rogers (15 episodes) (Exploitation: Sept. 3,'38, p. 59.)	Mar. 21,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson (11-27-37) 2881	Oct. 18,'38†	20 (each)

TECHNOLOGICAL

The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 133

F. H. RICHARDSON

Question No. 133 *was: (A) What is meant by a carbon spindling? What is its cause and may it occur to both carbons simultaneously? (B) If the carbons, or either of them, spindle, what should have your first attention? (C) What is the effect of positive carbon spindling, of negative carbon spindling? (D) Does spindling tend to injure metal parts of high intensity lamps?*

The following made acceptable answers: C. Rau and S. Evans; J. R. Prater; H. Edwards; W. E. Limmroth; M. B. Stout; M. and J. Devoy; L. and P. Felt; P. E. Shell; C. A. Whitlock; J. A. Zachritz; L. H. Kelley; L. Johnson; W. Schoneman; G. H. Payne; E. Lenox; G. Burdis; E. and F. Wentworth; A. Cook; R. H. Groton; R. and K. Wells; F. W. Brandenburg; E. Dodson and H. H. Todd; R. E. Bullard and J. K. Robinson; D. and W. Porter; T. W. Redhouse; F. H. S. and P. Dalbey; C. H. Lowrie; F. Slobodny; L. M. Richards; D. R. Spencer; G. L. Baxter; L. F. and G. Brown; P. Somers; M. D. McGuire; E. Exline; G. Hawkins; S. True; K. Irwin; W. B. Hunter; S. W. Tomberg; A. W. Baxter and J. M. Kelner; J. R. Davidson and W. R. Matthews; L. D. Tomlinson; E. J. Brandell; H. T. Steele; W. Winkler and R. R. Robbins; G. L. Goss; N. F. Sheldon; K. L. Brant; S. T. Watkins; L. A. Beachwood and M. F. Robinson; H. M. Jackson and B. L. Morris; N. D. Logman and E. M. Carleton; A. and B. Richardson; T. and W. Turk; O. Ordel and L. B. Daniels; S. L. Maxwell; H. C. Martin; D. A. Shea and H. T. Plum; W. R. Allen and M. Samuels; M. Samuels and P. L. Goldstein; T. S. Taylor, R. Smith and B. L. Ogden; L. Day and W. S. Daniels; B. B. Kent; G. L. Knox; S. M. Robbins; H. T. Mandrake; B. L. Oden, R. Smith and D. Jacobson; T. D. Brady; T. L. Ward and W. Jones; M. Mitchel; S. T. Adams; T. S. Anderson; M. F. Brown and R. Davis; M. and B. Walker; T. Watkins and N. S. Reid; F. D. Goldwyn; W. B. Hennesy; H. J. Benjamin.

(A) Regarding this, R. and K. Wells say: "The term 'spindling' or 'needling' when applied to carbons means that they burn to an abnormally long, tapering point, which means that excess temperature causes the carbon particles and their binder to be partly volatilized and partly to fall away. Personally I am of the opinion that the binder, being perhaps somewhat lower in volatization temperature than the material it holds together, is all consumed, leaving the said material to disintegrate and fall away. This view seems borne out by the dust I have collected for observation while by overload purposely causing my own carbons to spindle. (That's a new one so far as I know, but worthy of consideration.—F. H. R.)

"This condition is caused by abnormal temperature in the body of the carbon just back of the crater. It may be caused by overloading the carbon; by poor contact between carbon and carbon jaws (dirty or roughened jaw surfaces); an overheated lamphouse interior, or anything else that will set up abnormal carbon temperature. It may of course be induced by a combination of several faults, each one serving to increase carbon temperature. Either carbon may spindle, or both may do so simultaneously. The remedy is to do whatever is necessary to reduce carbon temperature to normal."

SHORT PRODUCT PLAYING BROADWAY

Week of November 5

CAPITOL	
The World Is Ours	Campaign Film
Hot on Ice	MGM
CRITERION	
The World Is Ours	Campaign Film
MUSIC HALL	
Declaration of Independence	Vitaphone
PARAMOUNT	
The World Is Ours	Campaign Film
Mutiny Ain't Nice	Paramount
RIALTO	
Pluto's Quinpuplets	RKO Radio
Submarine Circus	RKO Radio
RIVOLI	
Dude Ranch	RKO Radio
Fox Hunt, The	RKO Radio
ROXY	
The World Is Ours	Campaign Film
STRAND	
Mechanix Illustrated	Vitaphone
Little Pancho Vanilla	Vitaphone

(B) J. A. Zachritz says: "First, see to it that the lamphouse has proper, continuous ventilation and that carbons are not above rated amperage. Second, check the carbon jaws for (1) Cleanliness; (2) Smoothness (not pitted) and (3) that clamps contact carbons firmly through the entire gripping surface."

W. D. Limmroth says: "If either or both carbons are inclined to spindle when operating within their recommended current range, first make sure the lamphouse has adequate ventilation (Seems to me manufacturers might equip lamphouse with a suitable thermometer registering interior temperature. Would not add appeciably to cost and would aid projectionists.—F. H. R.), and that the ventilation be continuous rather than fluctuating. Second, carefully examine carbon jaws, which must grip the carbons perfectly throughout the entire contact area. However, do not overlook the 'within their recommended current range.' Overloaded carbons almost certainly will tend to spindle."

(C) J. R. Prater replies as follows: "The effect of positive carbon spindling is to reduce the light source (crater) area by the premature falling away of the carbon particles. Current flow is also reduced by the added resistance offered by the smaller penciled portion of the carbon. Both of these factors reduce the amount of light produced by the arc.

"The effect of negative spindling is to reduce the current flow by increasing the resistance, and consequently to reduce the light. In addition, penciling of either carbon may cause an unsteady or erratically burning arc."

Mr. Marion B. Stout, Petersburg, Alaska, says: "Positive carbon spindling means the breaking up of a portion of the crater floor, which is the light source. This of course results in decreased light available to the screen. It also means increased resistance, hence decrease of current flow, therefore decreased screen illumination, this and the other items being of course interlocking.

"Negative carbon spindling also means increased resistance, hence decrease of current. This in turn causes decrease of light available to the screen."

Only one mentioned the fact that spindling adds largely, and in some cases very largely, to the white hot carbon surface, hence to temperature inside the lamphouse. That one was P. Slobodny, a Texas projectionist.

(D) P. E. Shell says: "High intensity lamps are so constructed that some important metallic parts are situated in close proximity to the arc, hence spindling, with its very largely increased heating area, may and often does damage those parts."

J. R. Prater says: "Yes, spindling tends to injure certain metallic parts where high intensity is used, because those parts are located very near to the extremely hot light source. In severe cases of spindling the carbon particles may crumble away clear back to, or even slightly within, the contact jaws, thus working severe injury."

150 Films for Northwest Schools

The newly created Bureau of Visual Teachings at Washington State College will offer 150 films, both silent and sound, to Pacific northwest schools.

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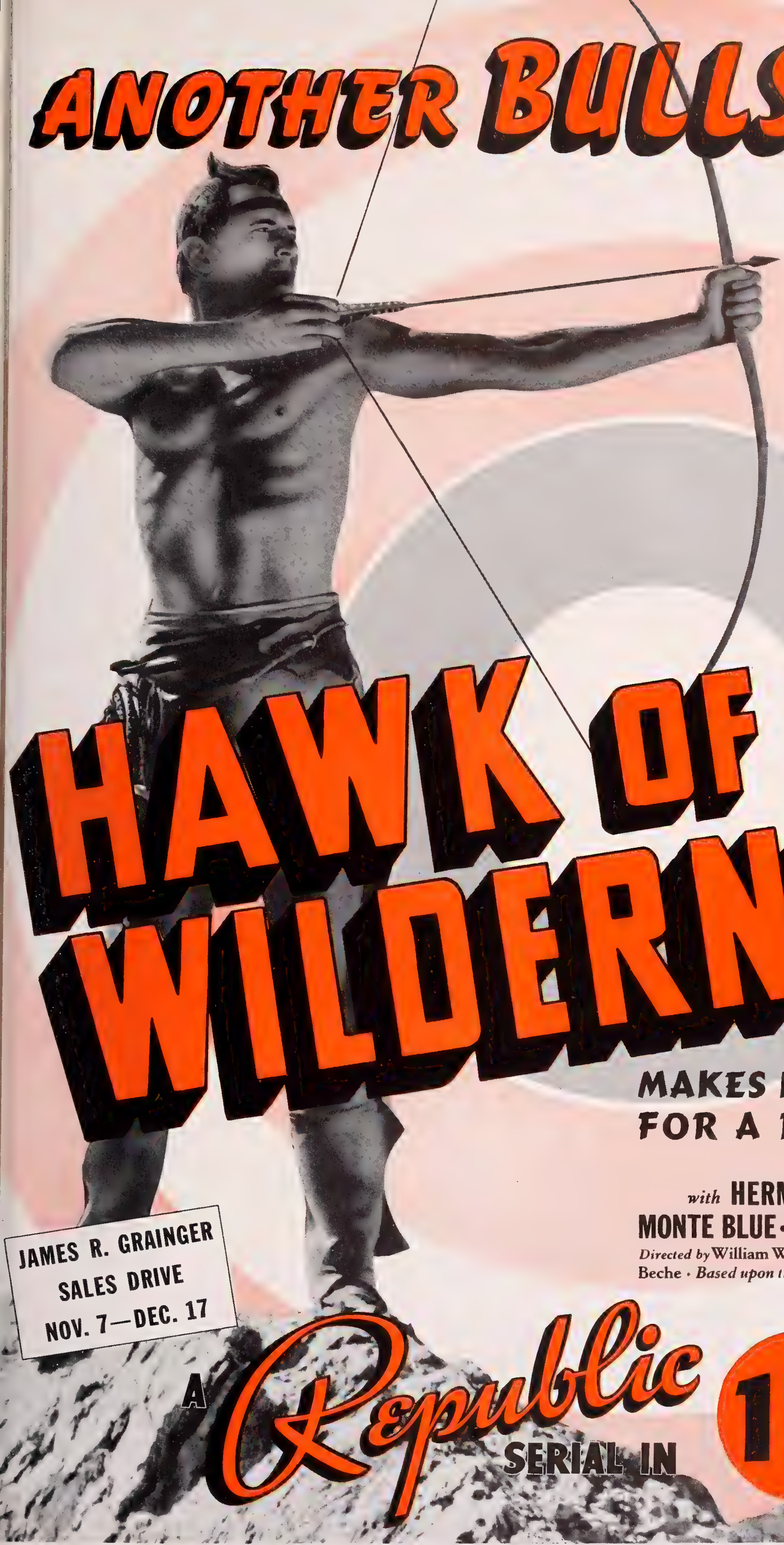

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HAWK OF THE WILDERNESS

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NOV. 7—DEC. 17

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Screen Play by Frederick Jackson

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NEW YORK,
N. Y.

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HOLLYWOOD MAY RENEW BACKING FOR BROADWAY'S STAGE PLAYS

NEW YORK FILM CENSORS MAKE FEWEST CUTS IN SIXTEEN YEARS

RADIO ASKS SELF-REGULATION AT U. S. MONOPOLY HEARINGS

FINAL MEETINGS ON TRADE PRACTICES OFF UNTIL DEC. 8

THE CHRISTMAS SEASON AND THE SHOWMAN

VOL. 133, NO. 8

NOVEMBER 19, 1938

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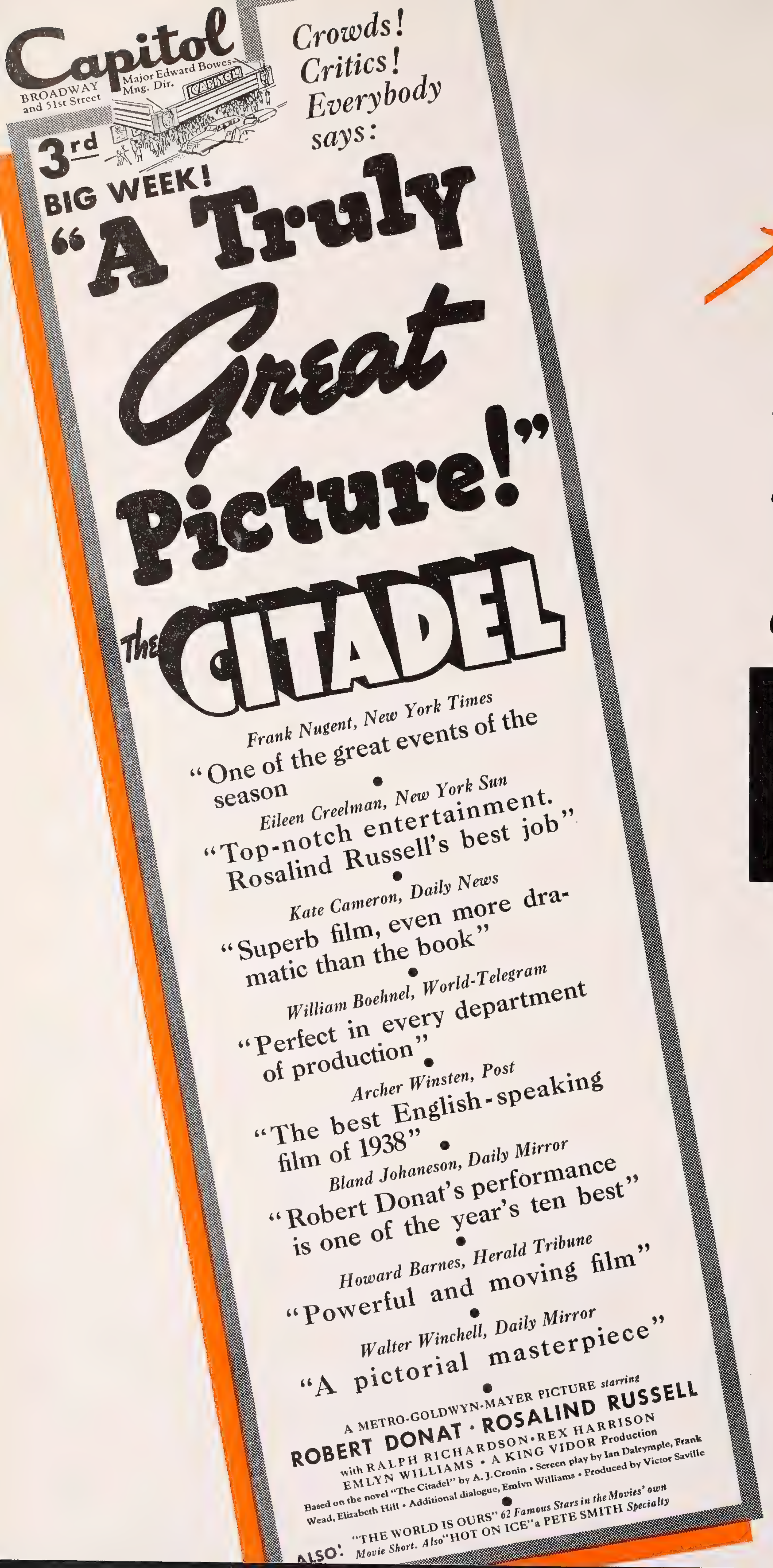

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Major Edward Bowes
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Critics!
Everybody
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William Boehnel, World-Telegram
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Archer Winsten, Post
"The best English-speaking film of 1938"

•

Bland Johaneson, Daily Mirror
"Robert Donat's performance is one of the year's ten best"

•

Howard Barnes, Herald Tribune
"Powerful and moving film"

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"A pictorial masterpiece"

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And now another M-G-M triumph leaps into nationwide fame. It is doing the best business in 2 years at the Capitol, N.Y.

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TRUE-TALK
FOR YOU!

SEE PAGE 47

WARNER
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THEM
ALL!

FOUR
DAUGHTERS

THE SISTERS

BROTHER RAT

ANGELS WITH
DIRTY FACES

HEART OF THE
NORTH In Technicolor

AND..

FOR CH
DAWN
A WARNER

ISTMAS

PATROL

OS. PICTURE

20TH'S

BIG PARADE OF THE NAVY

TAKES OVER
WASHINGTON
SAN DIEGO
BALTIMORE
CHICAGO!

SEE PAGES 58 AND 59 FOR DETAILS ON "SUBMARINE PATROL'S" PRE-RELEASE ENGAGEMENTS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 8

November 19, 1938

MUSCLING IN"

UNDER the title of "Films for Democracy" a name-laden movement addresses itself at invasion of the people's theatre of the amusement screen to propagandize social and political doctrines.

This project announces a program which will tend to become importantly a new problem of the motion picture exhibitor.

Superimposed upon the many commercial and policy problems of today's theatre operation, the showman will find himself presently required to take a position, or exercise judgment, with reference to sides of many or all of the issues of the day—on some of which he may not be an expert, and concerning matters that can in no event contribute to his gross revenue or net profit.

Up to this time the motion picture has been, mainly, a business. It has grown great, important and at times prosperous by reason of a service of divertissement to the many. It is in truth a creation of its customers.

Under fifteen or sixteen thousand marquees in these United States has stood a door which opened into a world of charm, beauty, fantasy, romance and vicarious adventures—escape if you please from the ***drang*** and ***sturm,*** the monotony and ***malaise,*** the hates, hurts and fears of the world-as-it-is.

The current figures are in the vicinity of 80,000,000 attendances a week from a total population of about 135,000,000. If that is a vote it means something about the public state of mind and the status quo of the motion picture.

NOW an assortment of New Dealers, Misdealers and intellectual shell-and-pea pitchmen want to unfold their keesters on the motion picture stage to hold forth on the merits of their assorted brands of social gamble, rattlesnake oil and panaceas for the sure relief of the economic and social chilblains, rheumatism, fallen arches and brick dust in the urine that they and the likes of them have been creating for us.

That is what they would substitute for entertainment.

This is said to be a land of free speech and expression.

It is a land of a free screen.

Under that presumption it is proper to contend that the sponsors of "Films for Democracy" have a perfect right to get into production and purvey their wares.

They have.

But also they insist by the primary announcement that they have decided to do it on the existing amusement screen. They do not announce that they are founding an activity, but rather unconsciously declare that they are going to seek to break into and declare themselves into an existing business and institution. It's a muscle-in program.

The project is for the plain larceny of the audience and to hell with the consequences to it or the business which assembled it.

The real project is to make sixteen thousand Cameo theatres, dedicated to pictures of Leftist purpose, out of the American exhibition institution. The assumption is that the United States is a Union Square. There are many, and painful, manifestations in the world scene today which make flamingly conspicuous that this can lead nowhere but to trouble and potential disaster for the national screen.

THE directness of the address to a program of invasion of the amusement screen is proclaimed. "We expect to have the advice and the services of some of the most progressive people in Hollywood," says Mr. Samuel Rodman, executive secretary of "Films for Democracy." "The productions, according to Mr. Rodman," reports the New York ***Times,*** "will use the familiar forms of the regular Hollywood films." The same paper reports also that: "Distribution will be sought through regular commercial channels" and records that "if theatres in any locality" should not choose to show "Films for Democracy" they will "show under the sponsorship of some local organization or trade union."

That is known in the parlance of Broadway as "the slug."

Dr. Ned H. Dearborn of New York University, a leader of the movement, is recorded as remarking that they did not "intend to promote the doctrines of any particular political party, ***except*** as these doctrines might coincide with the viewpoint of progressives all over the country."

JUST what "all-over-the-country" means may be a bit hazy, but among the sponsors the names seem to be more accurately all-over Leftist New York and to include, for the window dressing of diversity, such names as Senator Arthur Capper of Kansas and Will Rogers, Jr. If Senator Capper's Jayhawker constituency ever finds out about this gang he goes with he will have more time to attend to his business in Topeka, and as for young Mr. Rogers, it's too bad his father is not about to attend to the matter in the manner of the Cherokee tradition.

The movement includes quite a mess of Hollywood names, mainly actors, seeking the limelight as ever with lines and ideas that have been written for them.

Among the endeavours at Hollywood borrowings for box office approach is the name of Mr. Walter Wanger, who had such a devil of a time about "Blockade" and who was probably basically considerably more commercially hopeful than politically concerned. Also listed are Dudley Nichols and Fredric March, not what you would say "red" but possibly appleblossom pink in a delicately scented way. Then for academic color they have Dr. Mary E. Woolley, onetime president of Mount Holyoke college, who is not there any more because she found so many causes elsewhere. Mr. Heywood Broun is presumably in on his merits, while such names as Mr. Abraham Flexner, Dr. A. A. Brill and Mr. Walter Prichard Eaton are distinctly scenic.

The prospectus of "Films for Democracy" contemplates that "habitual movie-goers . . . will . . . welcome new films which

[*Continued on following page, bottom of column* 1]

This Week

Politics, Propaganda

The inviolability of the theatrical screen as a medium solely for entertainment faced threats this week from diverse quarters and many countries. At home in the United States long agitation for expression on the screen of the ideas of champions of the near and far left crystallized in the formation in New York of Films for Democracy, Inc., supported by a group of legislators, writers, economists and a few motion picture personalities, and intended to sponsor the production of films based on "vital issues" from the "progressive viewpoint." Details of the plan are explained in a general story surveying motion picture propaganda developments over the world on pages 12 and 13, and it is discussed by Martin Quigley on page 13 and by Terry Ramsaye on page 7.

Germany and the Nazis loom large in the discussion of the motion picture in world politics which starts on page 12. The persecution of "non-Aryans" launched in all its intensity this week affected many theatre owners in Germany, Austria and Sudetenland and complete Nazi control of the industry already in force in Germany and Austria was reported being strictly imposed not only in the newly acquired territories but also in the Czechoslovakian area which nominally remained independent but which is now under the economic domination of the Reich. Nazi influence, filmwise, also was reported gaining in South America.

The Franco Government of nationalist Spain announced the formation of a Department of Motion Pictures in complete charge of the industry. The department, it is reported in an interview with Manuel Augusto, its chief, quoted on page 24, at present is concerned with the production of pictures to "combat Loyalist Red screen propaganda" and "control interpretations of the war and of Spanish life in motion pictures of foreign countries."

After the war the department expects to reestablish relations with American companies whose funds have been "frozen".

"MUSCLING IN"

(Continued from preceding page)

interpret current reality and point out constructive solutions."

The habitual movie goers have recently expressed their demand for "current reality" and for "constructive solutions" by a magnificent vote for "Snow White" and "Alexander's Ragtime Band."

The exhibitor, so the new movement assumes, will be glad to cast his business in such attractions aside, so he can devote his efforts and investment to the exploitation of movements.

—TERRY RAMSAYE

Goldwyn-Roosevelt

Last Tuesday night James Roosevelt, recuperating after a stomach operation, and who has just resigned as a member of the White House secretariat, had dinner in Hollywood with Samuel Goldwyn. Those at Hollywood began to toy with guesses that young Mr. Roosevelt was to "take an executive position with a Hollywood studio."

It is to be remembered that somewhat over a year ago Mr. Goldwyn presented some screen advertising using the name of Mrs. Roosevelt, mother of James, and got into a considerable pother, with public apologies which practically doubled the publicity attentions for the picture and its producer.

James, interviewed in western Hearst papers a fortnight ago, said: "The film industry has a great responsibility in seeing that pictures which go abroad do not give the wrong impression. It might be a good idea to have a closer relationship between the State Department and the producers."

Facing New Tax

Exhibitors in Ontario are facing the possibility of resumption of amusement taxes following the action of Premier Helburn in abolishing the 10 per cent amusement tax, in June, 1937. The University of Toronto, the most influential school in the Dominion, has suggested that needed financial support might be derived from a tax of one cent on every theatre ticket sold in Toronto.

* * *

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Hays Sees Roosevelt

Will H. Hays called at the White House on Wednesday, in the midst of a week when Washington has been most acutely and poignantly concerned with world affairs, and also, possibly only incidentally, just on the eve of the closing of a trade treaty with Great Britain, a document in which the screen has a large interest.

It was given out that Mr. Hays had outlined to the President progress on the film entitled "Cavalcade of America," now under production by members of the Motion Picture Producers and Distributors of America, to depict American history, by excerpts from dramatic archives.

Mr. Hays said that the President evinced deep interest in historical films and "wished we had such pictures from other nations."

Washington knows that the motion picture has more intricate, and immediate, involvement in world affairs and the changing international map than any other American industry. Meanwhile it has domestic problems, also centered in Washington and the Administration.

That "Cavalcade"

A panel of leading American educators, by agreement made several weeks ago, submitted to the organized industry, via the Motion Picture Producers and Distributors of America, a list of leading events in American history, with the idea of matching them with corresponding picturizations from motion pictures, to be incorporated in the "Cavalcade of America" as the industry's contribution to the New York and San Francisco 1939 World's Fairs.

The MPPDA inspected hundreds of feature pictures, old and new, in the vaults of member companies, from which they extracted sequences corresponding with virtually all the events listed by the educators. With the selection completed, and many thousands of feet of film on hand, the entire batch will now be sent to Hollywood, where another panel of educators, sitting with producers and directors, will pick the best of the material for "Cavalcade."

ASCAP Appeal

The United States supreme court is slated to hear American Society of Composers, Authors and Publishers appeals, involving anti-ASCAP legislation enacted by Florida and Washington, in the first week of January. The appeals will provide the first tests of the constitutionality of legislation to bar the music licensing society from operating within individual states. The outcome of the two appeals will probably determine, likewise, constitutionality of the only other existing anti-ASCAP legislation, that of Montana, Nebraska and Tennessee.

Urged to Advertise

"Do what the motion picture industry has done in creating good will for itself through its drive" was the gist of the message delivered to the Life Advertisers Association in Atlantic City this week by Clinton Davidson of New York, vice-president of Fiduciary Council, Inc.

Mr. Davidson advised insurance companies to advertise their agents in the same way motion picture companies advertise their stars; he urged retaining publicity men from the motion picture field to build good will with the public, and a vigorous institutional newspaper advertising campaign.

Sargoy Appointed

The appointment of Edward A. Sargoy, of the large distributors' Copyright Protection Bureau in New York, to the chairmanship of the committee on copyright of the section of patent, trade mark and copyright law of the American Bar Association, was announced Tuesday by Thomas B. Robertson of Maryland, chairman of the section.

For the last nine years Mr. Sargoy has been active in copyright matters, with regard to motion pictures. In 1936 Mr. Sargoy wrote a review of the copyright situation for Motion Picture Herald. It appeared in the issue of May 23, 1936.

One Big Union

Consolidation of all actors and entertainers' guilds and unions, one of the original purposes of the Associated Actors and Artists of America, was urged in two addresses this week. Frank Gillmore, international president of the Four A's, told representatives of the stage, screen and radio groups in San Francisco that a movement is underway to include all groups in one union for the entertainment field.

A similar plan was urged by Mrs. Emily Holt, executive secretary of the American Federation of Radio Artists, at the annual convention of that group in St. Louis.

Mr. Gillmore also announced he would organize a committee to seek revision of income tax laws so that the surtax on incomes of entertainers would be based on a three year average instead of one year. He said this system has been adopted in England.

Screen Actors' Guild officials, questioned this week on the importance or probable results of the filing of an NLRB petition last week by a lawyer claiming to represent 3,000 extra player members of a new organization calling itself Cinema Players, Inc., pointed out that under Guild by-laws any minority group as strong as that claimed would be able to force an election within the Guild itself to gain its desired ends.

Trade Agreements

The long pending reciprocal trade agreement with the United Kingdom, possibly involving concessions on American films in the English market, was to be signed Thursday by representatives of the United States and British governments, simultaneously with the signing by Canadian officials of a new agreement with the Dominion.

Details of the two pacts will not be made public until Friday morning.

The Canadian treaty is an extension and expansion of the existing agreement, which expires January 1st, but the British pact is an entirely new document, in the negotiation of which the situation facing American films in England was a subject of discussion.

Fewer Censor Cuts

Sharp decrease in scene elimination, despite a rise in number of pictures reviewed, number of foreign films submitted, and receipts for this year compared with last year, were salient facts in the annual report made this week by the New York censor board, covering the year 1937-38.

Pictures rejected, a total of 23, included "Ecstasy," "Tomorrow's Children," "Birth of a Baby," "Animated Diagrams of the Human Body" and "Whirlpool." Court decisions on appeals for the last three films are pending.

The story and table are on page 26.

MOTION PICTURE HERALD

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Arnold "Explains"

Apparently concerned over the effect on general business of statements he made last week, interpreted as a call for governmental regulation of advertising, Assistant U. S. Attorney General Thurman Arnold, in charge of anti-trust actions, on Tuesday "modified" his earlier remarks, in an open letter to R. I. Elliott, associate editor of *Advertising and Selling*. Only cases in which advertising is fraudulent concern the Government, he wrote, adding that "the anti-trust division has neither the intention nor the desire" to regulate advertising.

In the consent decrees in the Ford and Chrysler automobile trust cases, the two companies agreed to the stipulation not to advertise their own finance companies by name unless they name all competing finance companies, with no restrictions whatever being imposed upon advertising of the competitors.

"It is one thing to recognize that advertising may be so used as to be economically harmful," Mr. Arnold now explains. "It is quite another to jump to the conclusion that governmental restriction is the appropriate means for curtailing this sort of advertising."

Premiere

Details of RKO's distribution plans for his latest production, "Sixty Glorious Years"; attendance at the American premiere in the Radio City Music Hall, New York, Thursday; arranging of personal appearance tours for Anna Neagle, star of the picture and additional product—these problems occupied Mr. Herbert Wilcox, British producer, associated with RKO, immediately upon his arrival last week aboard the Normandie.

Mr. Wilcox recalled that in "Victoria the Great," he had only been able to film the Jubilee ceremonies in color—and it was the tremendous response to these scenes, and their remarkable contrast to the rest of the picture, which inspired him to make its successor entirely in color.

Americans' Problem

American distributors in China are having a difficult time of it, what with the Japanese military successes practically limiting business to four key cities, Shanghai, Hongkong, Tientsin and Peiping, and receipts of 20 per cent in these, with the exception of Hongkong, where the influx of refugees has brought income 25 per cent above normal. Coupled with this situation are increases in taxes, new censorship regulations and custom laws being invoked.

The article, a letter from Shanghai, to the Herald, *appears on page 28.*

This Week in Pictures

By Staff Photographer

GEORGE J. Schaefer, right above, president of RKO, is guest of honor at the weekly luncheon of Associated Motion Picture Advertisers in the Hotel Astor, New York. Conversing with him over the salad are Ralph Rolan, AMPA president, and Ned E. Depinet, vice-president of RKO Radio Pictures. Mr. Schaefer urged continuance of the Motion Picture's Greatest Year campaign. Story on page 16.

William J. Gell, left, Pathe managing director in Great Britain, who is visiting New York for product talks with Monogram executives.

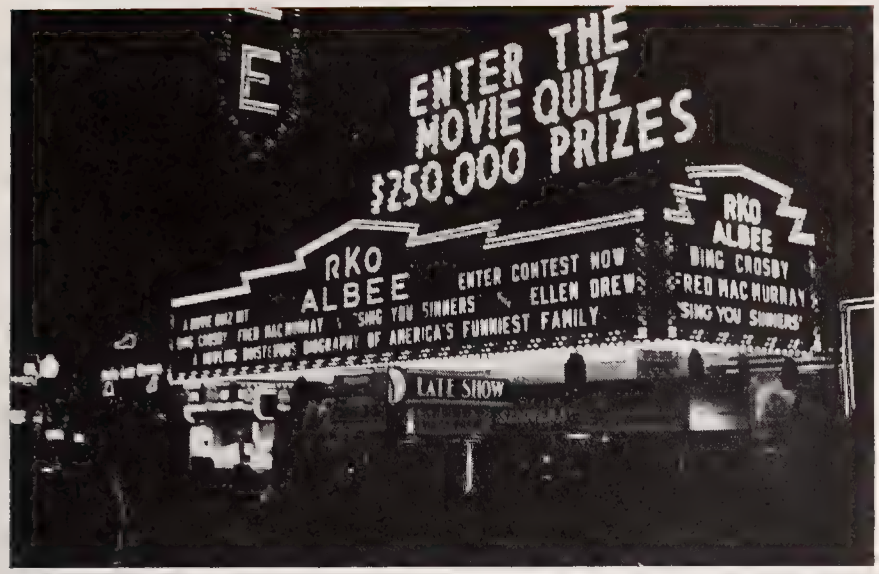
E. J. Wall, below, who has resigned from Paramount to become executive assistant to Harry A. Ross, president of Ross Federal Service.

William Rowland, third from left below, producer of the Spanish musical "Di Que Mi Quieres" for RKO Radio, arrives in Mexico City to arrange for his second production. Left to right, Roberto A. Morales, producer of "Novillero," first Mexican picture in color; Alfonso Valadez, RKO assistant manager in Mexico; Mr. Rowland; Max Gomez, RKO Mexican manager, and Thomas A. Moore and Ralph S. Peer, Mr. Rowland's associates.

By Metropolitan

Anna Neagle, star, and Herbert Wilcox, producer, of "Sixty Glorious Years," arrive in New York for the opening of the film at the Music Hall this week. The picture was the second based on the life of Queen Victoria to play the Rockefeller Center theatre within a year, the first, "Victoria the Great," also having been produced by Mr. Wilcox for RKO.

Richard de Rochemont, managing director and editorial representative in Europe for March of Time, arrives with Mrs. de Rochemont in New York from Paris to consult with Louis de Rochemont, March of Time producer, on story schedule for foreign editions.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RKO
ALBEE
BING CROSBY
FRED MACMURRAY
"SING YOU SINNERS"
LATE SHOW

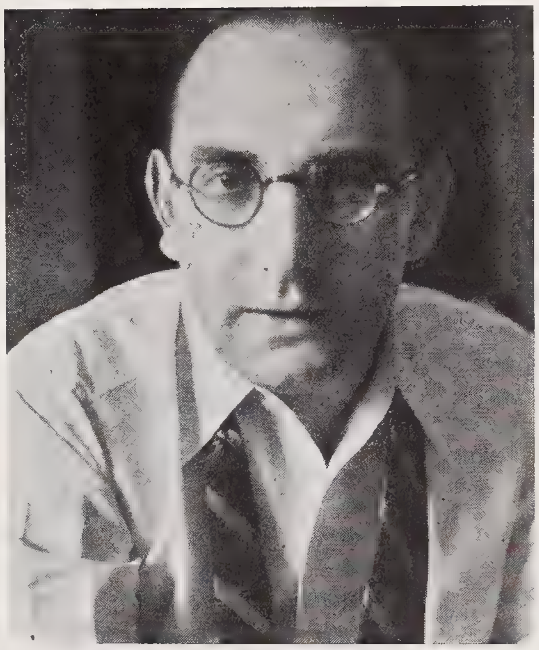
Downtown Cincinnati is told of the Movie Quiz in letters five feet high with supplementary slogans on and over the marquee of the RKO Albee in that city.

E. M. Loew, right above, president of the E. M. Loew Theatres of New England, receives the congratulations of Governor Charles Francis Hurley of Massachusetts on the opening of the circuit's fortieth theatre, the Mohawk, in North Adams, Mass.

By Cosmo-Sileo

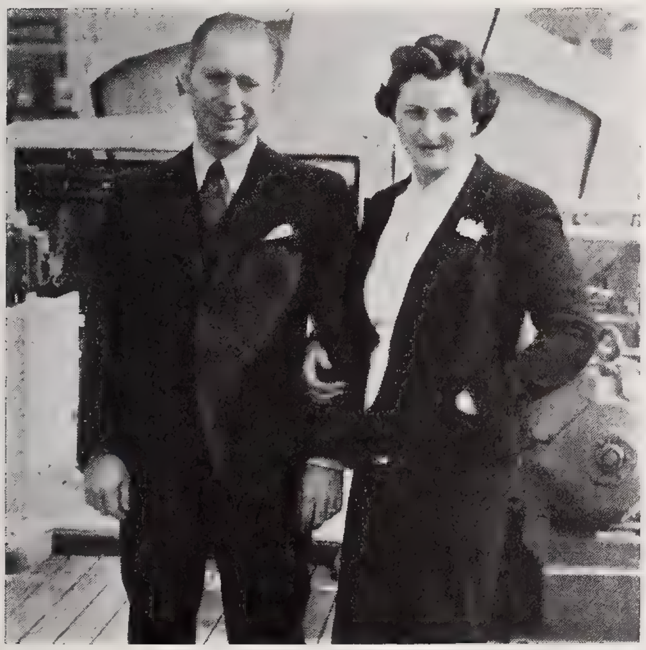
World War aviators start from Newark airport on a de luxe "dawn patrol" over New York City after a champagne breakfast sponsored by Warner Brothers whose production "Dawn Patrol" is soon to be released. Above, Col. Roscoe Turner, left, greets Col. Charles Wayne Kerwood, Col. Harold Hartley, host, looking on.

Sam Eckman, Jr., managing director of MGM distribution in Great Britain, in white tie for the opening of "Marie Antoinette" at the Empire theatre, London.



By Staff Photographer

S. S. Sagall, left, managing director of the British television company, Scophony, who is negotiating in New York for the establishment of an American branch. (Page 36.)



John B. Nathan, left, managing director for Paramount in Buenos Aires, sails with Mrs. Nathan from New York, after conferences and a vacation at home, on the inaugural voyage of the Argentina *of the American Republics Line.*

FILMS IN NEW POLITICAL MOVES IN U.S., GERMANY, SPAIN, JAPAN, ITALY, CHINA

Films for Democracy, Formed in New York, Says It's Not to Promote Doctrines of Any One Party "Except"—

The motion picture figured prominently this week in the changing complexion of international politics, in the "totalitarian" states, in the Democracies, in war-torn Spain and China, and in the United States.

American democracy is to be "revitalized" and "safeguarded", say the sponsors of the new Films for Democracy, announced in New York as having the endorsement of educators, writers, politicians and persons of the stage and screen, for the dramatization in motion pictures of "vital issues" from the "progressive viewpoint".

"Non-Aryans" have been eliminated completely from motion pictures in Germany, both as spectators and in business, and "Aryans" permitting Jews in their theatres were made subject to heavy fines, as a result of the new Nazi riots aimed at all Germany's 500,000 Jews. New York stage, screen and radio personalities telegraphed President Roosevelt to effect an official boycott against Germany for last week's riots.

Nazis were starting to "grind their heels" into Czechoslovakia's film industry, to impress her "ideologies," following the Munich pact. American product stands to suffer, as it did in Germany to the point of its virtual nonexistence.

Reich Films in South America

Reich propaganda films are reported to be gaining ground in South America, where American companies have been looking for increased markets. They are being shown by invitation to Nazi members of German colonies under the auspices of diplomatic and consular representatives of Germany.

It is reported the films show German penetration of and influence in Latin America and the large German populations in Chile, Argentina and Brazil and how they control commerce and industry in certain regions.

Salvador has joined other South American countries in adopting motion pictures as a medium for self-advancement.

Its Ministry of Education has appointed a Board of Educational Motion Pictures, which will maintain relations with the International Institute of Educational Motion Pictures, in Rome, to get ideas for propaganda films.

The decree issued by President Maximiliano Martinez instructs the board to promote motion pictures as a sane instructive diversion for students, to improve the atmosphere of schools and stimulate both teachers and students.

In Spain, Manuel Augusto, for General Francisco Franco, announced plans for a motion picture industry that has already been established by the Nationalists, to combat propaganda of the Loyalist Reds, and, after the war, to reestablish relations with American and other foreign producers. (Story is on page 24.)

Fearing that Hollywood might produce anti-Japanese films, the government there is reported increasing the number of annual feature permits allotted American companies for distributing in Japan from 90 to 250. (Story on page 30.)

Japan's military advancements in China have cut into the distribution of American pictures to the point where their showing now is limited to practically four centers: Tientsin, Hong Kong, Peiping and Shanghai, with the interior virtually shut off entirely. (Story is on page 28.)

Universal still has hopes of maintaining a market in Italy, where the government has decreed a distribution monopoly, effective January 1st, on which date American distributors are expected to withdraw completely, the decree prohibiting them, along with other foreign companies, from operating on their own in the country. Universal questions its position, however, in view of a five-year distribution contract made by "U" last summer in Italy and approved officially by the government.

"Democracy" Films in U. S.

The new organization known as Films for Democracy, in New York, which proposes the non-profit-making production and distribution of motion pictures designed "to safeguard and extend American democracy," has been in formation for several months, it was disclosed Tuesday in the New York *Times*.

Headed by Dr. Ned H. Dearborn, dean of the Division of General Education of New York University, the organization committee of the group will hold its first conference at a dinner at the Town Hall Club, New York, on Friday.

Listed among the sponsors of the project are United States Senator Arthur Capper, Rexford G. Tugwell, Thomas Mann, Dr. Mary E. Woolley, Henry Pratt Fairchild, Abraham Flexner, Dr. A. A. Brill, Heywood Broun, Irene Lewisohn, Robert K. Straus, Philip Merivale, Sherwood Anderson, Herman Shumlin, Clyde R. Miller, Walter Prichard Eaton, Marc Connelly, Rex Ingram, George Seldes, Will Rogers, Jr., and Fredic March.

Screen "Must Be Used"

As outlined the viewpoints of the organization are:

"Progressive Americans in every field now recognize the urgent necessity for a new kind of motion picture which will dramatize from the progressive viewpoint the timely and vital issues of today. To safeguard and extend American democracy is the paramount issue of the post-Munich period.

"The motion picture screen, with its daily audience of many millions, must now be used to reaffirm and popularize in dramatic form the principles of democratic government and thereby to combat the sinister spread of intolerance and reaction.

"Contemporary social problems, if treated to suggest a practical solution, are taboo in Hollywood scripts. As historical dramas grow grander, the films' retreat from present day reality becomes a rout. Yet those who know this country's moral climate are firmly convinced that in cities and small towns all over these United States there are significant masses of habitual movie-goers who will, because of the

(*Continued on opposite page, column* 1)

'Non-Aryan' Theatre Owners in Germany and Austria Ask Help

Appeals for help in finding "a way out" are being received here direct from German and Austrian exhibitors and others in the film business over there who are being persecuted by the Nazis in their purging of "Non-Aryans." Typical is the following letter received this week by this publication from a theatre owner. (All names are deleted, for obvious reasons.)

"Dear Sir,

"For five years I had subscribed, together with my brother, —— ————, to your journal, the 'Motion Picture Herald,' as we were the owners and directors of one of ———— cinemas.

"In March, 1938, we lost our income and even the right to dispose of our property. It is not allowed for us to work anything, so we are without means, so that my brother, his wife and his three-year-old little son and I have nothing to live.

"Therefore, we beg you most cordially to help us in any way which is possible for you to procure us an affidavit. I think as all our colleagues are reading your journal one or the other may be ready to help us, as all of them will know that it is not our fault to be in such distress but as a Jew we are the victims of the extraordinary circumstances in our country.

"—— ———— managed, before we bought the ———— (theatre), an auto garage, as he is an auto mechanic by trade. He knows all works, autogen-welding and so on. His wife has learned nursing babies and children and has worked for several years in different houses.

"I am unmarried and I was working for many years in the cinema branch. I am ready to do every hard work as well as that of a businessman.

"We are all healthy.

"We hope with all our hearts you will find a way to help us and we shall forever be grateful to you for so great a help, and once more we assure you we shall never have another request to you.

"Most sincerely yours,
(Signed) —— ————."

NEW PROPAGANDA FILM SOCIETY

(Continued from opposite page, column 3)

changing spirit of the times, welcome new films which interpret current reality and point out constructive solutions."

No One Party "Except" . . .

Dr. Dearborn said that Films for Democracy did not intend to promote the doctrines of any particular political party except as these doctrines might coincide with the viewpoint of progressives all over the country.

"A number of things come creeping into our social life," he said, "that are a menace. Take what is happening right across the river in Jersey City, or what has happened in Louisiana. What we intend to do is promote the cause of democracy through the medium of the screen."

To convey a social message in terms that would be both understandable and entertaining to the general public, the producers will use the familiar forms of the regular Hollywood film, according to Samuel J. Rowman, executive secretary of the organization.

"We expect to have the advice and services of some of the most progressive people in Hollywood," Mr. Rodman said. "Already we have on our advisory committee such persons as Walter F. Wanger, the producer; Dudley Nichols, scenarist; Frederic March and Fritz Lang. Naturally we will be guided by the advice of experienced people in the selection of our scenarios and the production of our pictures."

$100,000 Budget "Limit"

Mr. Rodman said the organization expects to limit the budget on each of its productions to $100,000. This will be possible, he said, through the cooperation of well known actors, directors, writer, and technicians who will contribute their services for much less salary than they are accustomed to receive.

Funds to start production will be sought through donations by sponsors and others. Distribution will be sought through regular channels. If the theatres in any locality might not wish to show its product, the organization would show its films under sponsorship of local organizations.

No Theatres for "Non-Aryans"

Last week's sweeping attacks against the remaining 500,000 Jews in Germany, in revenge for the fatal shooting of a German under-secretary at the Nazi diplomatic office in Paris, will have effects on Jews in the country's motion picture business, and all other lines, even more pronounced than heretofore, forcing them to refrain from attending theatres, to give up their jobs and their properties.

Admittedly setting out to destroy "once and for all" what is left of the economic position of Jewry in Germany, the Hitlerites, besides imposing a blanket fine of $400,000,000 on the Non-Aryans, and additionally levying fines up to $60,000 each on 100 Berlin Jews to pay for the riot damages, have issued a batch of new decree as "racial punishment."

These included Propaganda Minister Paul Joseph Goebbels' order that henceforth no Jews in the Nazi countries—Germany, Austria and Sudeten Czechoslovakia, will be permitted to attend any motion picture theatre, concert or other public exhibition. Violators of the order were threatened with "severe" punishment, and any "Aryans" permitting attendance of "Non-Aryans" will be heavily fined.

Other legal measures provide:

From January 1, 1939, a Jew may not own or operate a retail establishment or export firm; and, from the same date, any Jew occupying an important position in any firm may be dismissed on six weeks' notice—both orders presumably including theatres and other motion picture enterprises.

Also applicable to theatres and other film projects, it is presumed, is the Nazi's action forcing the transfer into "Aryan" hands of all Jewish commercial enterprises—a process that is expected to be completed even before January 1st. The press wires report, these "transfers" are being effected at ridiculously low purchase prices.

Joining worldwide protest against the Nazis' latest and severest attack, some 60 theatrical leaders and stars of stage, screen and radio in New York sent a telegraphic appeal to President Roosevelt to effect an official U. S. boycott against all trade with Germany. Louis Nizer, an attorney for motion picture companies, was among the signers. Actors' Equity acting officially for its actor members sent a similarly worded telegram.

Wednesday evening a number of theatrical lights equally as large performed at Madison Square benefit in "A Night of Stars" for the benefit of Jewish refugees.

The extent to which Germany is "grinding its heel" into Czechoslovakia's film business, both in the Sudetenland and the Prague coun-

(Continued on following page)

Again—The Propagandists

by MARTIN QUIGLEY

From an Editorial in Motion Picture Daily

THE latest effort to capture the theatre screen for purposes of radical political propaganda has come to the surface in an organization styling itself, "Films for Democracy."

Its sponsors repeat the familiar patter in a recitation of the purposes in view. It would have to do with the production and distribution of motion pictures designed, as they put it, "to safeguard and extend American democracy." The kinship of its real policies with what the American continent understands as democracy may impress many as being decidedly remote.

Among the names mentioned which individually and collectively contribute a graphic indication of the brand of political and social philosophy which may be expected are the following: Rexford G. Tugwell, Dr. Mary E. Woolley, Heywood Broun, Walter Wanger, Dudley Nichols, Fredric March and Fritz Lang.

No question is raised as to the right of the persons associated in this venture to produce and distribute motion pictures of any kind they may see fit. The democratic principle of free speech insures this right even—unfortunately it seems—to those whose ideas if carried into effect would allow freedom of expression to no one but themselves. But emphatic protest is raised against the attempt to pervert the entertainment screen from its avowed purposes of entertainment and into the devious channels of social, political and economic propaganda.

The spirit of aggression toward the entertainment screen which imbues these propagandists is not a new manifestation confronting the motion picture industry. It has made an appearance before and will be heard from again. The vastness of the theatre audiences, coupled with the emotional potentialities of the film, represent a means of unparalleled effectiveness in influencing the public mind. It is inevitable that the screen should find itself the object of these attentions.

In Russia, in Germany, in Italy and in Red Spain the entertainment screen as such has vanished. Under the power of the political group in the ascendency the screen is no longer the "escapist" medium which Messrs. Tugwell, Broun, Wanger, Nichols et al so tearfully deplore. Its entertainment character is subordinate to its propaganda uses. It deals—as they would have the American picture deal—with "the timely and vital issues of the day."

It is of course true that dependent upon the particular country one note and one note alone is sounded. But in all of the countries named the entertainment screen is no longer allowed to be a medium wholly dedicated to the enjoyment of the public. And this latter condition is the one which these American propagandists are seeking to achieve, ignoring entirely the clear record of what the American public has made plain at the box-office as to what it wants to see. Political medicine men of whatever nationality are like that. And ignoring also the inevitable threat to the orderly operation of motion picture theatres which would result from the exposition of themes of bitter controversial aspect.

Any such effort as this "Films for Democracy" constitutes a real threat to the integrity of the American motion picture, to the theatre's position of trust with its public and—very definitely—to the continued prosperity of the business.

Every propagandist, Left, Right or Center, should be given clearly to understand that it will be agreeable to the motion picture industry to have him hire a hall and leave the entertainment screen alone. There might also be a message for collaborators on such ventures who enjoy a handsome income from the industry.

ARYAN ISSUE UPSETS CZECH MARKET

(Continued from preceding page)

try, was disclosed this week in a first-hand report from Prague. Starting with the outright banning of Charles Chaplin's "Modern Times" (United Artists) by the Government censor from the entire Slovakian country, a campaign has now been started to eliminate from films all titles of foreign origin. This means also that names such as Broadway, Milwaukee, Chicago, London or Paris would have to be removed from films.

Hitherto the Czech film business was a prosperous industry under democratic rule. Today it is in an uproar since the Munich agreement. Germany's propaganda effect is seen in the sudden action of the Union of Actors, which issued a proclamation against "elements which do not belong to the Czechoslovakian film." This is the usual German procedure of attacking personalities by reckless libel, in the controlled press. A similar proclamation followed from the exhibitors' and producers' organization, also from the directors. Later, however, the Czech Ministry of Commerce compelled retraction of these proclamations and declared them invalid.

Czechs Bar Protest Meeting

The Czech authorities are trying to be circumspect in the face of tremendous Nazi pressure, as is seen in the Czech police ban of a socalled protest meeting called by the Film Union to start an anti-Jewish boycott. The campaign apparently is directed against Aryan as well as against socalled non-Aryans. Even a picture produced by a patriotic Aryan Czech, Milos Havel, owner of the Barrandovhill company, was banned by the Ministry of the Interior on nationalistic grounds. Attacks have appeared against "The White Sickness," an anti-dictator film by the famous Czech author, Karel Capek, an Aryan. There are other pictures on the unofficial blacklist.

The *Filmovy Kuryr*, official organ of the Czech Motion Picture Theatre Owners, is conducting a campaign against non-Aryan film producers. The first on the proscribed list was Josef Auerbach, who has done much for the national film industry over many years, during which he built up two of the biggest distribution organizations, Elektra and Slavia Film.

These attacks extend to representatives of American companies, men who have been in Prague for years, who have done much for Czechoslovakia.

The *Filmovy Kuryr's* attack on one American representative was so scurrilous and violent that the Government pre-censor had to act against the paper.

Similar attacks have appeared in the exhibitors' paper against Otto Sonnenfeld, representative of RKO, and United Artists sales representatives. Sonnenfeld joined the colors when Czechoslovakia was in danger, but he continued his job from the front by means of correspondence and twice-weekly conferences with his secretary. The commercial attache of the American Embassy here is watching the situation closely. Harold Smith, representative in London of the Hays office, has been informed of the situation, and he has been expected here. Reginald Armour, RKO's European manager, has left Prague for Paris with a report on the situation.

Numerous Problems

Where this uproar will end nobody can tell. There are numerous problems to be solved first concerning the internal political problems of the nation which now has three Governments—Moravian, Slovakian and Carpatho-Russian, instead of the previous single, unified control. Each has its say on films as well.

It is understood that Slovakia, for instance, has prohibited Czech films which are allowed in other parts of the Republic. Meanwhile, it seems certain that Ufa, German film trust, will reopen its local branch. The commercial film treaty with Germany is to be signed by Christmas.

Officials hope that the showing of Nazi films will not lead to disturbances, and intimations are that the authorities are taking precautions in this respect. However, German newspapers, which were banned here for years, are now circulated, thus securing for the Nazis an avenue of uninterrupted propaganda.

ITALY GRANTS STAY TO MICKEY, POPEYE

Further to protect Italian youth from the ideas of Western democracies, the Italian government has barred comic strips of foreign origin from Italian newspapers. But Walt Disney's "Mickey Mouse" and Max Fleischer's "Popeye" have been granted a stay of execution as meriting special consideration because of their originality. It is expected that in line with general policy towards American films, and the recent decision that the Marx Brothers and the Ritz Brothers were "a menace to public safety," that the ban will extend to the characters in the motion pictures of the same titles.

The announcement of the original intention was revealed in a speech by Dr. Gherardo Casini, director general of the Italian press department of the Ministry of Popular Culture, who told the National Conference of Juvenile Literature that Italian children's minds must be "steeled through the medium of juvenile papers to the imperial spirit of the Fascist Revolution."

Eastman Employees Share Earnings

Employees of Eastman Kodak Company, one of the largest manufacturers of motion picture and other film stock, will share importantly in the 27th annual wage dividend since the company started the plan in 1912. Directors of the company voted last week that $2,200,000 be paid as dividend March 27, 1939. Rate for the dividend was fixed by a simultaneous declaration of common stock dividends, bringing the year's total declarations to $6 a share.

All regular employees who are working on March 27, or who have worked all or part of 26 weeks in 1938, will be eligible. Those who have completed five years of service will receive checks for over three times their average weekly wage during the five years. Those with less than five years, but more than six months' service in 1938, will share in proportion to their tenure.

Performing Right Society Opposes Higher Seat Tax

The Canadian Performing Right Society, Ltd., has made application to the Dominion Government for approval of its schedule of "fees, charges or royalties," for public performance of music, including theatres, which it proposes to impost during the 12 months commencing January 1st. It does not include any increase in the seat tax from that which was collected by the Performing Right Society in 1938.

At the same time the society has declared its intention of collecting an entirely new fee against every radio receiving set, privately owned or otherwise, through which it expects to collect an additional $190,978. This is at the rate of 14 cents against every domestic or private owner of a radio, of which there were 1,104,207 at the end of the last fiscal year, March 31, 1938, and a flat $10 fee against every radio receiver commercially used, of which there were 3,639, according to the records kept by the society.

The society has not made known how it proposes to collect this extra royalty on home-owned radios, on which the householder already pays an annual license fee of $2.50 to the Canadian Government. Broadcasting stations will be assessed by the Performing Right Society as before.

The annual fee for theatres, payable to the society in advance, is scaled as follows: theatres of 1,600 seats or over, 15 cents per seat per annum; 801 to 1,599 seats, 12 cents; 800 and under, 10 cents; 800 and under, operating three days or less per week, five cents. The minimum annual fee in any case is fixed at $10.

The amended Canadian Copyright Act compels the society to file a statement of listed fees to be collected during the ensuing calendar year and the public is given until November 30th to enter any objections to the proposed schedule with the Copyright Appeal Board, the latter to issue approval of all rates before the end of December.

Pearl Buck Awarded 1938 Nobel Prize

Pearl S. Buck, former American missionary in China and author of the best selling novel, "The Good Earth," has been awarded the 1938 Nobel Prize. The announcement of the award, worth approximately $40,000 this year, did not mention specifically any of the author's works, but it was "The Good Earth," a distinguished novel of Chinese life, which elevated her to literary prominence and won the Pulitzer Prize in 1931.

Metro-Goldwyn-Mayer produced a film of the novel in 1936 which co-starred Luise Rainer and Paul Muni. Miss Rainer won the Academy Award on the strength of her performance in the picture.

Holiday News

¶ Please keep to the right for the next 15 pages...

¶ And ***keep*** right with Universal's ***extra-business*** pictures and picture combinations . . .

¶ So you can set yourself a series of profit-dates for the next six weeks...

¶ Instead of just "settin'" around waiting for Christmas!

UNIVERSAL PICTURES

PERMANENT PRESS BUREAU ASKED BY DIETZ, SCHAEFER AND BIRDWELL

Organization Proposed, with Paid Staff, as Clearing House for Industry and Personal Contact with Newspapers

A move is on to establish a permanent press relations bureau to represent the motion picture industry.

A proposal for such a bureau was made Thursday by Howard Dietz, MGM, chairman of the advertising committee of the industry's "Greatest Year" campaign, in a report to George J. Schaefer, RKO, executive chairman of the campaign, in which he cited field experiences and press reactions obtained in the course of the campaign, in support of the recommendation for a bureau.

Mr. Schaefer, while a guest of the Associated Motion Picture Advertisers, at New York's Astor Hotel, last Thursday, made a similar proposal, urging that steps for formation of a permanent bureau be taken at an early date.

From California came still another expression of like nature, from Russell Birdwell, press agent for Selznick International Pictures, who, in a talk to the Advertising Club of San Diego, suggested "a public relations counselor, to be appointed for life, to represent the film industry of the world."

Elaborating on the idea, Mr. Birdwell urged a conference of film leaders with the Government on the subject of "the defense of demonracy," his plan being to "tell the world through films that the American way of life is the best . . ."

Goodwill and the Campaign

Mr. Dietz's report observed that the "Greatest Year" campaign "steered a course which has resulted in the creation of goodwill for the industry" which "did not exist before this campaign," adding: "It can easily be destroyed unless we make an effort to preserve it."

Emphasis on the necessity for the organization of a press bureau to carry on the work is contained in a passage of the report in which Mr. Dietz, remarking upon the high tension overtime labors of the committee in preparing the current campaign, said: ". . . it is impractical for these very members to undertake in the future the tasks that were so hurriedly assigned to them in this present emergency."

"We must continually present the press with the story of motion pictures in the best light," he declared. "We must not allow this story to be impaired by temporary competitive gains. When there is a dispute and when there are disagreements with the press, it is essential for the industry to open discussion and represent the best traditions of the screen to the best traditions of journalism.

Continuing Organization Proposed

"I propose a continuing organization be provided. This organization should have a paid staff which is a clearing house for the country and which is ready to visit papers and other concerned organizations. Best would be an organization of publicity and advertising men . . . a motion picture press club that would thoroughly function and have an objective. I believe that newspapers would react most favorably.

JUDGES NAMED FOR THE MOVIE QUIZ

Five nationally known persons, Congressman Bruce Barton, Mrs. Ogden Reid, vice-president and publisher of the New York Herald Tribune; *Dr. James E. West, chief Boy Scout executive; Hendrik Willem van Loon, historian and writer, and Mrs. Helen Wills Moody, tennis star, will serve as the judges in the Movie Quiz contest.*

These judges will meet soon with George J. Schaefer, executive chairman of the industry drive, to discuss procedure. The contest ends at midnight, December 31st. Winners will be announced in January.

"There are many views of what the function of this group should be. This committee feels that one of them should certainly be continuance of the personal contact work which has been established during the campaign.

"In approving this report every member of the committee expressed the opinion that a permanent organization for the proper handling of the newspaper relations of this industry should by all means be established and that it be organized in such a way that constant personal contact with daily newspapers would be one of its most important functions.

Continuing Ad Drive Asked

"The chairman is also of the opinion that the idea of a continuing advertising campaign for the industry be considered. It would be unwise to do this again without preparation. At least six months' research should be done with a view toward establishing a psychological basis for a continuous goodwill campaign somewhat in the manner of the utility industries.

"It is my firm belief that for the future success of our industry we should be organized to present the aims and aspirations of the industry through the years. There is a great deal more to this than meets the eye and in the long pull the industry will have made a wise investment if it goes about this most important proposition in a thorough manner. I would feel remiss in my duty if I did not strongly impress upon you the urgency of such consideration.

Critics of Drive Converted

"I do not discuss media, as it is possible that all types of publications and air waves would be used. I am not even making a specific recommendation of the type of advertising. I am recommending primarily, research, house to house canvasses, polls, continuous exhibitor and patron interviews . . . a real effort to find out the subjects the public is interested in . . . what they think about motion pictures . . . why they go and why they don't go.

"If we approach the future without snap judgments, but resolve that we will be scientific and check up their opinions, I think then will come the real fruit of this campaign which has been barely started, I trust," said Mr. Dietz.

Further on in his report, Mr. Dietz told of reaction in the press to the advertising accompanying the launching of the "Greatest Year." As expected, he said reactions were divided. But all those who were quick to voice objection were convinced otherwise with further discussion, he explained, citing the committee's experience with the Associated Press, which at the outset said "we had appropriated our money to pat ourselves on the back," finding later "it was entirely mistaken."

"We had stressed those things about the motion picture which were truly worthwhile and had thus secured in print a counteraction to the too numerous statements about motion pictures in their worst phases."

The committee, according to the report, "found that the box office success of the campaign has been in direct ratio to the activities of the local committees of individual exhibitors.

"Business has increased," he added, "due mainly to the improvement in the quality of the releases. But a substantial measure of this success must be attributed to the atmosphere that was created as a stage setting for the new season. In general there were three branches of activities:

" 1: The preparation of the advertising campaign.

"2: The dissemination of publicity and direct contacts with publishers.

"3: The promotion of the 'Quiz' contest.

"To date 30,000,000 'Quiz' booklets have been sold, included in an approximate total of $185,000 in accessories. This activity has been managed with complete solvency," Mr. Dietz explained.

Say Contests Aid Box Office

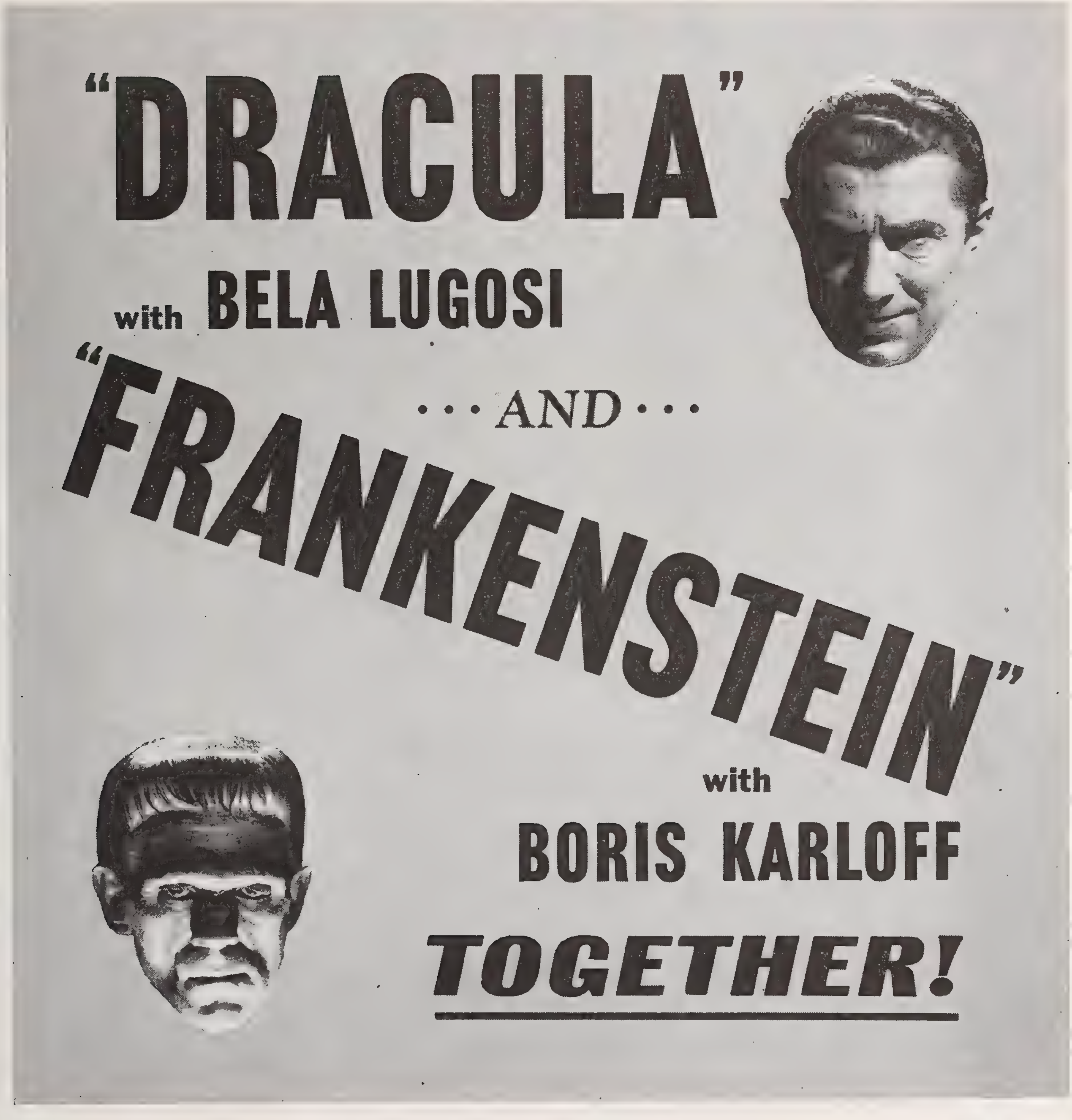
A survey of the Motion Pictures' Greatest Year campaign committee indicates a continued rise in the box office returns through the nation, with business reported particularly good in Chicago, Dallas, Pittsburgh, Denver, New Orleans and Charlotte. In New York, Broadway grosses have been rising, with many holdovers. Leo Spitz, former president of RKO, and the company's counsel, leaving for the coast this week gave credit to the campaign for much of the rise in business,

Also given credit for stimulating interest are the many local additions to the quiz contest, with their own sets of prizes. The largest to date is the $2,500 in extra cash prizes offered by the Chicago *Herald and Examiner* to local winners. In Fort Pierce, Fla., in cooperation with the local newspaper, a hunt was started for local residents who never had seen a talking picture, while the Winnipeg *Tribune* instituted screen tests, with the winner featured in a 1,000-foot film shown at local theatres. The Cleveland *Press* offered cash prizes for the best answer to the question "What would you do with the $50,000 first prize?" and weekly contests with cash prizes, were inaugurated at the Paramount theatre in Los Angeles.

Radio and Publications Contest, which is doing the judging of the answers, has hired a special staff of translaters to put into English the foreign language replies. There have been entries in Arabic, Chinese, Japanese and Hindustani, as well as many French replies from Canada.

The all industry short subject, "The World is Ours" will be made available in 16 mm. film for clubs and schools following its run throughout the United States and Canada, the committee has announced.

If you've heard anything at all about "Big Business" pictures—you've heard about this pair of horror babies. They work automatically. You play them together. You dare people to see them. Anywhere, any type of theatre, any day of the week—THEY HIT!



"DRACULA"

with BELA LUGOSI

...AND...

"FRANKENSTEIN"

with

BORIS KARLOFF

TOGETHER!

UNIVERSAL PICTURES

U.S. CONTEMPT REPLY DUE NOV. 28; NEW DELAY ON SELF-REGULATION

U. S., in Criminal Action, Says B. & K. and Majors Have Violated Practically Every Provision of 1932 Consent Decree

Balaban and Katz and the major companies must show cause on November 28th before Charles E. Woodward, federal judge in Chicago, why they should not be held in contempt, in the new criminal action brought by the Department of Justice.

Immediately after filing last week's criminal information, charging Balaban & Katz and the majors with conspiracy to restrain and monopolize interstate trade and commerce, the United States Government, through Robert L. Wright, special assistant U. S. attorney general, and Warren Canaday, assistant U. S. district attorney, went before Judge Woodward and asked for the ruling directing the defendants to show cause.

The suit, filed Wednesday afternoon without any previous indication, was based on a consent decree agreed to by the defendants in April, 1932. In this decree they promised to engage in no more unfair practices in connection with the distribution and display of first-run motion pictures in the Chicago territory. The charges against them had been brought under the Sherman anti-trust law.

Violation of Decree Charged

In the new information, the Government charges that the defendants have violated practically every provision of the consent decree. It accuses them of restricting and monopolizing the distribution and exhibition of first-run pictures in the Chicago area, which includes Cook, Lake and DuPage counties in Illinois and Lake county in Indiana.

First class pictures thus are kept away from unaffiliated theatres, the action charges. The defendants, through the national release date system maintained by them, are able to maintain the 75-cent admission price charged by several "Loop" theatres, the Government charges.

In addition, at least two Loop theatres have been brought to grief, it is alleged. The two mentioned are the McVickers and the $2,678,500 Oriental theatre. If these and other theatres were permitted to play the first class pictures to which they are entitled through their location, size, and equipment, prices would be forced down, it is asserted.

The nine defendants, besides Barney Balaban and the B. & K. Corporation, are the Balaban & Katz Management Corporation, Paramount Pictures, Loew's, RKO-Radio, Twentieth Century-Fox Films, United Artists, Universal Film, Vitagraph, Inc., and Warner Brothers Pictures, Inc.

If held in contempt on the Government's charges, Mr. Balaban would face a possible jail sentence and the corporations named would be liable to fines.

Answers Also Due in Another Chicago Action

Charges similar to the Government's were made in a federal court suit filed recently in Chicago in behalf of 89 independent theatres in Chicago and its suburbs. This action, in which the independents seek to have the court outlaw various practices, contracts and booking methods of the defendants, is pending before Federal Judge James H. Wilkerson.

In this case, likewise naming B. & K. and the majors, the defendants are scheduled on Friday either to present answers or ask for additional time to file them. It is expected that additional time will be granted.

No depositions were taken last week. The attorneys for the independent plaintiffs, Rosenberg & Stein, advised the court they would not seek them if they could have copies of all contracts between B. & K. and the major companies for the last five years. The court ordered this.

Judge Wilkerson in federal court is anxious to expedite the handling of the independent-B. & K. suit and is cutting all the "red tape" possible. He even offered to turn the case over to Federal Judge Woodward, before whom the Government last week filed the criminal petition regarding the violation of the consent decree. Neither party cared to have this done.

The filing of the Government case has dimmed the independent-B. & K. suit.

Decision Deferred on Washington Case

Decision whether the Government should be compelled to provide bills of particulars in the Department of Justice anti-trust action against the majors and their affiliates, was deferred pending submission of briefs to Federal Judge Bondy this week, in New York City.

Defendants last week had contended in Judge Bondy's chambers in federal court that the Government should supplement its present complaint, which they declared a "mass of ambiguities and generalities." They also asked for 60 days in which to answer the complaint, whether or not the bill of particulars is ordered.

Paul Williams, special assistant attorney general, said the defendants should know details of the charges, inasmuch as most of the Government's evidence came from their files, and that a delay of 60 days would be too long.

Encouraged by the Government's tacit admission that it had little or no evidence against United Artists, attorneys for that company, Columbia and Universal are planning to move for a dismissal of the complaint against them.

The Government has rejected several proposals by the circuit defendants to maintain the status quo on circuit expansion as demanded by the Department pending trial.

This week, more executives on the Coast were served, in the Government's action. They were: Joseph Schenck, Harry Cohn, Walter B. Cokell, Harry M. Warner, Samuel Goldwyn, Sam Katz, Lloyd Wright, Edward A. Schiller.

Depositions Ordered

In connection with a suit for $225,000 under the Sherman anti-trust Act, Neil F. Agnew, vice-president and counsel, and N. S. Cassel, managing agent, of Paramount; Sidney R. Kent, president, and William Sussman of Twentieth Century-Fox; George Walsh, individually and as president of Netco Theatres Corporation, and others have been ordered to submit to an examination before trial by Federal Judge Edward A. Conger at the request of Orange County Theatres, Inc. Orange, operating the Academy in Newburgh, N. Y., has charged conspiracy.

Paramount Granted Time

Paramount has been granted a second extension of time for filing its appeal to the U. S. supreme court from the federal statutory court decision confirming the legality of the North Dakota law to divorce theatres from producer-distributors. The new extension gives the company until December 15th to perfect its appeal.

Distributors Disagree Over Several Phases of Industry's Trade Practice Program; Myers Prefers Sliding Scale Cancellations

"Final" action on the industry's plan for self-regulation has been put off again, until December 8th or 9th, because now the distributors are not in agreement on some of the issues.

Following the inferences given last week that the Motion Picture Theatre Owners of America, as one of the three national exhibitor groups (Allied States Association and unaffiliated units are the others), would hold "final" conferences with distributors this week, Ed Kuykendall, MPTOA president, issued a statement Tuesday afternoon announcing that "it becomes necessary to defer the final meeting between my committee and the distributors' committee until they (the distributors) can reach an agreement among themselves."

He ventured the opinion that the distributors "in all probability" will get together in the next few days, and with that expectation, S. R. Kent, president of Twentieth Century-Fox, as chairman of the distributors' committee, and Mr. Kuykendall this week agreed that the two, together with Ned Depinet, of RKO, and additional MPTOA representatives, on December 8th or 9th will "discuss final details." Thereafter Mr. Kuykendall will submit to his board the proposals presented, with expectations that "it will only take a few more days after this meeting to make them effective."

Messrs. Kent and Kuykendall in their discussions this week talked about the "language and details" of the program. "There are many little details yet to be cleared as well as accord to be reached on some of the larger issues," Mr. Kuykendall said. "I feel that there should not be too much hurry in this work but at the same time these trade practice adjustments are so important and are so badly needed by theatre owners everywhere that I would be negligent in my duty if I did not do all possible to bring these agreements to a conclusion at the earliest possible time.

"I have every assurance that out of the meetings on December 8th will come something definitely good for all of us."

Meanwhile it appeared that certain distributors were still holding out for a delay, hoping to make the program effective for next season, whereas the MPTOA wanted it enforced immediately on its formulation.

Still to be set are the dates for the meetings continuing the discussions between distributors and Allied and unaffiliated state units, each of the two exhibitor groups meeting with the majors separately.

Abram F. Myers, national Allied chairman, addressing the Ohio Independent Theatre Owners convention at Columbus this week, said Allied looks favorably toward local boards of conciliation as the machinery for operating self-regulation, but that instead of a flat cancellation privilege, cancellation on a sliding scale basis would be more in order from Allied's viewpoint. (See page 34, column 3.)

All sides continued to maintain strict silence on the form self-regulation will take and on the "concessions" which the distributors stand ready to give exhibitors.

You dared them to see "Dracula" and "Frankenstein"... now defy them to see "Drac and Frank's" sister team... The answer is the same... the grosses are the same... the appeal is there!

"DRACULA'S DAUGHTER"

with **OTTO KRUGER · GLORIA HOLDEN**

· · · AND · · ·

"THE BRIDE OF FRANKENSTEIN"

with **COLIN CLIVE · VALERIE HOBSON**
ELSA LANCHESTER · UNA O'CONNOR

Directed by James Whale

UNIVERSAL PICTURES

Educators Praise Screen and Radio

Reaffirming their belief in the "abiding value of the results from using radio and screen in the classroom," nearly one thousand audio-visual education enthusiasts on Saturday closed the second annual Southern Conference on Audio-Visual Education and immediately starting looking toward the 1939 session, with J. C. Wardlaw, director of the extension division of the University System of Georgia, renamed chairman.

Numerous speakers dwelt upon new phases of educational use of films and radio, and said this new approach was growing rapidly throughout the South.

Fanning Hearon, executive director, Association of School Film Libraries, told the delegates "motion pictures have no instructional equal." He explained the work of the association, pointing out that it is a non-profit organization, supported by a Rockefeller Foundation grant, to develop use of pictures in education.

Dr. M. D. Collins, Georgia state superintendent of schools, said Georgia is planning to spend $250,000 to carry audio-visual education into every city of the state.

Dr. James Rowland Angell, educational counsellor of National Broadcasting Company, told the delegates that "radio is the most powerul agent for the formation of public opinion and creation of mass action man has yet devised."

Dr. V. C. Arnspiger, vice-president of Erpi Classroom Films, Inc., pointed out that through films certain social concepts now are conveyed to children in the first and second grades before they even can read.

Mrs. J. K. Pettengill, president of the National Congress of Parents and Teachers, raised the point that the task of the conference and all educators is to insure that the screen provides adequately the "human and social values unescapably tied up in our social order."

Walter Bell, secretary of the Southern Conference and head of the audio-visual department of the Atlanta School Department, told the group that "Atlanta is the hotbed of audio-visual education and last year more than three-quarters of a million students attended 10,000 film exhibitions on educational subjects."

"Pygmalion" at Astor

The first "authorized" full length motion picture made from a play by Bernard Shaw, "Pygmalion," opened at the Astor theatre in New York on Wednesday. It will be played continuously at prices ranging from 25 cents in the mornings to 65 cents during weekend and holiday evenings. The film was made by Gabriel Pascal at the Pinewood Studios, England, and is being distributed by Metro-Goldwyn-Mayer.

Olajos Succeeds Foster

Succeeding F. B. Foster, who resigned October 30th to become comptroller, Charles Olajos, formerly assistant treasurer of Electrical Research Products, Inc., was elected treasurer of the company last week. Before associating with ERPI, Mr. Olajos was with Western Electric. He assumes his new post December 1.

Extra Loew's Dividend

Loew's directors on Monday declared an extra dividend of 50 cents on the common stock in addition to the regular dividend of 50 cents. The dividend is payable December 31st to holders of record December 13th. Also Tuesday the company paid a regular dividend of $1.62½ on the $6.50 cumulative preferred stock.

NAVY FILM IS STOLEN

A motion picture of United States navy construction and battle maneuvers secrets was stolen from a recruiting officer's automobile, the officer reported to police this week.

Some Germans are now on trial in New York for alleged spy activities in the United States.

Four cans, holding 1,600 feet of film, were taken. Three cans contained travelogue films while the fourth, according to the officer, was "confidential." The film was shown only before army and navy officers and certain Reserve Officers Training Corps units.

Jules Levy Weeks; Reisman Drive

RKO Radio district managers have designated a series of Jules Levy Weeks in his honor. Walter Branson's mid-western territory conducted the first week which ended November 4th. The western district under H. C. Cohen, celebrated the Levy drive last week from Saturday to Friday; H. M. Lyon's southeastern district, November 12-18; Sol M. Sach's southwestern, December 3-9; Herb MacIntyre's northeastern 10-16. The series will conclude with the east central district, headed by Nat Levy, December 10-16.

RKO's Switzerland branch is leading in the company's Phil Reisman Flight to New York Drive. The branch is headed by Armand Palivoda. The United Kingdom, under Ralph Hanbury, is in second place, and Bert Reisman's Peru branch is third. Other branches above the hundred percent mark are France, Brazil, Sweden and Belgium. The drive ends December 31st.

Another Columbia Meeting

The second of a series of divisional sales meetings is being held by Columbia Saturday and Sunday at the Roosevelt hotel, New Orleans. Among those attending are A. Montague, sales manager; Rube Jackter, assistant sales manager, and Max Weisfeldt, short subjects sales supervisor.

Hold Benefit Performance

The annual "Night of Stars" benefit performance was held Wednesday night at Madison Square Garden, New York, with screen, stage and radio notables performing. The money raised will be used for the settlement in Palestine of Jewish refugees from German persecution or persecution in other lands.

Vassiliev Heads Amkino

M. Vassiliev, who arrived from Russia last week, has assumed the presidency of Amkino, distributors of Russian made films. The former Amkino executive, Samson Kritzberg, is expected to return to the Intourist Agency.

Principal Film Exchange was restrained from distributing films produced by Superior Talking Pictures, Inc., and Screen Productions, Inc., pending trial, by decision of the New York supreme court Tuesday.

Fox To Book Gaumont Films

Making the changes as rapidly and as "soon as it is convenient to do so," Gaumont British Corporation of America is allowing Twentieth Century-Fox, whose exchanges have always handled physical distribution of its films, to book their product as well. This will leave only a Gaumont selling staff.

The change took effect this week in New York, with booker Sol Kravitz becoming a salesman, and assistant Anne Newman going to the home office.

Ohio Cooperative Elects Directors

Members of Cooperative Theatres of Ohio, formed by Milton A. Mooney of Cleveland, have elected the following directors: Paul Gusdanovic, James E. Scoville, Frank Porozynski, Albert E. Ptak, all of Cleveland; F. E. Price, Newark, and W. A. Smith, Akron.

New members of the cooperative group include the Union, Cleveland; Lincoln, Dennison, and Ohio and State, Uhrichsville, bringing the total to 35 theatres.

Uniting West Coast Offices

The J. Walter Thompson agency will combine its Hollywood and Los Angeles offices in its own building, a new $250,000 structure opposite Hollywood Radio City, January 10th. All operations under the new setup will be unified under the direction of Danny Danker, vice-president in charge of the Hollywood office.

Donate Educational Films

The educational committee of the New Orleans Young Men's Business Club has presented 20 reels of sound films of historical and travel interest to the Orleans parish school board as an aid in visual education of high school students. The films were collected from travel agencies and will be used in the nine high schools equipped with sound projection.

Brin Buys Theatre

L. K. Brin, former manager of the Grand National exchange in Seattle, has bought the Mission theatre in Mount Vernon, Wash., from Dennis Murphy. Mr. Brin will operate the house as the first unit in a suburban circuit that he expects to establish in the Seattle territory.

Unique Lobby Display

The Radio City Music Hall, New York, is using direct color photographs of a stage performance for lobby displays. The photographs are being taken by Jimmy Sileo, staff photographer, who developed the idea. They are being displayed on a lobby board with light from a specially constructed light-box.

650 Reservations

Some 650 reservations have been received for the 19th annual dinner dance of the Motion Picture Associates of New York, to be held November 26th at the Hotel Astor, according to Jack Ellis, president. Ben A. Boyar of the Max Gordon office will handle the entertainment.

An irresistible combination, tested in a dozen key spots and smashing in top returns! Double appeal! One picture in the topical mood—The other a masterpiece of romance and youth!

"ALL QUIET ON THE WESTERN FRONT"

ERICH MARIA REMARQUE'S novel, with Louis Wolheim, Lew Ayres, John Wray. Adaptation and dialogue by Maxwell Anderson and George Abbott

• • • AND • • •

JOHN STAHL'S production starring
IRENE DUNNE and **ROBERT TAYLOR** *in*

"MAGNIFICENT OBSESSION"

with CHARLES BUTTERWORTH · BETTY FURNESS
HENRY ARMETTA · SARA HADEN · RALPH MORGAN

UNIVERSAL PICTURES

SARNOFF ASKS FOR SELF-REGULATION AT OPENING OF U.S. RADIO HEARING

RCA President Warns of Governmental Conversion of Broadcasting to Instrument of Dictatorship in Old World

by FRANCIS L. BURT
in Washington

Faced with what promises to be one of the longest Governmental investigations into "big business," radio went to the United States Government this week with the flat proposal that the broadcasting business adopt voluntary self-regulation.

The proposal was carried to Washington, in the form of a "suggestion," by David Sarnoff, on Monday morning, at the very outset of the Federal Communications Commission's long-planned probing of radio "monopolies." Mr. Sarnoff took the stand as the first witness, in his capacity of president of Radio Corporation of America, owner of National Broadcasting Company, largest network in the world.

The self-regulation, with a "code of ethics," a system of "trade practices," and such, would, in effect, be laid down somewhat along the lines of the effort at self-regulation now being worked out by the motion picture industry. The films and radio are America's chief sources of entertainment for the masses.

Like the motion picture, with two sweeping Governmental anti-trust suits pending, radio also appears to be turning to the business of self-regulation with real seriousness under federal "pressure," although in neither field will anyone in official capacity be so outspoken as to admit that such is the case.

In both amusement branches the subject of self-regulation had been talked about for years before the Government officially started to look into practice and procedure.

Protests Federal Censorship

Radio's No. 1 witness, Mr. Sarnoff, for the broadcasters, expressed another sentiment that is kin to that in motion pictures, that is vigorous opposition to federal censorship, on the grounds that the country has "legitimate censorship by public opinion." Mr. Sarnoff could have cited real proof of the efficacy of this by merely referring to Mae West's "cum-up-'n-see-me-sometime" burlesque of Adam and Eve in the Garden of Eden, as broadcast over his own NBC networks of a Sunday evening last winter on the Chase and Sanborn coffee hour. As a matter of record, it was that very Westian broadcast and the resultant storm of protests from American familyhood that hastened the present investigation.

McNinch Presides

Mr. Sarnoff, in his opening testimony, hit upon a most opportune argument when he warned the Governmental probers of the "evils" of federal radio control by reminding them of "the effect of undemocratic controls over broadcasting by the autocracies of the Old World, where broadcasting has been converted into the most powerful instrument of dictatorship."

Presiding as chairman at the FCC hearings is Commissioner Frank R. McNinch, President Roosevelt's "clean-up" appointee from the Federal Power Commission. Also present are Commissioners Thad H. Brown and Eugene O. Sykes who, with Commissioner Paul A. Walker, temporarily absent from Washington, comprise the special committee.

ASKS FOR "REVIEW," NOT A "GRILLING"

When the National Broadcasting Company was formed in 1926, Owen D. Young remarked that "in this country we must learn by experiment the best way of handling this important agency."

On the opening of the FCC probe into radio "monopoly," on Monday, the New York Times, commented editorially: "We have had over ten years of experimenting—time enough, it would seem, for a review of experiences and practices and a determination of trends. It is such a review and not a mere grilling of business executives that we expect from the Federal Communications Commission."

First witnesses to appear, besides Mr. Sarnoff, are officials of RCA and officials of RCA's NBC—16 of them, whose direct testimony, it was estimated by Philip J. Hennessy, Jr., NBC counsel, will require more than two weeks. The NBC group will be followed by representatives of Columbia Broadcasting System and then by officers of Mutual Broadcasting System. More than a month is expected to be devoted to the questioning of the national network representatives alone.

Reading from a statement later criticized by the committee as failing to meet FCC requirements for a "factual" presentation, Mr. Sarnoff declared a self-imposed code was the "democratic solution."

Says Many Stations Have Codes

"In writing this code, the industry should gather the views of broadcasters, of groups representative of public opinion, and of this Commission. After the code is formulated the public should be made thoroughly familiar with it. All broadcasting networks and stations should be invited and encouraged to adopt it. The code should be subject to periodic review by the industry, and kept up to date. It should be administered by a suitable agency representative of the entire industry."

At the same time, Mr. Sarnoff pointed out, the NBC and many stations already have their own codes, and the National Association of Broadcasters adopted a code in 1935. However, he said, "the time has come for more positive action."

Prior to Mr. Sarnoff's testimony, Charles P. Sisson, former Assistant Attorney General, attempted in vain to obtain consideration of an appeal of Royal Moulding Company, Providence, manufacturers of radio tube bases, for a broadening of the investigation to revoke the broadcasting licenses now held by NBC and Westinghouse Electric, charging the petitioner has been deprived of a market by the unfair practices of Westinghouse and RCA Victor, an RCA subsidiary.

Testimony of Frank E. Mason, one of a number of NBC vice presidents, covered the organization of NBC, which, he said, has 2,273 employees, 1,666 men, 607 women. The network company, besides stations, owns Civic Concert Service, Artists Service of Massachusetts and Artists Service of Pennsylvania. All are artists' bureaus. Three other subsidiaries have been dissolved and another, Radio Music Co., Inc., is inactive, he testified.

$6,032,274 Talent Sales

Resuming Tuesday morning, the FCC delved immediately into income and the business structure of NBC. William J. Dempsey, Jr., opened with an examination of Daniel S. Tuthill, assistant manager of NBC's Artists Service, who testified that NBC's talent sales in 1937 amounted to $6,032,274. The bulk of these sales, he said, amounting to $4,028,187, were to radio advertisers. Motion picture producers bought $189,230 of NBC's talent. Of the total amount in sales, the talent itself received $5,757,382. The NBC Artists Service received as commissions on these sales of talent $674,891. The net profit to the NBC Artists Service out of this was $286,882. The average commission to the Artists Service on this talent was slightly over eight per cent and commissions on the talent sold to film producers was $25,476.

Mr. Dempsey vainly tried to learn from Mr. Tuthill how many of the 300 artists now represented by NBC's artists bureaus formerly were under CBS management.

Charges against NBC and CBS of having mutually acquired a monopolistic "stranglehold on the services of concert and opera stars" have been filed with the commission by the American Guild of Musical Artists, Inc.

New "Purge" by McNinch

FCC Chairman McNinch this week continued his "purge" of the commission by obtaining a majority vote for abolition of the Information and Examining Divisions and the discharge of C. Frank Wisner, who has handled the commission's publicity for a dozen years; Davis G. Arnold, chief examiner, and Melvin H. Dalberg, an examiner. All other examiners were transferred to the legal division.

Indications are that the commission may find itself involved in controversy with the Civil Service Commission. Application for approval of the discharges was filed with the Civil Service Commission Tuesday by Mr. McNinch.

Mr. McNinch in a radio address Saturday night said government censorship of radio was "impracticable and definitely objectionable."

Monogram-Pathe Distribution Set

Monogram will continue distributing in England through Pathe Pictures, Ltd., according to an agreement reached last week between W. Ray Johnston, Monogram president, and William J. Gell, managing director of Pathe.

Monogram is still considering the production of four or more pictures yearly in England, and also the stepping up of its 1939-40 schedule to 32 pictures. Pathe produces about 10 pictures yearly in England.

Mr. Gell sailed for London last Saturday. Arthur Levey, Monogram British representative, with whom Mr. Gell came to this country, stayed over.

Monogram is assured of distribution in all South and Central America except Peru, according to its foreign department. The deals include the West Indian islands. The Peruvian agreement is expected soon.

Amazing runs in New York, Pittsburgh, Philadelphia, Spokane and New Orleans prove it the most sensational African picture ever presented! Produced by Armand Denis, the man who made "Wild Cargo" and "Goona Goona"!

SECRET RITUALS!

MEN WELCOMING FLOGGING!

BRONCO-BUSTING ELEPHANTS!

"DARK

RAPTURE"

Filmed and recorded on the Denis-Roosevelt Belgian-Congo Expedition

UNIVERSAL PICTURES

FRANCO LEADER EXPLAINS PLAN FOR NEW NATIONALIST FILM INDUSTRY

Aim to Combat Loyalist Propaganda and "Control Interpretations of War and Spanish Life" in Foreign Films

Generalissimo Francisco Franco's Nationalists in Spain appear to be on their way to a motion picture industry, with which they admittedly hope to "combat Loyalist Red screen propaganda" and "control interpretations of the war and of Spanish life in motion pictures of foreign countries."

After the war, they expect to turn to the matters of reestablishing relations between Spain and American companies and of "de-freezing" the funds of foreign film companies which have been tied up in that country since the outbreak of the civil conflict. However, in these instances, the Nationalists will proceed "according to the manner in which each company conducted itself during the war" — the Nationalists presumably referring to the leanings of sympathies.

Policies and planned procedure of the new Franco film industry were explained this week in an interview from Spain with Manuel Augusto, head of the new project, as published in *Spain*, semi-monthly English-language magazine of Spanish Civil War events, which lists Peninsular News Service, Inc., as publisher, and Francis Xavier Connolly, Ph.D., as editor-in-chief, with headquarters at Two East 34th Street, New York.

Franco at Screening

The new "industry" was actually born some few months ago, but apparently got its official start the other week at a showing of some of its first pictures, at the Avenida theatre, in Burgos, seat of the Franco Government. At the screening were Generalissimo Franco, his wife and family, members of his Government, the National Council of the Spanish Traditionalist Phalanx, the General Staff, sub-secretaries and officials of the Ministries and other Franco figures. Afterward Franco pinned the Cross of the Grand Order of Red Flechas on the tunic of Senor Augusto.

The publication *Spain*, through an unnamed correspondent who obtained the interview, explains that the Nationalist Department of Motion Pictures was first conceived when the Central Administration of the Spanish State was reorganized by Franco with the law of January 30th, this year. A motion picture section was placed in the Propaganda Department under the direction of Dionisio Ridruejo, and both the film section and Propaganda Department, in turn, were made part of the Ministry of the Interior, of which Serrano Suner is in charge.

"Necessary Elements" Established

Senor Augusto is called new to Government circles, a university man and a soldier. He is assisted by Antonio de Obregon, writer, who is in charge of the Secretariat; by Jose M. Goyanes, in charge of equipment and operators, and by Carlos Salazar, in charge of foreign relations.

MANY LOYALIST FILMS IN U. S.

Manuel Augusto, in Spain, explaining why Generalissimo Franco has started a Nationlist motion picture industry, cited, as one cause, the necessity for combating screen propaganda put out by Loyalist Reds. He did not mention titles.

However, several Loyalist pictures have appeared in the United States, some of them purportedly emanating from Loyalist Spain. "Spanish Earth" and "Spain in Flames" are probably the two outstanding productions shown here. They frequently ran into opposition, official and otherwise, which prevented their screening, principally in Pennsylvania, where State Censors banned them in their entirety.

The only Hollywood motion picture that brought up the Spanish Civil War issue was Walter Wanger's "Blockade," which caused much "pro" and "con" argument.

"We began our propaganda late because we thought we didn't need it," said Senor Augusto, starting the interview, citing two basic problems which he faced at the outset: (1) Meeting the existing problem of informing the world of our activities; and, (2) Establishing general plans for the future of Spanish motion pictures.

"All the laboratories and motion picture centers were in Red Spain," he continued. "In our zone there was not even the most elemental means of production; we didn't even have cameras and there was hardly any of the specialized technical personnel available." Since then, he added, the Nationalists have created "the necessary elements."

"We edit Nationalist newsreels. In short documentary films we have sought to catch the different themes of the day. Thus we have prepared 'Prisoners of War,' 'Oviedo,' 'The 18th of July,' and in the laboratory we have 'University City,' 'The Madrid Front,' 'Social Help,' 'The War in the Gardens of La Granja,' 'Official War Bulletin' and still others barely started, such as the film dedicated to the Spanish children carried off by Russia."

Senor Augusto said that "Red" films found in cities captured by Franco's forces will be edited by Spanish writers.

Film History of the War

"One of our most important tasks," he continued, "will be the compilation of a motion picture history of the war, for which we are using all the documentary films available," aided and advised by "military technicians, historians, men of letters, politicians and film technicians."

"But our work has more universal aim. We are also at the present time, and absolutely independent of the lines that regulate Spanish motion pictures, engaged in another task . . . to watch over the interpretation of the war and Spanish life made by foreign companies."

Franco's film leader said that some films against Nationalist Spain—"not more than half a dozen all told"—have been circulated. "Sometimes they are made by companies of Communist origin. But other times they have been produced in complete ignorance of what Nationalist Spain signifies."

In this connection, he continued, "we do not consider the offense according to the damage the blow has done us, but rather by the intentions and motives with which it was done." For this reason, he declared, "we will not tolerate the slightest expression against us by the firms that intend to do business here after the war."

Won't Tolerate "Unfavorable" Films

Before any foreign film companies, or others, produce any film with a Spanish theme about Spain, they are "invited" by Senor Augusto "to inform themselves of the conditions, advising their directors to get acquainted with life in Nationalist Spain.

"We have never asked for productions favoring us, but we are also determined not to tolerate unfavorable films. The future business of foreign motion picture companies in Spain will depend on their conduct during the war."

In explaining further the Nationalists' position as regards foreign companies, Senor Augusto announced, "Some American companies have addressed us and I trust that shortly their relationship with the Spanish market will be taken care of." He said the Nationalists are "well acquainted with all the details of the relations that each foreign company has maintained and maintains with the Red Government, and we will not forget them."

"It is possible," he added, "that in some cases the good faith of artists and firms was abused by the audacity of our enemies, and that they were induced at first to misrepresent us." But, he is "pleased to state that several companies and quite a few artists who rushed to aid the Reds have now changed their minds."

As for "Frozen" Money—

Referring to "frozen" capital belonging to foreign film companies, Senor Augusto said he is "sure that we will find a formula that will solve its retention." He conceded that "there are firms which have their income accumulated here and almost non-productive," adding, "We shall proceed progressively according to the conduct of each company. And I expect to see all this capital completely free."

American distributors have considerable money "frozen" in Spain, although no estimate of the amount ever has been made public, either in this country or in Spain.

Franco's new Nationalist Department of Motion Pictures has definite aims for "a future" industry, planning to aid private production "with decision and interest."

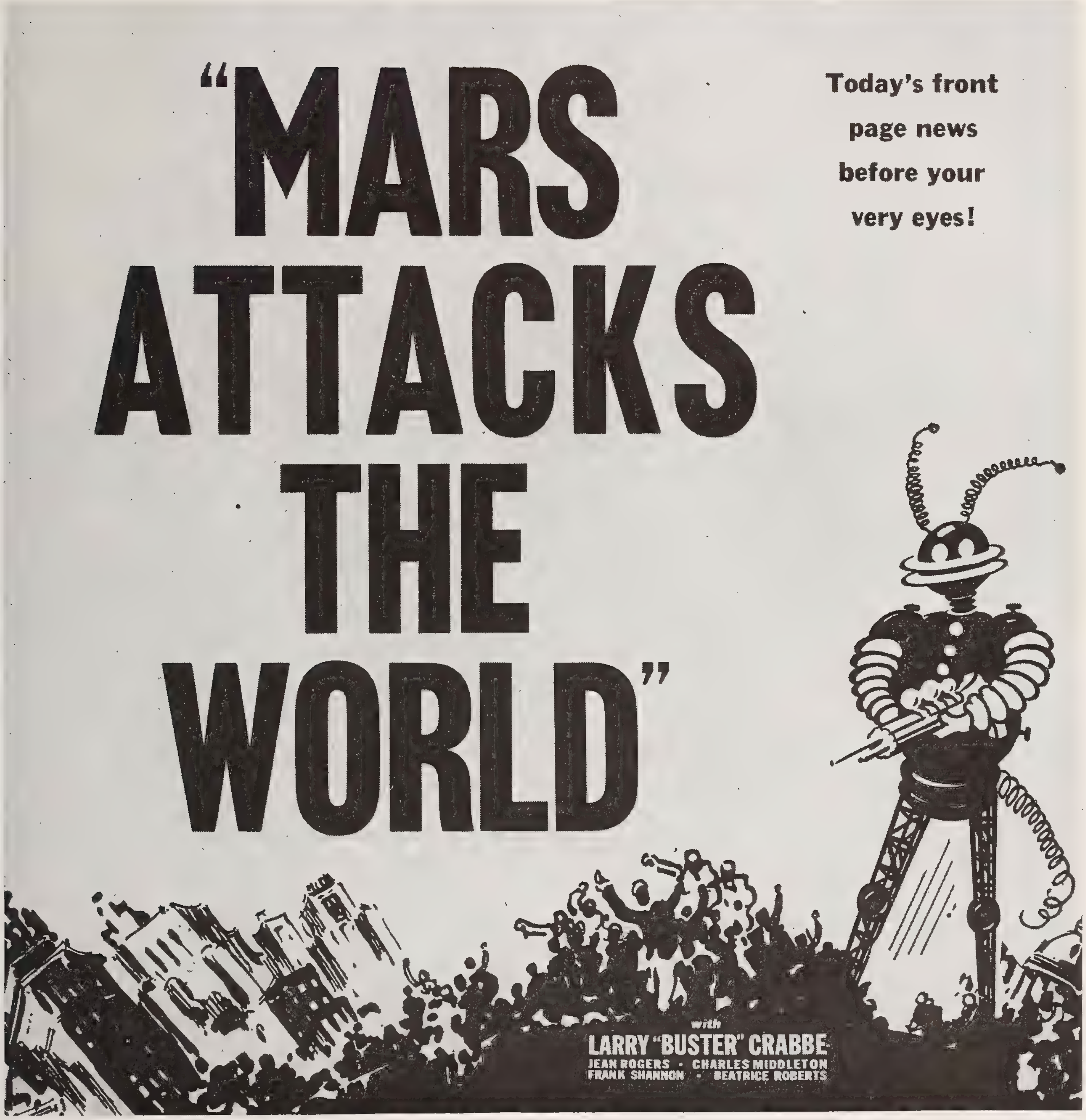
"We will create, among other things, a Motion Picture Academy for the proper training of technical personnel," announced Senor Augusto.

"Spiritual Link"

He explained that he does not "consider the production of argumentative films a mission of the State, but neither do I believe that a national production can be effected that is foreign to the basic principles of a nation. This participation should not be interpreted as an obstacle placed in the way of private enterprise but, on the contrary, as an aid to its own effort.

"We also want the motion picture to cooperate as a spiritual link in our communications with other peoples and especially with the Spanish American countries, which speak our language. To give them the Spain of folklore is not enough. We also want our productions to be an authentic manifestation of the national essence. The documentary films and newsreels to which I have referred are produced with the subconscious thought they will also be shown in South America."

Off the air and on to the screen! The most timely sensation in showdom history! A money-making scoop! Check its record in Key City openings all over the country. In Boston, New York, Oakland, Providence, Omaha—everywhere!



"MARS ATTACKS THE WORLD"

Today's front page news before your very eyes!

with

LARRY "BUSTER" CRABBE

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FRANK SHANNON · BEATRICE ROBERTS

UNIVERSAL PICTURES

N.Y. CENSORS REPORT FEWEST CUTS IN 16 YEARS; DROP 200% IN FIVE YEARS

Number of Pictures Reviewed, 1,955, Is Largest in Six Years; However, 23 "Sex Films" Are Rejected in Season

Fewer censorship eliminations were made in the last year than in any of the previous 16 years of the New York censor board's existence, according to the annual report, submitted Tuesday, to Dr. Frank Graves, State Commission of Education, by Irwin Esmond, censor chief.

In a state which represents by far the largest motion picture market in the country, censorship figures show a decline of 200 per cent in five years in the number of pictures in which eliminations were ordered and in the number of scenes ordered eliminated.

In a year when elimination were lowest, the number of films reviewed, 1,955, was the highest in the last six years. Reels reviewed totaled 10,042, compared with the previous year's 9,784.

23 "Sex" Films Rejected

The comparison is accentuated by the sharp drop in eliminations: of the 1,955 films licensed in 1937-38, eliminations were ordered only in 772 scenes in 110 films, whereas the year before witnessed 1,291 scenes eliminated in 162 films, out of 1,924 reviewed. How far this trend has gone is illustrated by 1932-33 figures, which show 3,035 scenes eliminated in 328 pictures, of only 1,762 films reviewed.

In the socalled "sex" and "hygiene" film categories, however, in which virtually all the complete rejections occur, the board's current report shows a total of 23 rejected, compared with 24 the year before. This figure has been rising since 1932-33, when only ten pictures were rejected.

FILMS STOLEN FROM EXCHANGES

Theatre supply houses in Cincinnati are taking extra precautions to protect their projectors, screens and other appurtenances from illegal annexation by unknown parties who may be contemplating a career in the film business. The reason is that a print of "I Met My Love Again" was stolen from the United Artists branch, and three films were taken from a truck in front of the Chase Pictures Corporation office.

Appeals were taken on 12 of those rejected in 1937-38, four to the Commissioner, and eight to the Board of Regents, which now screens on re-submission after rejection. During the year, the state Court of Appeals upheld Mr. Esmond and Commissioner Graves by refusing to license "Ecstasy," and "Tomorrow's Children." Pending are decisions on "Birth Of A Baby," "Animated Diagrams of The Human Body," and "Whirlpool."

Eliminations Made

Of eliminations made upon statutory grounds, those based upon "immorality" and "inhumanity" show sharp decrease. There were 265 eliminations for "immorality" the past year, and 343 the previous year. In 1932-33, there were 1,124 eliminations on the same grounds. There were 28 eliminations for "inhumanity," in 1937-38, compared with 360 in 1932-33.

Other 1937-38 eliminations were as follows: for "indecency," 364; for "tending to incite to crime," 60; for "sacrilegiousness," 55, all fewer than previous years.

The Board's 1937-38 receipts from reviewing fees rose $11,638 over the previous year—caused by 31 more pictures reviewed, the report stated. The board's receipts have risen, from the $226,834 of 1932-33 to the $292,435 of 1936-37, and the $304,073 of the past vear.

Expenses have averaged about $63,000 yearly, a total for the 16 years of the board's existence of about $1,008,000. Using these approximate figures, added to an announced net profit of $2,537,322 since its inception, the motion picture industry has contributed some $3,545,322 for a censor board in a single state—and there are five other states with similar divisions.

Continued increase in number of foreign films submitted is noted. Number submitted this year were 455, from 19 countries, including Great Britain and Dominions, France, Sweden, Germany, China, Poland, Mexico, Hungary, Italy, Russia, Czechoslovakia, Argentina, Spain, Egypt, Arabia, Denmark, Greece, Borneo, and Java.

More staff members were asked, in Mr. Esmond's report. New reviewer and inspector were recently added, but are not thought sufficient.

Theatres are under close superivsion by board inspectors, Mr. Esmond stated; they watch whether film license leaders are displayed and eliminations made according to the board's rulings.

—

The motion picture censorship law of Atlanta, Ga., has been amended to include all professional theatrical performances.

SIX-YEAR COMPARISON OF NEW YORK CENSORS' ACTIVITIES

The following six-year review of censoring activities of the New York State Board of Education, together with the figures on its gross income and expenditure figures, are taken from the Board's reports.

Year	No. of Films Reviewed (features and shorts)	No. of Reels Reviewed	No. of Films Rejected Entirely*	No. of Films Finally Approved After Later Revision	No. of Appeals Overruled	No. of Films with Eliminations	No. of Scenes Eliminated (either action or dialogue)	Gross Reviewing Fees	Expended
1937-38	1,955	10,042	23	(b)	12	110	772	$304,073	$64,648
1936-37	1,924	9,784	24	8	2	162	1,291(a)	$292,435	$64,921
1935-36	1,902	9,366	19	3	5	180	1,452(a)	$269,391	$65,728
1934-35	1,737	8,745	12	3	5(c)	225	1,868(a)	$238,613	$61,197
1933-34	1,769	8,362	15	2	3(c)	286	2,195(a)	$231,497	$60,827
1932-33	1,762	8,916	10	2	1(c)	328	3,035(a)	$226,834	$65,136

(a) GROUNDS FOR ELIMINATIONS:—

in 1937-38, 722 eliminations—364 indecent, 265 immoral, 60 criminal, 28 inhuman, 55 sacrilegious;
in 1936-37, 1,291 eliminations—546 indecent, 343 immoral, 305 criminal, 64 inhuman, 33 sacrilegious;
in 1935-36, 1,452 eliminations—522 indecent, 275 immoral, 496 criminal, 101 inhuman, 58 sacrilegious;
in 1934-35, 1,868 eliminations—604 indecent, 628 immoral, 436 criminal, 136 inhuman, 64 sacrilegious;
in 1933-34, 2,195 eliminations—838 indecent, 752 immoral, 511 criminal, 79 inhuman, 15 sacrilegious;
in 1932-33, 3,035 eliminations—569 indecent, 1,124 immoral, 917 criminal, 360 inhuman, {7 sacrilegious / 58 obscene.} (d)

(b) No reports given.
(c) These appeals were made; their disposition unknown.
(d) Listed together by the Board.
(*) Virtually all so-called "sex" and "hygiene" films.

Heading for the all-time business record at the Golden Gate theatre in San Francisco! A whirling tornado of drama and action! The kind of picture that repays a ballyhoo campaign a thousandfold!

"THE STORM"

with

CHARLES BICKFORD · BARTON MacLANE · PRESTON FOSTER

TOM BROWN · NAN GREY

ANDY DEVINE · FRANK JENKS

Screenplay by Theodore Reeves, Daniel Moore, Hugh King

Directed by
HAROLD YOUNG

Produced by
KEN GOLDSMITH

UNIVERSAL PICTURES

DISTRIBUTOR PROBLEMS IN CHINA GROW ACUTE

Japanese Successes Restrict Business to Four Key Centers; Taxes, Censorship Increase

American distributors are having a difficult time of it in China, according to the following communication to Motion Picture Herald *from Shanghai. The article, approved by all members of the Film Board of Trade of China, shows a picture different from that at the time of writing of the one which appeared in the issue of August 12th. In the shifting scene, Canton and Hankow have both fallen to the Japanese since the following letter was dispatched October 17th.*

To the Editor of the Herald

It is far from correct to believe that the American distributing companies in China are enjoying a prosperous time. The film business at present is concentrated in four key situations, Shanghai, Hongkong, Tientsin and Peiping. During the last few months the little business that could be obtained by sending pictures to Hankow and other interior cities has ceased completely with the invasion of South China by the Japanese army. All communications with the interior have been cut off as a result, and the majority of the film companies find that many of their programs are in various interior cities with the problem of getting them to Hongkong or some other place of safety before Canton or Hankow fall into the hands of the Japanese.

Normally, these key situations represented about 50 per cent of the total business for the whole of China, but even in these situations box-office receipts are off 20 per cent of their normal business, with the exception of Hongkong where, owing to the influx of refugees, business today is about 25 per cent better than its normal amount. Apart from the four key cities, there are not more than two other places, Tsingtao and Yunnanfu, where any business at all can be obtained, and these situations give the distributors negligible revenue.

With the above explanation it is easy to understand that the American distributors have anything but an easy task to face. The Chinese distributors are likewise having to face the same difficulties, but a few Chinese studios are still turning out pictures, and after playing them in the key cities they are exported to the Malay Straits, Java and the Philippine Islands where there is a market for them.

Taxes, Censors, Regulations

There is also the matter of additional taxes, censor and custom regulations being imposed, which the distributors have to bear or fight against. In this connection credit should be given to the American Consulate and the American Chamber of Commerce, who do their best to assist American business in China.

Last month the Chinese censors for the National Government established their headquarters at Canton (formerly it was at Nanking) and issued a notice to the distributing companies that all films must now be censored by them in Canton. Censoring in Canton would be done at the rate of Mex. $5.00 per 500 meters or fraction thereof, plus the cost of censor certificates at Mex. $3.00 each. They also stated that they have the right to refuse to issue certificates and may call in for censoring any picture imported since the conflict started if they should so deem necessary.

The government in Canton also notified all businesses that a tax would be imposed which would come into effect August 1st. This would apply on any picture imported via Canton. But for the invasion of South China by the Japanese which has now eliminated this obstacle for the time being, the film distributors would have had another problem to face.

Protested by Distributors

Both of the above problems are under protest by the distributors, and with the help of the American Consulate a hope is cherished that the distributors will not have to bear these extra burdens.

Another major problem to confront the American distributors as far as Shanghai is concerned was the amalgamation into Asia Theatres, Inc., on August first, of the four first-run theatres in Shanghai and one second-run house, the Grand, Cathay, Nanking, Metropol and Rialto theatres. The combine was formed with a plan to reduce expenses and establish a situation more favorable to the exhibitors than heretofore. What the outcome of this combine will be is yet too early to say, but it is safe to point out that it certainly will not improve the situation for the film companies. There are rumors that Shanghai may soon have a new first and second run house which will of course improve things somewhat if these plans materialize.

Summarizing the situation in China, with the exchange problem facing the American film distributors and the distinct falling off of box-office receipts and the present hostilities, which have cut off all the interior business, all go to make it a most difficult time for the distributors. Despite the above hardships the representation of the American film companies in China is an important factor to consider, for undoubtedly as soon as the "war" is over, business will improve, and it is therefore the reason all the companies now operating under the difficulties shown above are carrying on to the best of their ability with an eye to the future and the hope that the time is not far off for better things to come.—B. W. Palmertz, manager of Shanghai office of Universal Pictures Corporation.

Audio Completes WE Film

The first of a series of pictures depicting Western Electric production activities has been completed by Audio Productions at Eastern Service Studio, Astoria, Long Island. Audio is completing arrangements for production of three films in color at Astoria which will be exhibited at the New York World's Fair.

Jack Warner Arriving

Jack L. Warner, vice-president in charge of production for Warner Brothers, arrives Saturday on the *Normandie*. S. Charles Einfeld, director of advertising and publicity, now in New York, will accompany Mr. Warner to the coast.

Griffis Says Zukor Will Supervise All European Activity

Adolph Zukor probably will be given supervision over Paramount's entire European distribution and theatre operations in addition to heading the company's British activities, Stanton Griffis, chairman of the executive committee, said Monday on his arrival in New York from his recent coast visit. Mr. Zukor took on the foreign assignment two weeks ago and was succeeded at the studio by William Le Baron, in charge of production, and Y. Frank Freeman, representing the management at the studio.

Barney Balaban, president, who arrived in New York over the weekend, said that the recent administrative shifts in studio and theatre departments presage no changes in company policies.

Mr. Freeman, who returned to New York from Hollywood with Mr. Balaban, will wind up his affairs in New York and then assume his post at the studio in the next two weeks. Mr. Zukor is expected to arrive in New York by the end of the week and will sail for London about December 2nd.

John W. Hicks, Paramount vice-president and foreign head, who is now in London, will be back in New York for the Christmas holidays. Indications are that before leaving London Mr. Hicks will appoint a successor to John Cecil Graham, who resigned recently as managing director for the United Kingdom.

CEA Is Warned On Seat Acceptance

by AUBREY FLANAGAN
in London

The London Branch of the Cinematograph Exhibitors' Association, awaiting the issuance of the first 1939 theatre licenses, has been advised by its attorneys that acceptance of the licenses, embodying the new seat regulations, will create a bad precedent.

The new Home Office Advisory Committeen on films will hold its initial meeting November 30th, and it is unofficially understood it will consider the decrease in domestic production and lower quota cost films. It is reported that producers have indicated to the board that in six months of the new quota act less than 50 films have been made, with a probable total for the year of less than 100, indicating a 50 per cent decrease.

The condition in production is considered grave. Likewise brought to the attention of the committee, it is understood, was the decrease in "B" film production, and the shrinkage in the importation of American "B" product.

American and British producers on the invitation of Captain Richard Norton attended a dinner Tuesday of the Film Group of the Federation of British Industries to discuss the future course of the organization.

It's mad and gay . . . . and dynamic at the box-office! 1938's "My Man Godfrey"! With an all-fun, all-romance cast of glamorous stars!

CONSTANCE BENNETT

in

"SERVICE DE LUXE"

with

VINCENT PRICE

CHARLIE RUGGLES · HELEN BRODERICK · MISCHA AUER

and **JOY HODGES**

A ROWLAND
V. LEE
PRODUCTION

Screenplay by Gertrude Percell and Leonard Spiegelgass • Original story by Bruce Manning and Vera Caspary

Directed by ROWLAND V. LEE
Asso. Prod. EDMUND GRAINGER

UNIVERSAL PICTURES

JAPAN GETS U.S. FILMS BUT NUMBER IS LIMITED

Financial and Quota Restrictions Will Prevent Resumption of Full Shipments, Distributors Say

Although the Japanese market once again is open to American films, their position will not be as favorable as prior to the ban, which was imposed by the Japanese government 14 months ago. This is indicated by reactions of foreign department distribution heads in New York after a study of the new conditions. They feel that full resumption of product shipment will not be possible, because of financial and quota restrictions. Paramount, for instance, which prior to the ban shipped about 80 per cent of its product there, estimates the total under the new arrangement will be considerably less.

A note of optimism, however, was expressed over the fact that the Japanese had made some concessions. While negotiations between the U. S. distributors and the Japanese for a long time did not point to a successful conclusion, foreign distribution heads in New York always felt that the Japanese, hard pressed for money to continue their war in China, and inclined to keep favorable relations with the American people, from whom they hope to obtain loans, would let down the bars at least part way.

Permits have been granted to the eight major American film companies to import 90 features before the end of 1938 and it is believed probable that the Government will approve the import of about 160 additional features for which licenses are sought. Tightening of censorship rules is foreseen however.

The situation has sent Japanese film exchanges of American companies into action with a substantial supply of product. Part of the product is from last season, but most are 1938-39 releases. This is because the new restrictions demand that any 1939 releases in Japan be titled and censored before the turn of the year. The problem is accentuated for those companies with color product, which must be processed in certain localities.

Evidence of the importance which some companies attach to the Japanese attitude was the recent action of Paramount in importing a translator from Japan. Titled, and otherwise "proofed" by him, Paramount's "Men with Wings" will be able to enter Japan before the end of the year.

Three-Year Notes

While the Japanese originally permitted no currency to leave the country, the new arrangement is reported to be a slow moving arrangement which will protect Japan from abrupt withdrawals while enabling American companies to make the transactions worth while.

Specific details are reported as follows: Currency "frozen" in Japan, together with three-year notes for new shipments, which draw no interest, will be turned over by Japanese customers to their government, which will guarantee the notes, place them with the Yokohama Specie Bank, in San Francisco, where they will remain until maturity.

J. W. Piper, manager for Paramount in Japan, who recently returned to that country after a two-months stay, is credited by his home office for much of the good work accomplished by the distributors in their negotiations with Japan. Mr. Piper acted in advisory capacity to the negotiators.

Mr. Piper, before sailing, explained that, while Japanese studios are turning out much product, it is still vastly inferior to foreign imports, and the people are demanding genuinely entertaining film fare. Italy and particularly Germany are being preferentially treated, he said, in line with the reputed Italo-German-Japan film "axis."

Optimism over the situation was expressed in the foreign sales departments of Warners and Twentieth Century-Fox. Warners never has made any serious attempt to release its product 100 per cent in Japan, it was claimed, the average being about 26 pictures a year. Warners expected the new agreement to allow the same number of entries.

At Twentieth Century-Fox the opinion was expressed that the company will be able to maintain the position it had under the various pro-rata agreements which obtained before the ban; namely, about 30 pictures a year.

United Artists, with fewer pictures and formerly releasing all its product in Japan, has been awaiting cable advice on its situation.

Universal, whose shipments approximated 23 pictures, or two-thirds of its average yearly releases, also is waiting for quota information, but expects to release less under a pro-rata agreement, which would favor those companies who push their entire product.

The present restrictions are for the calendar year 1938. Distributors hope for a further easing of restrictions next year.

TAC Sponsors "Ballerina"

Sponsored by the dance division of the Theatre Arts Committee, a special midnight showing of Jean Benoit-Levy's French film, "Ballerina," was held Monday night at the Little Carnegie Playhouse in New York.

In short addresses, Virginia Stevens and Jane Dudley explained that the Theatre Arts Committee stood for the preservation of democratic rights, and told of the work being done along those lines, which recently included the sending of a telegram signed by its members and other important figures in the dance, dramatic, film, radio and music worlds to President Roosevelt denouncing Germany's latest excesses. Agnes deMille, niece of Cecil B. DeMille, also gave an address on the ballet as the only art form with a long historical continuity, dating from the time of Louis XIV.

Photos of the McCormicks

Mr. and Mrs. B. P. McCormick were the subjects of a photo from the tumultuous hall of the Motion Picture Theatre Owners of America, in the page of pictures which appeared in MOTION PICTURE HERALD issue of November 5th. Mr. McCormick operates the Jones, Canon and Rex theatres in Canon City, Col., the Rialto and the Liberty in Florence, Col., and the El Cortez in Hot Springs, N. M. The caption inadvertently bore the names of Mr. and Mrs. Roy L. Walker of Lampasas, Texas. Mr. Walker is president of the MPTO of Texas.

Harry Gibbs has been appointed New Haven branch manager of Grand National.

Silverstone Plans Trip to Europe; 3 from Fairbanks

A contemplated early visit to London by Murray Silverstone, operating head of United Artists, and the announcement that Douglas Fairbanks, Sr., will make three pictures for United Artists release, highlighted United Artists developments of the week.

Mr. Silverstone may make his departure early in December, and stay abroad for about two weeks on company business. This will have been the second trip abroad for Mr. Silverstone since he became operating head of the company. It is expected that he will make a general survey of United Artists business abroad.

The announcement that Mr. Fairbanks will make three pictures for the company came from Montague Marks, general manager of Albion Films, Ltd., of London, who arrived on the *Normandie* this week. The company was formed recently by Mr. Marks, Mr. Fairbanks and Sir Adrian Baille. Mr. Marks described it as the holding company for Douglas Fairbanks Productions, and while for the present it will limit itself to financing Mr. Fairbanks it will later include other producers.

Mr. Fairbanks will produce in Hollywood and at Denham Studio, London, Mr. Marks said. Seven story properties have been lined up, from which three will be selected for the first year's program. The films are intended to be completed in time for release on United Artists' 1939-40 schedule.

Alexander Korda is expected in Hollywood within a month to confer with Samuel Goldwyn over "housing arrangements" for "Colonel Rowan of Scotland Yard," which the Hollywood producer will make in England. Indications are that Mr. Goldwyn and Mr. Korda may reach an accord under which Mr. Goldwyn would produce two or more pictures in England in the coming season.

Meeting of the UA board of directors scheduled for Monday was postponed until Friday.

It was reported this week that Myron Selznick's plans to produce films on a profit-sharing basis with producers, directors and players handled by his agency are to be abandoned.

Symposium Held on Motion Picture Criticism

As material for one of its weekly sessions on the course of "The Motion Picture: Its Artistic, Educational and Social Aspects" as conducted by Professor Fredric M. Thrasher of New York University in cooperation with the National Board of Review of Motion Pictures, a symposium on the subject of motion picture criticism was held last week in the University's School of Education Building at Washington Square. Participating in the discussion were Maxine Block, editor of *Motion Picture Review Digest;* Frank S. Nugent, motion picture critic, The New York *Times;* Jean Lenauer, manager of the Filmarte theatre in New York City, and David Golding, staff reporter of Box Office.

. . . A-N-D
WATCH FOR UNIVERSAL'S *EXTRA-BUSINESS* NEW RELEASES . . .

STARTING WITH

MISCHA AUER · MARY BOLAND
EDWARD EVERETT HORTON

in

"LITTLE TOUGH GUYS IN SOCIETY"

***And these* LITTLE TOUGH GUYS:**

Frankie Thomas · Harris Berger · Hally Chester
Charles Duncan · David Gorcey · William Benedict

with

HELEN PARRISH and JACKIE SEARL

Original screenplay by Edward Eliscu and Mortimer Offner

Directed by **ERLE KENTON** • *Associate Producer* **MAX H. GOLDEN**

Released Thanksgiving Day!

UNIVERSAL PICTURES

20th-Fox and UA Join In South Africa House

United Artists has become associated with Twentieth Century-Fox in the construction of a first run theatre in Johannesburg, South Africa, to cost more than $1,000,000. The investment by Twentieth Century-Fox is $200,000, and it is reported that United Artists' participation is 40 per cent. The amount will be used to purchase the site from the Katz and Lourie interests, and 75 per cent of the purchase price will be reinvested in the property.

The Johannesburg theatre will be the main house of a circuit of 40 or 50 theatres in South Africa under independent auspices. Twentieth Century-Fox is sponsoring the move in opposition to the Schlesinger interests from whom distribution of Twentieth Century-Fox films was withdrawn. The company has guaranteed all theatres in the circuit 15-year franchises, and United Artists' participation in the Johannesburg house indicates that that company will also provide product.

Dreifuss Forming New Company

Arthur Dreifuss resigned recently as vice-president and production head of Coronado Films to devote all of his time to Arthur Dreifuss Productions, Inc., now in formation for the production of 19 musical short subjects for Columbia release. Roy Wolf, president; Perry Burch, secretary and William Kent, assistant secretary, also left Coronado Films to join Dreifuss. Daniel L. Liberman will continue production of eight Coronado westerns for Grand National release.

Higgins with WOR

Harold C. Higgins has been appointed manager of radio station WOR's western office at Chicago. He formerly was western manager for Paul H. Raymer and Company, station representatives. Previous to that he reorganized the sales staffs at WBAL, Baltimore and WEEI, Boston, and from 1926 to 1931 served as sales manager and later station manager of WBZ, Boston.

Claire Hilgers Quits Universal

Claire E. Hilgers, Universal branch manager in Oklahoma City, has resigned, and will be succeeded by James Hobbs, branch manager at Charlotte. W. M. Richardson, Atlanta salesman, has been named to succeed Mr. Hobbs in Charlotte.

Sturges Signed by Paramount

Paramount has signed a one year contract with Preston Sturges for his services as a writer and director. The contract will mark Mr. Sturges' debut in the directorial field. He recently wrote the screenplay for Frank Lloyd's "If I Were King."

Burt Ofstie, former Balaban and Katz advertising and publicity man, has bought Midwest Trailer Company, Chicago, from Bob Hartman.

W. L. Norris has sold his interest in American Film Distributors, Inc., Kansas City, independent exchange, to Paul Humston.

Herman G. Weinberg, publicity man at World Pictures, has been elected to the Authors' League of America.

Standard Forms Releasing Unit

Under the name Standard Distributing Corporation, the recently formed Standard Pictures producing company has set up its own releasing organization. The plan embodies the establishment of 31 exchanges in key cities. While contracts have been made with representatives on straight five-year deals with option for a further three-year renewal, the exchanges will become exclusive Standard distribution centers upon the delivery of the third picture.

Another new company, Cinema Arts Productions, has been formed in Hollywood by Phil Krasne, former vice-president of the old Grand National organization. The company will make a series of musical westerns starring Arthur Jarrett, singer and band leader, for Grand National release. The films will be known as the "Trigger Pals" series.

Standard is negotiating to acquire 15 of the exchanges immediately and in conjunction with its own product will also distribute specially selected independently produced pictures, under its plan of owner operation.

Standard's product for the new season includes 12 pictures, six of the "Headley" series and six "Radio Reporters" with the possibility that two specials will be made. Officers of the corporation are B. W. Richards, president; George E. Trainer, secretary and general manager; H. C. Levitt, vice-president, and George Laganas, treasurer.

Finish Ukrainian Film

Shooting on "Cossacks Beyond the Danube," Ukrainian film, has been completed in New York under the direction of Edgar G. Ulmer. Michael J. Gann was associate producer. The film will be released early in November by Avramenko Films.

Consolidated Buys Two

Consolidated Amusement Company, affiliate of the Griffith circuit, has purchased the Strand and Ritz in Uvalde, Texas, from Uvalde Theatres, Inc., of which H. W. Little is president. The two theatres will be jointly operated by Jack Pickens Theatres, Inc., and Consolidated.

Finish Quebec Picture

Associated Screen News has completed shooting on "Treasure Hunt," Quebec Department of Mines feature. The film will be released shortly for theatre, school and trade screenings. Lucio Agostini, young Montreal arranger-conductor, who handled the recording work, will start on another film this week.

S. Ernest Pelson, formerly Edward Alperson's personal assistant at Grand National, and secretary-treasurer of the company's Canadian affiliate, is now office manager and city salesman in Boston, for Imperial Pictures.

George Converse has formed Filmex, Inc., and has taken over the distribution of the Gevaert 35 mm. motion picture film. Jack Guerin, formerly of International Cinema Laboratory, is Mr. Converse's technical aide.

Color Process to Be Known as Warnercolor

George Hurrell, Warner portrait photographer in the publicity department, is completing developments on a still color process which will be known as Warnercolor. It is being used for the first time on "Juarez," starring Paul Muni and Bette Davis.

The process is said to involve a camera which shoots three plates simultaneously, registering yellow, red and blue. A special color-corrected lens is employed and special color plates are required.

Flexibility of lighting is said to be effected through special flashlight equipment synchronized with the camera itself. "This permits use of light from four or five different sources," Warners say, adding, "pictures may also be made with incandescent light and sunlight."

Hoffberg Closes Deal

J. H. Hoffberg, president of the J. H. Hoffberg Company, has closed a deal for the distribution of the 1938 line-up of the company in the Minnesota and North Dakota territory, including "Forbidden Territory," "Crimson Circle," "Secret of Stamboul," "School for Husbands" and "Talking Feet." The deal was signed with York Elliott of the Elliott Film Exchange in Mnineapolis.

Opening Canadian Houses

Two new theatres will be opened by Famous Players Canadian in western Canada this month, bringing the total of theatres operated by the circuit in Canada over the 175 mark. The company operates a total of 260 houses under direct and indirect control. The new theatres are the Capitol at Vernon, B. C., and the Capitol at Red Deer, Alta.

Werner Joins Small

David C. Werner has been signed by Edward Small Productions as casting director. His first assignment is "King of the Turf," which will star Adolphe Menjou and which goes into production upon completion of "The Duke of West Point." Jack Merton will be assistant casting director.

Universal Promotes Mantzke

Frank Mantzke, who has been Universal's branch manager in Minneapolis for several years, has been appointed branch manager in Milwaukee. He succeeds the late John F. Camp.

Deanna Durbin Dolls

Deanna Durbin dolls will be merchandised throughout the country under arrangements completed recently by Universal with the Ideal Novelty and Toy Company of New York. Bernard Lipfert, sculptor, designed the model.

Signs Office Lease

The Association of School Film Libraries, Inc., distributors of educational films, has leased headquarters in the Time and Life Building in Rockefeller Center, N. Y.

Charles Aiken, one time theatre manager in Atlanta, has joined the sales staff at the Republic exchange in Pittsburgh.

The fifth triumphant hit of the magical girl who casts a spell of success over every date played!

DEANNA

DURBIN

in

"3 SMART GIRLS GROW UP"

with

Nan Grey *and* **Helen Parrish**

A HENRY KOSTER PRODUCTION
PRODUCED BY JOE PASTERNAK

UNIVERSAL PICTURES

'VODE-VISION' TURNS TO U. S. WITH AFM ATTACK

Opposition to Stage Acts with Film Backgrounds Brings Plea to Thurman Arnold

Stymied by opposition from the American Federation of Musicians, Vode-Vision, involving the use of acts in film theatres, with filmed backgrounds and music, is awaiting results of a brief filed with Thurman Arnold, assistant United States attorney general in charge of anti-trust proceedings. The brief, filed by Irving Rosman, counsel, charges the musicians union with exceeding its constitutional rights in refusing to permit its members to make recordings for Vode-Vision.

Dave Blythe and J. E. Horn, of 1560 Broadway, New York City, sponsors of the project, say the unit they had on the road the last few weeks had experienced favorable reception, but that they voluntarily have withdrawn the unit and plans for further productions, in deference to the musicians' wishes. It was emphasized that Vode-Vision never would proceed with non-union employment.

The first unit, with a B. A. Rolfe recording, and talent including Bobby Pincus, The Three Dancells, Blue Belles, Ruth Foster, and others, played houses in Middletown, N. Y.; Norristown, Pottstown, Lewistown, Kittanning, and Bristol, Pa.; and in Washington, N. J. Front page space was given in local newspapers.

Rolfe Withdraws

Notified on the musicians union opposition, Mr. Rolfe withdrew his support, and Vode-Vision was left to conferences with the musicians, and its appeal to the Department of Justice.

In the Vode-Vision offices at 1560 Broadway, New York, emphasis was given that the musicians' reasoning was erroneous, that far from reducing the number of musicians employed, or impairing their opportunities to get back into band pits now vacant, the new idea would be a benefit to them.

"We know that vaudeville can't come back in its old form," it was stated. "We know that the public wants something different. They want stage acts but they want them in a new form. And that is what we want to give them.

"So far as the musicians are concerned, our policy of allowing only one house in a town to play our unit would mean that opposition houses would have to install stage shows to meet our competition. Installing stage shows would mean rehiring pit orchestras. It is as simple, and true, as all that."

Actors generally, it was indicated, are favorable to the idea. Ralph Whitehead, executive secretary of the American Federation of Actors, is understood to have conferred with Joseph Weber, president of the AFM, at the recent convention in Tampa.

How It Works

The Vode-Vision project, as now constituted, consists of a trailer naming the band being used in recorded form; appearance of the talent against a background of screened scenery, with spotlights illuminating the performers against the filmed background. The music comes from pit horns to create the illusion of a pit orchestra.

Each unit carries silver screen, 54 by 24 feet, three foot microphones and a standing microphone. A skeleton stage crew, spotlight operator and a projectionist are required. Each unit will have a manager, and its own press agent. Its advance publicity will include a trailer announcing it as a four-reel film, with personal appearances of its principals.

Pathe Holding Unit Will Be Dissolved

Pathe Film Corporation will be dissolved as a holding company in December, but will continue to function as a laboratory and printing concern, probably headed by the same principals. Details of the plan of dissolution will be given to the stockholders this Thursday, and will be voted on by the stockholders December sixth. It is in line with provisions of the 1938 revenue act which encouraged the dissolution of holding companies by the end of this year. The act provides that holding companies liquidating by December 31st may avoid paying undistributed profits taxes. Under the plan the stockholders would be able to receive their share of the dividends of Pathe's 35 percent interest in DuPont Film Manufacturing Company directly and without an extra tax on the company.

It has been reported that the offer of approximately $3,000 a share has been made for the DuPont shares by E. I. duPont de Nemours & Company, and that the alleged offer is being considered by Pathe, which has earned $545 a share on its 3,500 shares of DuPont Film since 1932.

Pathe's main laboratory is at Bound Brook, New Jersey, with an auxiliary plant in the Pathe News building on West 45th Street. Pathe does the printing for the newsreel, with, otherwise, no connection between the two. Pathe News is a subsidiary of RKO, while Pathe Film is an RKO creditor.

DuPont Film Manufacturing Corporation earned $929,388 in the first nine months of this year, $270,530 less than the $1,149,918 of the same period last year.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week, eight were approved for general patronage, two were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classifications follow.

Class A-1, Unobjectionable for General Patronage: "Exposed," "Frontier Scout," "Gangster's Boy," "Lawless Valley," "Law of the Texan," "Spring Madness," "Torchy Gets Her Man," "West of Santa Fe." Class A-2, Unobjectionable for Adults: "Artists and Models Abroad," "Secrets of a Nurse." Class B, Objectionable in Part: "Angels with Dirty Faces."

Allied Negotiations On Trade Practice Revealed by Myers

Allied States' negotiations with distributors on self-regulation persist in the elimination of block-booking and favor local "arbitration" boards with a central organization to attempt adjustment of distributor-exhibitor differences before submission to local arbitration.

These disclosures of negotiations between Allied and the distributor trade practice committee were made by Abram F. Myers, Allied's general counsel, at the two-day convention of Ohio's Independent Theatre Owners, which ended Wednesday at Columbus.

Mr. Myers told the 50 exhibitor delegates that he felt he should breach the agreement made with the distributors' committee to maintain silence on the negotiations because an unnamed outsider had appropriated from Allied quarters a memorandum containing notes on the discussions with the distributors in Chicago two weeks ago.

All sides—Allied, Motion Picture Theatre Owners of America, unaffiliated independent units and the distributors—have been working under voluntary agreements not to disclose the nature of self-regulation conversations until their crystallization.

Mr. Myers told the convention that Allied's committee proposed certain cancellation privileges in pictures that are identified in contracts and a higher cancellation running up to 30 per cent on pictures unidentified. He said that distributors had agreed to eliminate the score charge on flat rental pictures or else combine with the rental but that no decision had been made on percentage pictures. Allied still insists on the "exhibitor right to buy" and on clearance concessions, but admitted that both are problems to be adjusted by the Allied-proposed local "arbitration" boards.

The convention reelected all officers and directors, headed by Martin Smith, president; M. B. Horwitz, treasurer, and P. J. Wood, secretary.

Other speakers included Harold Rodner, executive vice-president of the Will Rogers Memorial Foundation; H. M. Richey, former Allied leader, now director of exhibitor relations for RKO; Harry Goldberg, director of advertising and publicity for the Warner circuit. Edward Golden of Monogram was a guest.

Arkansas Independent Theatre Owners will meet in Little Rock Sunday and Monday with J. F. Norman, president, presiding. Invited as speakers are Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and Terry Ramsaye, editor of MOTION PICTURE HERALD.

The Motion Picture Theatre Owners of Oklahoma will hold their annual convention in Oklahoma City in early December.

C. H. Olive has been elected president of Allied Theatre Owners of the District of Columbia for the fifth term. He represents the unit on the natoinal Allied board. Others elected are: Ashley Abendschein, vice-president; John H. Hiser, treasurer; Benjamin Tendler, chairman of the board of directors; W. R. Gingall, secretary.

The girl who made the world sit up and take box-office notice is back with her second sensational success!

DANIELLE
DARRIEUX

in

"RIO"

An
ANATOLE LITVAK
Production

Produced by
**JOE
PASTERNAK**

UNIVERSAL PICTURES

SAGALL TALKS TELEVISION FINANCES; 19 STATIONS ARE NOW IN OPERATION

The Managing Director of the British Scophony, in New York, Says Company Would Make Sets, Start Theatre Service

Solomon Sagall, managing director of Scophony, Ltd., British television company, now in New York from London, declared this week that he had already started discussions with financial interests here, for the establishment of a Scophony Television Corporation of America, and that Eddie Cantor, the comedian, had been helping him to meet "the proper people."

Conferences so far "are pleasing," he said. Eddie Cantor, with whom Mr. Sagall conferred on Cantor's visit to Europe last year, is "enthusiastic" over the Scophony system.

If Scophony should establish in America, it would manufacture sets, Mr. Sagall said, and it would also grant manufacturing licenses, establish a television service for motion picture theatres, equip theatres with television sets, and investigate immediately the possibilities in commercial television broadcasts.

"I have found that I came at the right psychological moment," he exclaimed. "Let me tell you that when television starts in this country, it will start on a scale that will leave England far, far behind."

Answers Critics

Criticisms by proponents of American receiving sets, which use the cathode tube and give a smaller image, were flung back at their authors by Mr. Sagall, who pointed out his company "could make a smaller image, but we just don't think it practical."

"The small pictures that you see in this country, about eight by 10 inches, made by the cathode tube, are fine pictures for their size," he said, "but we have been accustomed for so many years to the picture standards set by home movies that we are used to them. The Scophony contention is that nothing smaller than pictures approximating home movies will be acceptable to home audiences."

His organization, Mr. Sagall claimed, was "quite capable" of putting on the market smaller receiving sets using the cathode ray tube. While employing a comparatively small number of persons—about 100—they number "among their ranks technicians second to none in the world."

Plans Larger Sets

Instead of building smaller sets, Scophony will build larger ones, he asserted, noting that plans for exhibition of the company's product at the New York World's Fair 1939 include a two foot picture receiving set.

"The cathode tube method has been known for the past 30 years, and the Scophony patents are only a few years old," he said. "Scophony has to overcome, therefore, a great deal of prejudice. However, all criticisms are of minor importance—it is the public which will decide."

The scanning system of the Scophony receiving set is as capable as the electronic systems in favor here, Mr. Sagall asserted. The Scophony system was described by him as an **"optical scanning system, which has as much in common with the old style mechanical system as a horse with a modern motor car."**

"The basic feature of our scanning system is the 'Supersonic Light Control,'" he declared.

FILM BOOKERS CLUB TO BE NATIONAL

Plans for making the Film Bookers Club of America a national organization have been completed by the Chicago officers. The club was started in Chicago six months ago, and has almost 70 members, among theatre and exchange bookers and their assistants. Clubrooms in the Crillon hotel are open every day.

Heading the organization as president is Max Factor, booker for the Great States circuit. Stanley Butte of the Schoenstadt circuit is vice-president; Harry James of United Artists, treasurer; Charles Davidson, of B. & K., secretary, and Joe Stout of B. & K., corresponding secretary.

The Chicago club has the sanction and endorsement of the film and theatre executives.

"This enables Scophony to have 200 picture elements at any one moment instead of one element, as in the case of a cathode tube. Our Supersonic Light Control is entirely 'electro-optical.'"

While there have been charges that American transmitting stations would have to undergo extensive design alterations in order to make reception by Scophony receiving sets possible, Mr. Sagall branded such charges exaggerations.

Calls Cost Negligible

"We are convinced that RCA will have no difficulty putting in equipment which will enable our sets to receive signals," he said. "The cost is negligible; it should amount to no more than a few thousand dollars on the transmitting end. We also feel that the Federal Communications Commission, in its desire to see advanced the art of television, will insist on accurate transmission synchronization standards, so that any genuine method of television can be used in this country."

Mr. Sagall oulined the reason for the required changes. In England, he asserted, it was found that the BBC synchronizing signal was erratic, not suitable for scanning systems, possessing "inertia," such as Scophony. On the company's advice, he said, the BBC made the required changes, achieving a stable signal. which, besides allowing Scophony to function, would allow any other method of television to function. In addition, Mr. Sagall pointed out that this improved synchronization, which will be asked of American stations, was "found beneficial to cathode tube reception."

Read Television Papers

Television's relation to the motion pictures, and its probable path, were discussed by engineers at meeting Friday of the Atlantic Coast section of the Society of Motion Picture Engineers, in the Hotel New Yorker. Papers read were "The Road Ahead for Television," by I. J. Karr, of the General Electric Company, and "Some Television Problems from the Motion Picture Standpoint," by G. L. Beers, E. W. Engstrom, and I. G. Mallof, of RCA.

Radio Manufacturers Protest Sarnoff Statement on Television Sets in Spring; Declare Christmas Sales Are Impaired

Hoping that television will soon be a commercial reality, that they will have as many as possible experimental licenses and stations, and that they will be able to convert these immediately to commercial use, the big units of the radio industry have set up a network of transmitters covering the country, a survey shows. There are 19 authorized stations, and new licenses, all "experimental," are being granted by the The Federal Communications Commission.

The television stations at present operating under FCC authority are, as compiled by National Union Radio Corporation:

Columbia Broadcasting System, New York, W2XAX.

Don Lee Broadcasting System, Los Angeles, W6XAO.

Farnsworth Television, Inc., Springfield, Pa., W3XPF.

First National Television, Inc., Kansas City, W9XAL.

General Television Corporation, Boston, W1XG.

The Journal Company, Milwaukee, W9XD.

Kansas State College of Agriculture and Applied Science, Manhattan, Kansas, W9XAK.

National Broadcasting Company, New York, W2XBS.

National Broadcasting Company, Portable (Camden, N. J. and New York), W2XBT.

Philco Radio and Television Corporation, Philadelphia, W3XE.

Philco Radio and Television Corporation, Philadelphia, W3XP.

Purdue University, West Lafayette, Indiana, W9XG.

Radio Pictures, Inc., Long Island City, New York, W2XDR.

RCA Manufacturing Company, Inc., Camden, N. J., W3XEP.

RCA Manufacturing Company, Inc., Portable-Mobile, W1OXX.

The Sparks-Withington Company, Jackson, Michigan, W8XAN.

University of Iowa, Iowa City, Iowa, W9XK.

University of Iowa, Iowa City, Iowa, W9XUY.

Dr. George W. Young, Minneapolis, Minn., W9XAT.

Columbia Broadcasting System is reported spending $500,000 for a transmitter atop the Chrysler Building, exclusive of the cost of other CBS television experimentation.

Radio Corporation of America and National Broadcasting Company are understood to have spent about $15,000,000. In California, Don Lee Broadcasting System has laid out $1,000,000. Other companies which have depleted their surpluses in the quest for practical television are Farnsworth, Zenith, Philco.

Reputedly the most powerful present transmitter is RCA's W3XEP, with "30,000 visual power." Others with the same range are NBC's XBS, with 12,000 watts; Don Lee's W6XAD, with 1,000 and Philco's W3XP, 15,000 and W3XE, 10,000.

Philo T. Farnsworth, at the convention this week of the Institute of Radio Engineers and the Radio Manufacturers Association, in Rochester, N, Y., said his company would have a fleet of trucks for news coverage. He also displayed a new vacuum tube for portable transmission.

The picture that will prove too tempting for 60 million radio fans and 120 million movie fans to resist . . . !

W. C. FIELDS

in

"YOU CAN'T CHEAT AN HONEST MAN"

with

EDGAR BERGEN

and

CHARLIE McCARTHY

Screenplay by George Marion, Jr. Original story by Charles Bogle

Directed by
GEORGE MARSHALL

•

Associate Producer
LESTER COWAN

UNIVERSAL PICTURES

New Schedule Set By World Pictures

Headed by "Grand Illusion," for release December 25 and which has already been pre-released in 15 key spots, the 1938-39 schedule of World Pictures was announced this week by Archie Mayers, sales manager.

Next on the schedule is Jean Renoir's "Marseillaise," in an English adaptation prepared by Mr. Renoir and Arthur Arent, the author of "One-Third of a Nation."

Subsequent releases will be "Hatred," featuring Harry Baur; "Witch Night," starring Gesta Ekman and Signo Hasso, Swedish actress; "Street Without a Name," a Pierre Chenal production; "Unsolved Crime," starring Eric von Stroheim; "Ninety Degrees South," a record of Scott Antarctic Expedition; "Annie Laurie," filmed in Scotland, with Will Fyffe; "Valse Drillante," with Alexander Brailowsky, pianist; "The Children's Corner," with the French pianist, Alfred Cortot; "Andante and Rondo," featuring the Russian cellist, Gregor Piatagorsky; "Ave Marie," with Elizabeth Schumann, and "Malaguena," with the French violinist, Jacques Thibaud.

North American Travelogue Series from FitzPatrick

James A. FitzPatrick, producer of the Travelogues released by Metro-Goldwyn-Mayer, left New York for Florida last week to start filming a series of reels on North America, in line with a plan to produce 12 travelogues a year for the next two years on North and South America. Several on South America have been completed, according to Mr. FitzPatrick, who recently returned from Venezuela and Colombia. The basic idea back of the new series is not only to provide new material, Mr. FitzPatrick pointed out, but to further efforts for a close relationship between the two continents.

Action on a proposed air show, reported sponsored by Buick, will be deferred until Mr. Fitzpatrick has conferred with MGM officials on the coast, and may take the form of a coast to coast broadcast, using Nathaniel Schilkret's Travelogue orchestra.

Orton Hicks Joins Gutlohn

Orton Hicks, former president of Films, Inc., has become associated with Walter O. Gutlohn, Inc., as chairman of the board. The Gutlohn Company is contemplating an expansion program in line with the rapid growth of the 16 mm. sound film field. Mr. Hicks is also president of the Seven Seas Film Corp., specializing in motion picture service to railroad and steamship lines.

Warners Operate Orange House

The Warner Brothers circuit, through Stanley Company of America, has taken over operation of the Palace, an independent theatre in Orange, N. J., in a buying and booking deal similar to the arrangement the circuit has with several other New Jersey operations. Buying and booking for the Palace formerly was done by Moe Kridel, who remains the nominal operator.

Drew Joins Monogram

Robert Drew has resigned from Big Feature Rights, Cleveland, to join Monogram there as salesman in Kentucky and West Virginia.

Pathe News and Music Company Sign Contract

A deal has been completed recently between Sam Fox Publishing Company and Pathe News, which will give Pathe the use of all Fox music catalogues for five years in RKO Pathe newsreels and short subjects. Frederic Ullman, Jr., vice-president of Pathe, also has announced the signing of a contract between the newsreel firm and Trans-Radio Press, which gives Pathe an immediate nationwide news coverage, and will enable it to check news rumors and develop feature newsreel stories.

Paramount, through Lou Diamond, president of the company's subsidiary, Famous Music Corporation, has relinquished its option on Joe Morris Music Corporation.

Actors' Group Studies Plans for Cooperation

Plans for closer cooperation between member units of the Associated Actors and Artistes of America were presented for consideration to the association's board of directors this week by Frank Gillmore, president. The first moves to be considered will be the establishment of one office for all branches in cities where none has sufficient membership to warrant the expenditure for an exclusive office. Another proposal is a monthly bulletin to advise locals of the activities of other branches. Consideration also was given to the problem of a joint dues system.

Fadiman Launches Importing Company

National Pictures Corporation, which will import and exploit foreign films in this country and Latin America, has been formed by Edwin Fadiman, brother of Clifton Fadiman, book reviewer of "The New Yorker" and master of ceremonies of the "Information Please" radio program, and of William James Fadiman, fiction editor of Metro-Goldwyn-Mayer. The first six of the new company's French releases are now being edited and sub-titled in English, and will include "Legion of Honor," this year's French first prize winner, on which the New York first run will shortly be announced.

Buy Monogram Branch Interest

Monogram Film Distributors, Inc., Des Moines, has bought the interest of L. O. Ringler in that corporation and has sold to him the Omaha Monogram exchange. Mr. Ringler will form a new corporation to handle the Nebraska franchise and the two offices will operate as separate units. The deal was ratified at a meeting of the Monogram stockholders and F. E. Judd was elected head of the Des Moines company.

Lewis To Become Actor

Sinclair Lewis, novelist and Nobel Prize winner, who for several years has been developing an increasing interest in the theatre, will become a professional actor soon when he assumes a leading role in a play he has just completed, "Angela Is Twenty-Two." Fay Wray, Hollywood film actress, will share star billing.

Burns' Contract Extended

Bob Burns' contract with Paramount has been extended for another year. Four pictures are scheduled for the comedian.

Shine Adds Four in Delaware, Maryland

Four more theatres in lower Delaware and on the eastern shore of Maryland have been added to the Shine Circuit, Inc. The company now controls 10 houses on the Delaware - Maryland - Virginia Peninsula. The theatres added are the $50,000 Federal at Federalsburg, Md.; Avalon, Easton, Md.; Arcade, Stalisbury, Md., and Plaza, Milford, Del.

Newman To Direct Shorts for MGM

Joe Newman, who started in as an office boy for Metro-Goldwyn-Mayer in Culver City nine years ago, and successively went into the property and script departments, from which he became an assistant director, has been promoted to a short subjects director. His first assignment will be Pete Smith's latest release, "A Man's Greatest Friend."

Rockefeller Center Building Another

Rockefeller Center, Inc., has announced plans to erect an office building in its midtown New York development, which will mark the completion of the project. The new skyscraper will be equal in height to the 31 story RKO building, but will be architectually similar to the Time and Life building.

The new structure will be constructed partly on top of the Center Theatre at 49th Street and Sixth Avenue, putting to rest rumors that the theatre would be razed.

Columbia To Release French Films

Columbia has closed a deal with Paul Graetz, head of Paris Exchange Film Company, to take over eight films which Mr. Graetz previously had arranged to distribute in America through Empress Pictures. B. S. Moss organized Empress to act as the American distribution outlet for the Graetz organization, which arranges French film world release.

Paul Hunter Named Publisher

Paul C. Hunter has been named publisher and vice-president of *Screenland* and *Silver Screen* by Victor G. Heimbucher, president. Robert L. Johnson of R. L. Johnson, Inc., former vice-president and advertising director of Time, has been retained by *Screenland* and *Silver Screen* in an advisory capacity.

Church Accepts Reel

A film biography of Cardinal Hayes compiled from Movietone News has been presented by Twentieth Century-Fox to the Catholic Church. Two prints have been accepted by Bishop Stephen Donahue, one to remain in the Archdiocese of New York, and the other to be included in the archives of the Vatican.

Bergen in New Short

Edgar Bergen and his two dummies, Charlie McCarthy and Mortimer Sneed, will appear in color, with the release of one of Paramount's "Unusual Occupations" series, now in production. The short features the occupation of Virginia Grey, of New York—the construction of dummies for ventriloquists.

Timed perfectly for a public that is giving tremendous response to productions with this wonderful appeal!

JACKIE COOPER

in

"NEWSBOYS' HOME"

with

EDMUND LOWE · WENDY BARRIE · EDWARD NORRIS

and

"THE LITTLE TOUGH GUYS"

Screenplay by GORDON KAHN *and* CHARLES GRAYSON
Original story by GORDON KAHN

Directed by
HAROLD YOUNG

Associate Producer
KEN GOLDSMITH

UNIVERSAL PICTURES

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Secrets of a Nurse

(Universal)

Metropolitan Melodrama

Rolled together here and tied with an elastic thread are just about all the orthodox ingredients of metropolitan melodrama plus a faint touch of occultism. Three murders and an execution take place, a courtroom sequence comes out a little differently than expected and a nurse extracts a deathbed confession from a gangster some minutes after, according to the attending physician, he has died. The film originally was titled "West Side Miracle" and that about tells it.

Edmund Lowe, Helen Mack and Dick Foran are the three top principals, Miss Mack having rather more weight to carry than her shoulders are used to as the nurse with a knack for dragging patients back from the valley of shadows. Mr. Lowe plays a criminal lawyer in polished manner and Mr. Foran is quite at home as the dumb but honest prize fighter. The others in the large cast are quite evenly matched.

Tom Lennon and Lester Cole "poured it on" in their screen play. Or maybe it was Quentin Reynolds who did it, in the original story. Assuredly neither director Arthur Lubin nor associate producer Burt Kelly applied brakes. The picture contains, as the old gag has it, everything but the kitchen sink.

It runs like this: "Killer Burke" is doped in the prize ring by a handler in pay of "Largo," gangster. The handler is murdered by "Largo's" gunman, "Carson." "Burke" is taken to a hospital where nurse "Katharine" brings him back from the edge of death and falls in love with him. Another of her patients is "Dodge," criminal lawyer, to whom "Largo" comes when "Carson" is jailed. "Dodge" declines the case and "Carson" is convicted, but says he will not squeal on "Largo." "Dodge" gets "Burke" a job as bellboy because "Katherine" wants to marry him, and he is falsely accused of another murder which "Largo" has accomplished through "Smiley," another of his gunmen. "Dodge" tries to save "Burke," but he is sentenced to die. In the death row he meets "Carson," who suggests to him "Largo's" probable guilt, and "Dodge" bluffs "Largo" to the verge of a confession, at which point "Smiles" shoots "Largo." With minutes to go before the execution of "Burke," and "Largo" dying in the hospital, "Katherine" applies her bedside manner and extracts a confession which saves "Burke," after which the attending physician announces that "Largo" has been dead for several minutes.

That's about it, skipping the minor miracles. It's a film for the bloodthirstier and more credulous type of melodrama addict.

Previewed at the Pantages theatre, Hollywood, where quite a number of persons laughed in several wrong places.—William R. Weaver.

Produced and directed by Universal. Associate producer, Burt Kelly. Directed by Arthur Lubin. Screen play by Tom Lennon and Lester Cole. The story by Quentin Reynolds. Photographed by Elwood Bredell. Film editor, Ed Curtis. P. C. A. certificate No. 4822. Release date, Dec. 2, 1938. Running time, when seen in Hollywood, 69 minutes. General audience classification.

CAST

John Dodge	Edmund Lowe
Katherine McDonald	Helen Mack
Lee Burke	Dick Foran
Judge Corrigan	Samuel S. Hinds
"Slice" Cavanaugh	Paul Hurst
Largo	Leon Ames
"Spud"	David Oliver
Nurse	Frances Robinson
"Tiger"	Clarence Muse
Interne	Stanley Hughes
Carson	Horace MacMahon
Secretary	Dorothy Arnold
"Dopey"	George Chandler
Churchill	Clyde Dilson
Farlinger	Virginia Brissac

The Shining Hour

(MGM)

Sophisticated Romance

"The Shining Hour" is the screen version of a New York stage play. As a picture, according to the accepted standards of some years past, it's daringly different. It's not overtly sexy, nor is it risque, but it is moderately mature. In a direct, even if limited, way, it is a 1938 consideration of old fashioned screen material—that is, material that was the fashion in the days of, say, "A Free Soul," "Strangers May Kiss" and kindred productions. Its appeal is to those who, for want of a more completely comprehensive identification, are known as sophisticates, intelligentsia or highbrows, the "smart set," in other words.

Ann Harding sometimes was accorded the courtesy of choosing her own screen stories. In the "Facts and Figures" information, carded on the back page of the elaborate printed program distributed to preview reporters, is the paragraph: "The play was first considered as screen material by Joan Crawford when she saw it in New York. Returning to the studio she persuaded them to purchase the drama." The resulting photoplay is a romance melodrama in which the lives of several persons become snarled in a manner that threatens to bring disaster, until those most directly implicated persuade themselves to act honorably.

A business man farmer marries an exotic New York night club dancer notwithstanding the objections of his brother. The bridal couple move to the groom's farm home (it is an exceptionally ornate home), where the brothers' middle aged maiden lady sister makes no bones in demonstrating her disapproval of the bride, and where the dissenting brother falls in love with her and she with him. The husband doesn't seem to realize what's going on, but everything is plain to his sister and sister-in-law. Yet while the sister continues as an audible but uninfluential minority, the sister-in law would subvert her own hopes of happiness to those of her husband's and his brother-in-law wife as she considers them. But the dancing lady bride rescues the sacrificing sister-in-law from death in a fire, and thereupon everyone concerned suddenly realizes that the experiences they had undergone were nothing but strange if inxplicable interludes that had to be undergone before hearts of gold assayed themselves truly.

Definitely adult in conception and point, showmen have nothing to do but bid adults see the picture. When it comes time to exploit "The Shining Hour" and facts and intimations that have significance must be resorted to, it should be of value to remind prospective customers that Joan Crawford frequently has been included in the annual listing of box office champions; that Robert Young and Melvyn Douglass have won prestige and popularity for themselves via appearances in entertaining pictures; that Margaret Sullavan and Fay Bainter are among the most capable and accomplished performers now appearing in films. In most cases, as the ratio of significance is analyzed, Broadway, N. Y., appeal being only of microscopic importance in relation to the vast fields of taste and preference which motion picture distribution seeks to accommodate, it probably would be just as well to omit all intimation that the star selected the vehicle after a White Way tour.

Previewed in the Village theatre, Westwood, Cal. The collegiate attendance from neighboring University of California, Los Angeles, thought the newsreel pictures of football games, shown before the preview, were great. They, in wisecrack fashion, suggested dialogue lines for and gave the players stage directions. The host of invited guests down stairs was vociferous in applause. The man next to me was sound asleep.—G. M.

Produced and distributed by MGM. A Frank Borzage production. Produced by Joseph Mankiewicz. Directed by Frank Borzage. Screen play by Jane Murfin and Ogden Nash. Play by Keith Winter. Frank E. Hull, film editor. Photographed by George Folsey. P. C. A. Certificate No. 4770. Running time, when seen in Westwood, 75 minutes. Release date: November 18, 1938. Adult audience classification.

CAST

Olivia Riley	Joan Crawford
Judy Linden	Margaret Sullavan
David Linden	Robert Young
Henry Linden	Melvyn Douglas
Hannah Linden	Fay Bainter
Roger Q. Franklin	Allyn Joslyn
Belvedere	Hattie McDaniel
Charlie Collins	Oscar O'Shea
Benny Collins	Frank Albertson
Bertie	Harry Barris

Arizona Wildcat

(20th Century-Fox)

Western Melodrama

Here you are, ladies and gentlemen of show business—the Jane Withers picture you've been asking for, sound, rounded Western melodrama that would stand on its own feet as melodrama without Miss Withers in it and is, of course, the better for her presence. That is another and not very direct way of saying that this one is not built down to the "cute" or "sweet" level commonly sought for pictures featuring child stars, and it is also to be said that in it Miss Withers does things that a child of her age would and could do. It is easily, for these reasons and others, her best picture to date.

Quite probably the producer of Miss Withers' pictures has discovered a very vital truth about juvenile pictures in general. This would be, if this picture may be taken as representative, that a child star performing acting chores within her natural age range (or, rather, within the range of an average child of her years) is beneficiary of a plausibility that a child star acting like an adult, or a prodigy, is deprived of. It would seem a better than average bet that right about here lies the answer to the problem that so long has baffled producers when their child stars approach the socalled awkward age. Maybe a bit of important production history dates from here.

If Miss Withers were not the star of this film, as she quite definitely is, Leo Carrillo would be. The scene is Arizona in the stagecoach era. He plays a Spanish stagecoach driver, staid father of four or five sons, who takes a girl orphan under his protection when her father is killed in a holdup. A young

(Continued on page 42)

You get Crosby when Crosby's booming! He's just tied another knot around the American heart with his terrific "Sing, You Sinners!" . . . And now you get him for the box-office record cinch of the year! . . .

"THREE'S COMPANY"

with

BING CROSBY

Screenplay by Leonard Spiegelgass

Produced by

MILTON FELD

UNIVERSAL PICTURES

(*Continued from page 40*)

southerner, in town seeking a man who ruined his father, is accused by the sheriff of a recent gold robbery in which murder was done. The orphan (Miss Withers) and her guardian become convinced that the sheriff is head of the robbers who have been terrorizing the community, and ultimately bring him to justice. By way of accomplishing this, the Spanish stage driver, formerly a Robin Hood type of bandit known as "The Cat," calls his former associates (now staid members of the community) together again and rides raid on the town. This sequence, like others, is full of the best type of riding and shooting.

A fine job of production and a carefully thought out story. "Arizona Wildcat" is without question Miss Withers' best picture. In pictures as intelligently planned and produced, the young lady may well be expected to pursue her extremely successful career right on through adolescence to whatever may lie beyond.

Previewed at the Uptown theatre, Los Angeles, where the film was received with unmistakable approval.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Director, Herbert I. Leeds. Screenplay by Harry Trivers and Jerry Cady. Original story by Frances Hyland and Albert Ray. Photographed by Lucien Andriot. P. C. A. certificate No. 4709. Release date, February 11, 1939. Running time, when seen in Los Angeles, 69 minutes. General audience classification.

CAST

Orphan	Jane Withers
Stage driver	Leo Carrillo
His wife	Rosita Harlan
Teacher	Pauline Moore
Southerner	William Henry
Sheriff	Henry Wilcoxon
Judge	Etienne Girardot

Swing That Cheer

(Universal)

Football

Football pictures come along just as regularly as the autumn months. Although it had been announced for release on October 14, Universal did not get around to previewing its annual contribution to the cycle until November 10. In "Swing That Cheer" the established routines again are used, with some alterations and innovations.

Because evil days have come upon the football glory of Carlton, old coach "McGann's" future doesn't look very rosy. The student body, fraternities and alumnae are demanding that he be fired. But the team knows that it's not "McGann's" fault, and like the Stanford eleven of a few years ago they fulfill their vow to make mince-meat of the opposition. Everybody knows that it is the running guard, who mows down the other teams' linemen and backs with devastating efficiency, is responsible for the club's success. That is, everybody but the ball-carrying halfback who gets all the headline publicity, Then, conspiring with his girl friend, the guard decides to see what the halfback can do on his own. He can't do anything. But the guard, who has been faking an injury, repents his deception in time.

Tom Brown is the running guard, Robert Wilcox the halfback, Samuel Hinds the coach and Andy Devine his assistant. The college coed coterie is represented by Constance Moore, Raymond Parker, Margaret Early and "Doodles" Weaver.

Previewed in the Universal studio projection room in Universal City, Cal., to members of the trade press.—G. M.

Produced and distributed by Universal. Directed by Harold Schester. Max H. Golden associate producer. Screen play by Charles Graywan and Lee Loeb. Story by Thomas Ahearn and F. Maury Grossman. Ed Curtis film editor. Photographed by Elwood Bredell. P. C. A. Certificate No. 4726. Running time, 60 minutes, when seen in Hollywood. Release date: October 14, 1938. General audience classification.

CAST

Bob Potter	Tom Brown
Larry Royal	Robert Wilcox
Marian	Constance Moore
"Doc"	Andy Devine
Coach McGann	Samuel S. Hinds
Professor Peabody	Ernest Truex
Jay	Raymond Parker
Dottie	Margaret Early
Bennett	"Doodles" Weaver

Pardon Our Nerve

(20th Century-Fox)

Farce

Third of Twentieth Century-Fox's Big Town Girls series, "Pardon Our Nerve" is a hilarious concoction of the adventures of two girls who, being impoverished, seize upon a dull-witted waiter and make of him a prizefighter. By entertainment and artistic standards, it is the best of the series, being 65 minutes of closely knit laughs and suspense. Lack of stronger marquee names is the only thing that might prevent its being rated among the better box office comedies of the year.

From start to finish, the preview audience at the Fox Uptown theatre was in spasms of laughter as the adroit direction of H. Bruce "Lucky" Humberstone led the characters through the screenplay of Robert Ellis and Helen Logan. Hilda Stone and Betty Reinhardt wrote the original story for the Sol M. Wurtzel production.

Lynn Bari and June Gale are the "big town girls," supported by Guinn Williams, Michael Whalen, Edward Brophy, John Miljan, Theodor von Eltz, Ward Bond, Chester Clute, Helen Ericson and Tom Kennedy, a cast whose individual and collective efforts contribute no little toward the entertainment.

"Terry" and "Judy," broke, seize upon the idea of becoming managers of a waiter whom they make a prizefighter. The fighter, "Samson," is so dull-witted that "Judy," who resembles his sweetheart in Minnesota, must resort to having his opponent hit her in order to rouse him from his lethargy. Gamblers and crooked managers enter the situation and "Judy" is kidnapped on the eve of the big fight, but the denouement is entirely successful for the heroines.

Previewed at the Fox Uptown theatre, a neighborhood house, where the audience gave an amazingly demonstrative reception.—V. K.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by H. Bruce Humberstone. Screenplay by Robert Ellis and Helen Logan. Original story by Hilda Stone and Betty Reinhardt. Photographed by Charles Clarke. Art directors, Bernard Herzbrun and Haldane Douglas. Edited by Harry Reynolds. Costumes by Herschel. Musical director, Samuel Kaylin. P. C. A. Certificate No. 4713. Release date, not set. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Terry Wilson	Lynn Bari
Judy Davis	June Gale
Samson Smith	Guinn Williams
Dick Malone	Michael Whalen
Nosey Nelson	Edward Brophy
Duke Page	John Miljan
Lucky Carson	Theodor Von Eltz
Kid Ramsey	Ward Bond
Mr. Flemingwell	Chester Clute
Arabella	Helen Ericson
Body Guard	Tom Kennedy

Irish and Proud of It

(Guaranteed)

Comedy-Drama

An importation from the Emerald Isle and produced in its entirety in Ballyvoraine, this subject is of a whimsical nature, an improvement on recent Eire films shown in this country. A typical Irish-American audience will find it amusing if the reaction of an afternoon audience at the Belmont theatre in New York is a criterion.

The title has its origin in the expressed thoughts of a London-Irishman who is wont to speak often and long on the place of his birth, Ballyvoraine. His hope of visiting it once again, voiced this time at an Irish Flying Club dinner, spurs three aviators into kidnapping and dropping him there.

He becomes involved in various escapades, has a run-in with an ex-Chicago gangster who heads a band interested in distilling spirits and forcing them on local barkeepers, patches up a quarrel between a boy and girl, is suspected of being a government agent, and generally makes quite a splurge in Ballyvoraine.

There is also a fight, a free-for-all. The Irish, it is said, love a fight, but they could learn a lot from Hollywood actors when it comes to staging a make-believe melee on film.

The acting is commendable and Richard Hayward in the leading role performs assuredly and convincingly. He also sings several Irish songs in pleasing voice.

Reviewed at the Belmont theatre, New York, which specializes in showing foreign product. Reaction was as noted.—Paul C. Mooney, Jr.

Distributed by Guaranteed Pictures, New York. Produced and directed by Donovan Pedelty. From a story by Dorothea Donn Byrne. Adaptation by David Evans. Running time, 73 minutes. Release date, October 29, 1938. General audience classification.

CAST

Donogh O'Connor	Richard Hayward
Moira Flaherty	Dinah Sheridan
Mary Johnson	Gwen Gill
Mike Finnegan	George Pembroke
Sean Deasy	Liam Gaffney
Benito Colombo	Herbert Thorpe
Old Flaherty	Jimmy Mageen

Titans of the Deep

(Grand National)

Undersea Adventure

This is a novel and exciting 40-minute film of undersea adventure in waters off the Bermuda coast. With Dr. William Beebe in charge of the scientific details and Otis Barton in charge of the camera work, the film becomes at once both educational and entertaining.

Depicted are unusual species of fish as well as the more familiarly known sharks, octopi and lobster. The lobster in this picture is of the giant variety and one of the highlights is its battle with an octopus.

There are other undersea struggles. A shark and a sawfish fight to a draw, but Barton, filming the scene, is not so fortunate when another shark attacks him. In order to ward off the killer he shoves the camera in the shark's mouth. The shark swallows the camera, but that necessary equipment is recovered when the shark's belly is cut open.

Another thrilling aspect is the descent of the Bathysphere with Barton and Beebe inside. From the Bathysphere are filmed the ocean bed and the strange creatures of the deep.

Also in the party is Joan Igou, who fearlessly descends on several occasions to observe and be observed, and on one occasion kills a large barracuda with a rifle, a mere .22, which is deadly only at a distance of two feet. Gloria Hollister, Jocelyn Crane and John Tee Van also have roles.

The photography is excellent, the suspense sustaining and the narration by Lowell Thomas adds to the dramatic content of the picture.

Reviewed at the Criterion theatre, New York. An afternoon audience watched the screening with complete attention and gave indications that they enjoyed it.—P. C. M.

Distributed by Grand National. Producer and director, Otis Barton. Story and narration, Lowell Thomas. Running time, 40 minutes. Release date, October 28, 1938. General audience classification.

Mars Attacks the World

(Universal)

Interplanetary War

The floods, hurricanes and volcanic eruptions which Earth experiences now and again are the result of a powerful beam generated by a Martian made beam-gun on the planet Mars, so "Flash Gordon" and his intrepid band of adventurers would have us believe.

There are other futuristic weapons of destruction shown in this film besides the beam-gun. In fact, practically all Mars technical achievements are vastly superior to Earth's, except in wearing apparel, which on Mars is a toss up between that worn by Caesar's Centurions and Zenith's basketball team.

"Mars Attacks the World" has been re-edited from the "Flash Gordon" serial. It is patchy in spots but on the whole the job has been accomplished as well as could be expected and the discrepancies are not so serious in a fantastic story such as this is. The current release is

(*Continued on page 44*)

Hollywood's greatest "villains"
in a triple-horror-strength
production that will capture
thrill-loving fans of America!

BASIL RATHBONE
BORIS KARLOFF
BELA LUGOSI

in

"SON OF FRANKENSTEIN"

with

Josephine Hutchinson • Lionel Atwill

A ROWLAND V. LEE PRODUCTION

UNIVERSAL PICTURES

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predicated on exploitation advantages, coming as it does in the wake of Orson Welles' Mercury Theatre of the Air presentation of H. G. Wells' "War of the Worlds," which caused unprecedented consternation and excitement bordering on panic throughout the nation.

The story is based on Alex Raymond's newspaper cartoon saga detailing the adventures of "Flash Gordon," and follows that strip closely. The cast is headed by Larry (Buster) Crabbe as "Flash," Jean Rogers, Charles Middleton, Frank Shannon, Beatrice Roberts and Donald Kerr.

Reviewed at the Rialto theatre, New York, patronized chiefly by men and partial to thrill and unusual films. The audience viewed the showing with attention but was otherwise noncommittal.—P. C. M.

Produced and distributed by Universal. Producer, Barney Sarecky. Directors, Ford Beebe, Robert Hill. Screenplay by Ray Trampe, Norman Hall, Wyndham Gittens. Based on the newspaper cartoon strip by Alex Raymond. Running time, 70 minutes. Release date, November 2, 1938. General audience classification.

CAST

Flash Gordon	Larry Crabbe
Dale Arden	Jean Rogers
Emperor Ming	Charles Middleton
Dr. Zarkov	Frank Shannon
Queen Azura	Beatrice Roberts
Happy	Donald Kerr
The Clay King	Montague Shaw
Prince Barin	Richard Alexaider
Tarnak	Wheeler Oakman
Pilot Captain	Kane Richmond
Airdome Captain	Kenneth Duncan

The Gaunt Stranger

(Capad-ABFD)

Crook Melodrama

A production team formerly active under the Gaumont British banner, that of producer Michael Balcon, director Walter Forde and actor Sonnie Hale, comes once again to the screen in this first Capad production, made at the Ealing Studios. It has every sign of understanding and teamwork, and proves both sound in production values and solid in entertainment qualities.

Based on an Edgar Wallace yarn, with that time honored reprobate, The Ringer, as its dramatic pivot, it explores familiar avenues but does so with plenty of narrative fluency and a great deal of grip and suspense. The adventure revolves around the threat of this mysterious criminal to avenge a wrong by slaying a London crook, a threat delivered literally from the air and made by a man believed long dead. The action is built up in and around the house of the sinister victim, unrolls over twenty-four hours, and comes to a well staged climax with the villain slain exactly on the deadline, his killer none other than The Ringer, long disguised as the local police surgeon.

It is the brand of story colloquially known as "hokum" but it is well knit and set off with suspense and mystery elements, decorated with slick directorial touches from Forde. The more enlightened brand of patron may have guessed The Ranger's identity long 'ere the climax, but the ordinary paying fan will have fun in unraveling the tangles. The climax in particular is built up to an effective peak, not only by Forde's sense of tempo but likewise by Wilfred Lawson's portrayal of a controlled but nerve-racked man destroyed by the thought of inevitable destruction. Despite the censor's noted antipathy to the theme, the criminal is tinted in complimentary hues, and gets scot free with a smile on his lips.

Wilfred Lawson's piano-playing, oily victim is a neat piece of character drawing, while Alexander Shaw's Scottish surgeon—cum-Ringer—has both interest and conviction. Most entertaining of all, however, is the sketch of a Cockney by Sonnie Hale, a studied and natural cameo of nervous shiftiness underlined with wit. Settings of the victim's house, the police station and the river region are well designed and very well photographed.

The film has the fortune to bear, so to speak, the Edgar Wallace trademark, a sales advantage on both sides of the Atlantic. Its creditable production and entertainment values should focus attention on Capad.

Seen in a London preview theatre.—Aubrey Flanagan.

A Capad Production. Distributed by Associated British Film Distributors. Produced by Michael Balcon. Directed by Walter Forde. Screenplay by Sydney Gillat and based on an Edgar Wallace story, "The Ringer." Photography, Ronald Neame. Art director, O. F. Werndorff. Editor, Charles Saunders. Running time, 72 minutes. Adult audience classification.

CAST

Maurice Meister	Wilfred Lawson
Sam Hackett	Sonnie Hale
Dr. Lomond	Alexander Knox
Cora Ann	Louise Henry
Inspector Wembury	Patrick Barr
Cent. Inspector Bliss	John Longden
Mary Lenley	Patricia Roc
Johnny Lenley	Peter Croft
Colonel Walford	Charles Eaton
Sergeant Carter	George Merritt
Detective Sergeant Richards	Arthur Hambling

The Little Adventuress

(Columbia)

Racetrack Story

All race track stories, whether pretentiously or economically produced, it has been noted, follow the same general pattern. "The Little Adventuress" is no exception, though some alterations have been made in styling.

Until late in the last act, things never go right for the heroine, adolescent "Pinky Horten." Her show-folk parents die, leaving her an orphan and an educated horse who they hoped would some time prove himself a racing champion. He does, but not before "Pinky," her faithful and comic pal, "Handy," and sympathetic cousin "Dick," have undergone many a heart-searing experience. The "Aunt Hattie" to whom the girl looked for consolation and encouragement repays that trust by throwing her and "Handy" into jail. Their jockey, who was to ride the big race, is caught selling them out. But "Pinky," just as did "Checkers" long ago, has the mount up on the steed when he wins the $50,000 handicap.

A formula feature, the picture suggests formula exploitation.

Previewed in Pantages theatre, Hollywood. There wasn't much of an audience in this theatre where "You Can't Take It with You" had been running for several weeks. Most of those present didn't appear to be of the opinion that "The Little Adventuress" was an important contribution.—V. K.

Produced and distributed by Columbia. Story by Michael L. Simmons and Paul Jarrico. Screen play by Michael L. Simmons. Directed by D. Ross Lederman. Wilbur McGaugh, assistant director. Al Clark, film editor. Photographed by Henry Freulich. P. C. A. Certificate No. 4630. Running time, 60 minutes, when seen in Hollywood. Release date: October 24, 1938. General audience classification.

CAST

Pinky Horton	Edith Fellows
Dick Horton	Robert Fiske
Helen Gould	Jacqueline Wells
Handy	Cliff Edwards
Aunt Hattie	Virginia Howell
Henry Lowell	Harry Bradley
Herkimer Gould	Charles Waldron
Tom Eagan	Kenneth Harlan

Mr. Moto Takes a Vacation

(20th Century-Fox)

Melodrama

It's the crown of the Queen of Sheba, no less, that Mr. Moto protects this time, from the point of its discovery in a not quite clearly defined terrain, possibly Africa, to the San Francisco museum, which is all but wrecked by a certain elegant criminal who wanted the crown so badly that he financed the expedition which discovered it. (Just why this doesn't entitle him to its honorable possession is one of the major Moto mysteries, unexplained and, of course, beside the point.) The film is fast, involved and intermittently comic, culminating in a two-man scrap that is quite something.

The picture opens at the scene of the crown's unearthing. "Mr. Moto" is never far from it from there back to 'Frisco, where it is placed on guarded display in a wired and otherwise protected museum. "Mr. Moto" and Scotland Yard believe a famous criminal long thought dead will try to get the crown, and he does. Various shootings and a murder follow. "Mr. Moto" finally learns that "Hendrik Manderson," the kindly old gentleman who financed the expedition, is really the sought criminal, in disguise. They fight it out all over the museum, and the criminal is captured. There's a minor romance between the archeologist who did the digging and one of the girls who work at the museum.

Much of the action takes place in San Francisco's Chinatown. All of it is fast. Norman Foster's direction is admirable in every particular, but his screen play, by himself and Philip MacDonald, does have that one gaping hole in it. Possibly the devoted followers of Mr. Moto will not notice, or mind.

Previewed at the Uptown theatre, Los Angeles, a theatre serving a Mr. Moto-conscious patronage which seemed to like the film quite well.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Directed by Norman Foster. Screenplay by Philip MacDonald and Norman Foster. Photographed by Charles Clarke. Film editor, Norman Colbert. P. C. A. certificate No. 4649. Release date, not determined. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Mr. Moto	Peter Lorre
Hendrix Manderson	Joseph Schildkraut
Professor Hildebrand	Lionel Atwill
Eleanor Kirke	Virginia Field
Howard Stevens	John King
Susan French	Iva Stewart
Archie Featherstone	George P. Huntley
Paul Borodoff	Victor Varconi
Wendling	John Bleifer
Wong	Honorable Wu
David Perez	Morgan Wallace
Joe Rubla	Anthony Warde
O'Hara	Harry Strang
Prince Suleid	John Davidson

The Law West of Tombstone

(RKO Radio)

Outdoor Adventure

Quite a departure from the stereotyped outdoor adventure formula is "The Law West of Tombstone." None of the standard elements is missing, but they are presented in an unusual way. There is more comedy than ordinarily is contained in pictures of the type, and the love interest contrast has been given a fresh treatment.

The production is built around the character of "Bonanza Bill Barker," a boastful survivor of the old two-gun fighters. Outslicked by "Kent," he becomes involved in a bit of horse-stealing, but his sentence will be suspended if he promises to round up "Tonto Kid," young bandit. He is brought also into contact with "Nitta," who doesn't know that "Bill" is her father. Catching up with the Kid," "Bill," instead of prosecuting him, becomes his mentor and further sets himself up at the law in the new town of Martinez. When "Tonto" kills his partner, "Bill" saves the youngster's hide when he finds the boy shot in self-defense. With "Tonto" attracted to "Nitta," he and "Bill" ally themselves to fight off the "McQuinns," a second-class gang of bandits. This leads to the customary thrill climax with "Bill" and his friends in a dangerous predicament until "Tonto" takes a hand in bringing down the "McQuinn" gang. The fadeout has "Bill" established as the law of Martinez, with "Bill" and "Nitta" deciding to marry and run a ranch together.

Picturesque in the sequences reproducing the wild and wooly west of the "Eighties," "The Law West of Tombstone" gives a new picturization of the peoples, whites and Indians, good men and bad men, who inhabited Arizona in the time. There's an air of naturalness about the production that makes everything seem credible. In many cases, exhibitors may find that the picture is strong enough to occupy the program top spot.

Previewed in the Alexandria theatre, Glendale, Cal. The audience evidenced more than

(Continued on page 46)

Magnificence in femininity, in story and production . . . by the skilled direction of the industry's master of emotional drama!

An

IRENE DUNNE

PICTURE

to be produced by

JOHN M. STAHL

UNIVERSAL PICTURES

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the usual amount of interest and appreciation for the production.—G. M.

Produced and distributed by RKO-Radio. Produced by Cliff Reid. Directed by Glenn Tryon. Based on a story by Clarence Young. Screen play by John Twist and Clarence Young. Sam Ruman assistant director. George Crone film editor. Photographed by J. Roy Hunt. P. C. A. Certificate No. 4721. Running time, 75 minutes, when seen in Glendale. Release date: November 1, 1938. General audience classification.

CAST

Bill Barker	Harry Carey
Nitta	Jean Rouveral
The Tonto Kid	Tim Holt
Sam Kent	Clarence Kolb
Clara Martinez	Evelyn Brent
Bud McQuinn	Paul Guilfoyle
Clayt McQuinn	Monte Montague
Chuy	Robert Moya
Madame Mustache	Esther Muir
Doc Howard	Bradley Page
Judge Moseby	Ward Bond
Dixon	George Irving

Ihr Leibhusar

(Casino Film Exchange)

Romantic Comedy

"Ihr Leibhusar" ("Her Guardsman"), produced by Hunnia Pictura Film, tells a light, romantic story of an impoverished guardsman and an heiress, and tells it in an amusing fashion.

"Feri von Noszty," Hussar officer, is suspended from his regiment because of debts, a fact called to the attention of the commander by the wealthy father of "Rosi Varga," who loves "Feri." "Feri's" father has had to sell his estate to a Hungarian-American, "Michael Toldy," and would like to see his son marry "Toldy's" daughter.

Discouraged, "Feri" decides to emigrate to South America, but in the meantime his father has managed to have him reinstated in the regiment. During maneuvers, the first order which "Feri" receives is to go to the Toldy residence and have his company take quarters there. Whereupon "Marie" and "Feri" are reunited.

The lack of English subtitles is a handicap to general patronage, but the musical and comedy elements, combined with the general polish of the production, should prove attractive to German audiences.

Previewed at the 86th Street Casino Theatre, in New York's predominantly German Yorkville section. The audience, almost completely German, laughed heartily at the comedy sequences, and in general showed complete satisfaction.—WALTER SELDEN.

Distributed by Casino Film Exchange. Produced by Hunnia Pictura Film. Hubert Marischka directed. Music by Peter von Fenyes. Running time, 80 minutes. General audience classification.

CAST

Marie Toldy	Magda Schneider
Bunko	Paul Kemp
Feri von Noszty	Paul Javor
Rosi Varga	Alice Brand
Kati	Lucie Englisch
Michael Toldy	Leo Peukert
Frau Toldy	Erika v. Thellmann
Burgermeister Varga	Ferd Mayerhofer
Baron Kopereczky	Richard Eibner
Frau Varga	Annie Rosar
Kugler	Hermann Pfeiffer
Oberst Stromm	Anton Pointner
Oberleutnant Marinkay	Tibor v. Halmay
Jani	Willi Schur
Paul v. Noszty	Otto Stoeckel

The Rabbit Hunt

(Universal)

Kindness Pays Dividends

When the pursuer, a hunting dog, is rescued from a trap by the pursued, a hounded rabbit, that is news according to the latest Lantz Cartune preachment. When the rabbit is cornered by the hunstman and is in mortal danger of being turned into the morrow's dish of hassenpfeffer, the hound recalls the good deed done him by the bunny and pleads with his master to spare its life. The kiddies should derive a lot of fun from the cartoon business spread throughout the depiction of the hunt business as well as receive entertaining instruction on the theme that kindness pays. Running time, 7½ minutes.

Bird Dogs

(RKO)

Likable Sport Short

Not only in content and treatment should this subject interest legions of dog lovers, but it is so effectively photographed that it should please "art" audiences as well as the masses. Shown are various dog types—setters, spaniels, pointers—and their training in the art of assisting a hunter. They retrieve, they point, they compete with each other in tests of skill.—Running time, 10 minutes.

Super Athletes

(Paramount)

Excellent Sport Short

As usual with the Grantland Rice Sportlight series, and with Ted Husing's aid, "super athletes" is a top-notcher. Depicted are the differences in track practices of fifty years ago, and today; shown are the records of today, and why they are so superior. Members of the University of Southern California track team demonstrate the track events. Running time, ten minutes.

Jaipur

(MGM)

Good

The subject is up to standard in the FitzPatrick travel series, which means that without being sensational, it details well the life and buildings of Jaipur. Shown are the wide streets, rose pink buildings, high and low caste inhabitants, animals and birds, merchants and beggars.—Running time, eight minutes.

How To Watch Football

(MGM)

Benchley Item

Bob Benchley plays a dual role. First we find him comfortably listening to the start of a radio broadcast of a football game, then we see him, with his girl friend, arriving at the game. Good old Benchley runs into difficulty right at the start. After finding his seats, accomplished with a deal of trouble, Bob's interest becomes divided between the game and warding off a drunk. Then the girl friend begins to pester him with questions, the fans in front of him insist on standing, the enthusiastic chap on his left uses him for a punching bag, and to complete a pleasurable afternoon at a football game, it starts to rain.—Running time, 9 minutes.

Housewife Herman

(20th Century-Fox)

Good Color Cartoon

Herman tells his wife her job at home is easy. She hands him the apron and leaves for her office. The house is pretty messy when the missus returns. Herman is a pig, his three children are three little pigs—and Herman speaks with a German accent. The combination is pleasingly humorous.—Running time, six and one-half minutes.

Grid Rules

(MGM)

Sport Subject

A Pete Smith Specialty, this delves into football's past to record the gradual development of the game and point out the reasons for present day gridiron rules. Semi-comical, the subject opens with a fooball crowd booing a referee as he paces off a penalty. It flashes back to the days when players wore metal elbow and knee guards, used the "flying wedge," the days before the series of four downs when one team kept the ball for almost an entire game, and other earlier cases of arrested development. Direction was by Edward Cahn and production by Jack Chertok.—Running time, 9 minutes.

Men In Fright

(MGM)

Good "Our Gang"

Alfalfa, Spanky and gang visit Darla at a hospital, bringing goodies. Darla can't eat; the Gang rejoice at the prospect of eating the frankfurters, ice cream and candy. Before they do, Alfalfa is nearly the victim of a tonsillectomy, doctors thinking him a patient. The boys start eating. The windup shows Darla walking out of the hospital, well again; the kids staying to be treated for stomach aches. The subject is up to the Our Gang standard, and should please the adults more than others in the series.—Running time, 11 minutes.

Dalecarlia, The Heart of Sweden

(Sanders Films)

Travelogue

The customs of the Swedes in Dalecarlia, practically unchanged for generations, are depicted in this travelogue. They are shown as an extremely industrious people, contentedly spending laborious hours at their weaving, spinning, grindstone making without recourse to modern machinery. Running time, 10 minutes.

Think It Over

(MGM)

Telling Crime Sermon

The particular brand of villainy investigated in this "Crime Does Not Pay" lesson concerns the inflammatory business of the professional arsonist who works on the discouraged small merchant to convert him to believe that it is better to have smoke get in your eyes than tears over bankruptcy. The trick of the trade is to let everything go up in smoke except the fire insurance policy. The case history of a gang of firebugs is studied in a carefully prepared and meaty script.—Running time, 20 minutes.

Isle of Pleasure

(Twentieth Century-Fox)

Excellent

This is an excellently photographed travelogue of Cuba, done in sepia. Most of the reel is devoted to depicting the vantage points of the beautiful city of Havana, Morro Castle, native fiestas, the sugar cane fields and a visit to the tobacco fields. The narration is by Lowell Thomas. Running time, 11 minutes.

Going Places, No. 54

(Universal)

Down in the Deep South

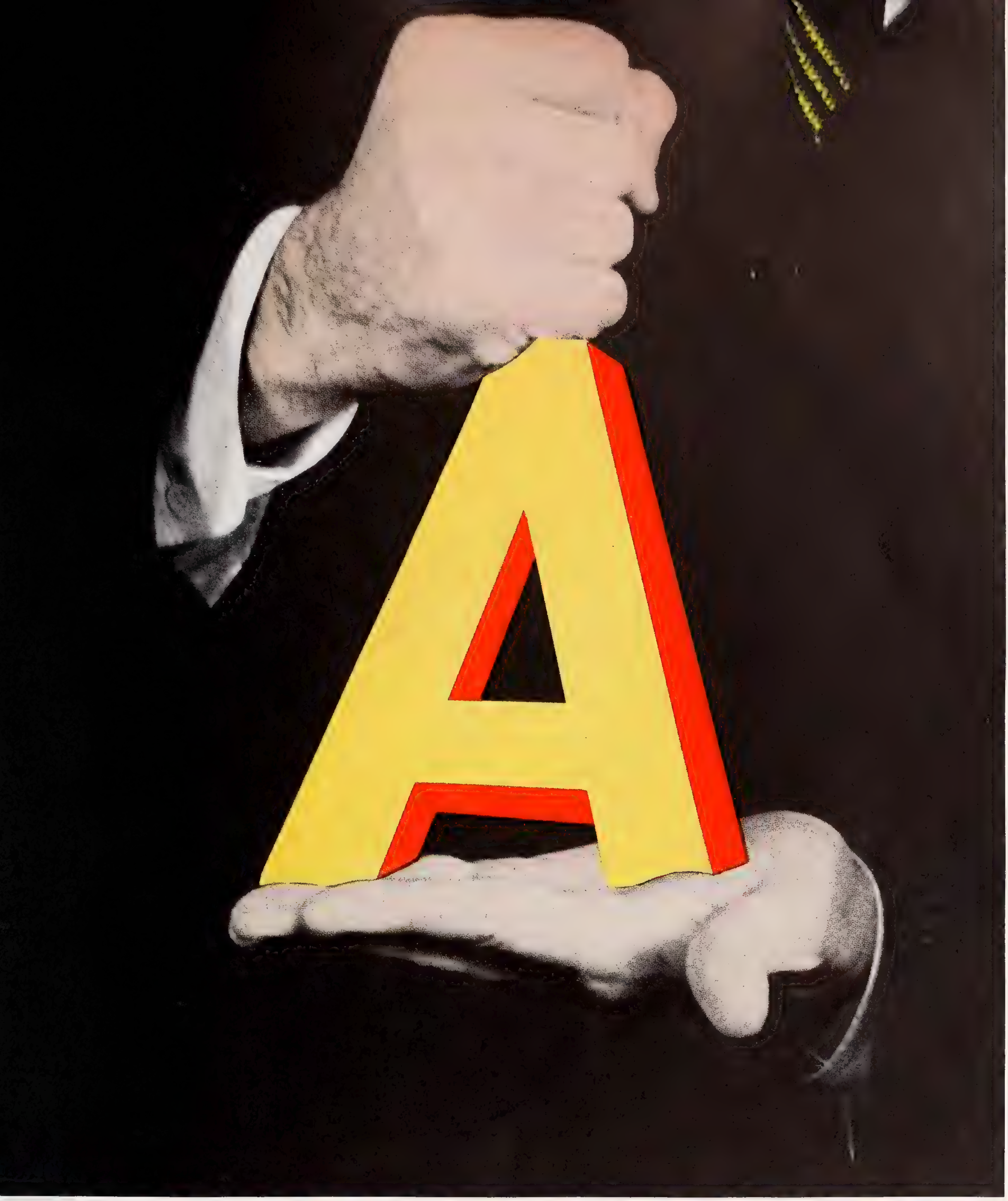
The camera trek for this latest excursion with the Going Places itinerary is a dip down to the land of song and cotton, the soft and sentimental South. Besides the glorious architectural sites there are glimpses of modern Southern belles dressing up as their grandmothers, a cotton plantation and darkies singing and dancing the time away.—Running time, 9½ minutes.

The Sailor Mouse

(Universal)

A Mousey Morality

Illustrating the "bromide" that there is no place like home, this cartoon lecture from the Walter Lantz pen platform should amuse and impress gatherings of various ages with its philosophic and cartoon message. The adventuresome mousey character runs away from his comfortable homestead to venture forth on a maritime career. To win his spurs he is given the herculean task of snatching a slice of cheese from the captain's table. How he sees his duty and does it, and thus precipitates what looks like a mutiny, should afford fast, furious and funny entertainment.—Running time, seven minutes.



M-G-M PREPARED FOR "A" TIMES WITH A" PRODUCT!

(turn the p"A"ge please!)

OPTIMISM
"there's optimism in the air"

GOOD CHEER
"there's good cheer too!"

RAIN CHANGE FAIR
WEATHER BAROMETER
Taylor
ROCHESTER, N.Y., U.S.A.
TORONTO, CANADA

"CLEAR SKIES AHEAD"

It is very important to have M.G.M pictures to enjoy the benefits of the better times growing in America!

M.G.M exhibitors are ready with "A" pictures for "A" times!

"they're all smiles!"

"housewives are smiling"

"business men are smiling"

"farmers are smiling"

"workers are smiling"

GRE"A"T PICTURES!

Following is a list of *every* picture, *without exception* on M-G-M's release list in the *first few months* of this season. It is the most remarkable picture service ever delivered in film history:

TOO HOT TO HANDLE
(Clark Gable, Myrna Loy)

THREE LOVES HAS NANCY
(Bob Montgomery, Janet Gaynor, Franchot Tone)

BOYS TOWN
(Spencer Tracy, Mickey Rooney)

VACATION FROM LOVE
(Dennis O'Keefe, Florence Rice)

STABLEMATES
(Wallace Beery, Mickey Rooney)

YOUNG DR. KILDARE
(Lew Ayres, Lionel Barrymore)

LISTEN DARLING
(Judy Garland, Freddie Bartholomew)

THE CITADEL
(Robert Donat, Rosalind Russell)

THE GREAT WALTZ
(Luise Rainer, Fernand Gravet, Miliza Korjus)

SPRING MADNESS
(Maureen O'Sullivan, Lew Ayres)

THE SHINING HOUR
(Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas)

OUT WEST WITH THE HARDYS
(Mickey Rooney, Lewis Stone, etc.)

FLIRTING WITH FATE
(Joe E. Brown, Leo Carrillo)

DRAMATIC SCHOOL
(Luise Rainer, Paulette Goddard)

KATHERINE THE LAST
(Franchot Tone, Franciska Gaal)

A CHRISTMAS CAROL
(Reginald Owen, Terry Kilburne)

SWEETHEARTS
(Jeanette MacDonald, Nelson Eddy)

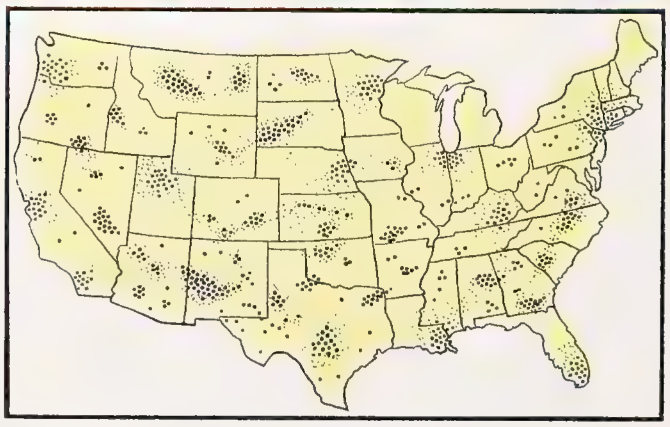
IT'S YOUR TURN NEXT ☛

M-G-M's Great Attractions have inspired showmen to pr

SHOWM

REMOVE COBWEBS!

It's a new day in exhibition. Revise your methods of operation upwards. Advertise more to get more with M-G-M's "Attractions.



SPOTTY BUSINESS!

Great pictures that do great business in most engagements are spotty only when showmanship is spotty. Take the spots away from your books, Mr. Showman.

NEW PATRONS!

A year ago records showed that many potential patrons attended a movie only once in four months. Consistently excellent M-G-M pictures, plus greater advertising and promotion by showmen have brought new revenue to theatres and have developed new regular patrons.

GET *ALL* THE JUICE!

It takes only a little *extra* effort to get *all* the juice! M-G-M attractions are rich with vitamin "A" for the box-office. Dig deep into every M-G-M show, exploit it, advertise it, give it the proper booking and extra time and you'll get the *extra* profits that thousands of alert exhibitors are enjoying.

the "A" *into* ANSHIP!

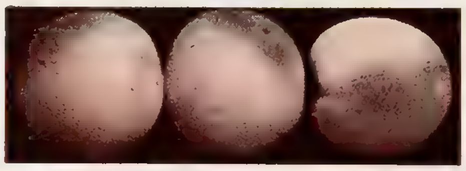
—and now here's an

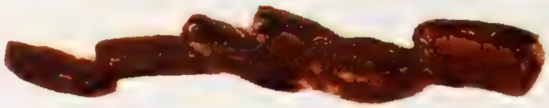
EASY NUT TO CRACK:

"How to get all the holiday money in your town!"

(next p"A"ge)

WE DON'T GIVE YOU ← lemons

WE DO GIVE YOU  ← PEACHES!

SO GIVE US 

DATES!

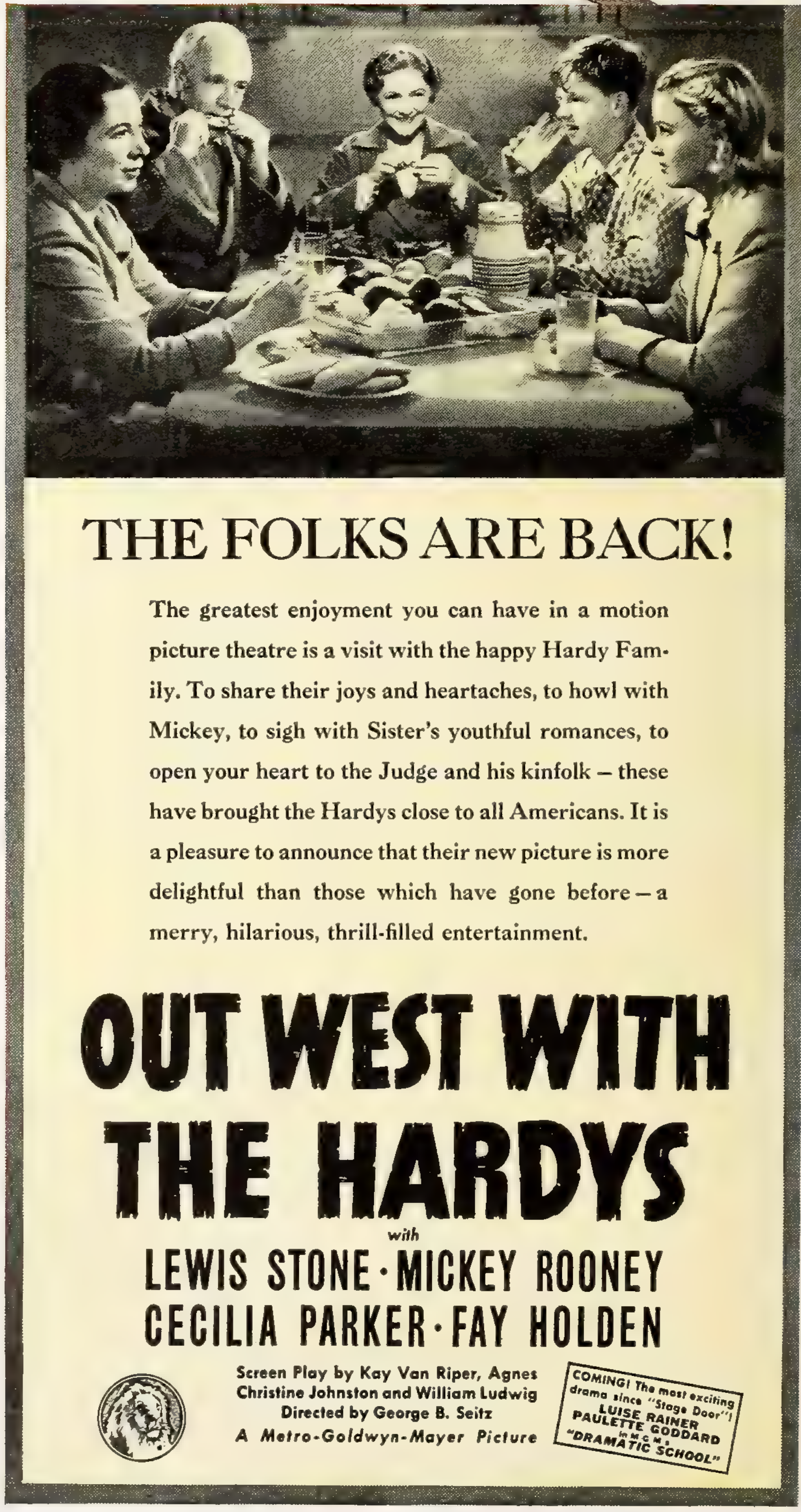
TH"A"NKSGIVING

A THOUGHT FOR THANKSGIVING!

The latest list of M-G-M stars. Gosh, how it has grown!

(alphabetically)

LIONEL BARRYMORE
FREDDIE BARTHOLOMEW
WALLACE BEERY
JOAN CRAWFORD
ROBERT DONAT
NELSON EDDY
CLARK GABLE
GRETA GARBO
JUDY GARLAND
HELEN HAYES
HEDY LAMARR
MYRNA LOY
JEANETTE MacDONALD
MARX BROTHERS
ROBERT MONTGOMERY
ELEANOR POWELL
WILLIAM POWELL
LUISE RAINER
MICKEY ROONEY
ROSALIND RUSSELL
NORMA SHEARER
MARGARET SULLAVAN
ROBERT TAYLOR
SPENCER TRACY



THE FOLKS ARE BACK!

The greatest enjoyment you can have in a motion picture theatre is a visit with the happy Hardy Family. To share their joys and heartaches, to howl with Mickey, to sigh with Sister's youthful romances, to open your heart to the Judge and his kinfolk – these have brought the Hardys close to all Americans. It is a pleasure to announce that their new picture is more delightful than those which have gone before – a merry, hilarious, thrill-filled entertainment.

OUT WEST WITH THE HARDYS

with

LEWIS STONE · MICKEY ROONEY
CECILIA PARKER · FAY HOLDEN

Screen Play by Kay Van Riper, Agnes Christine Johnston and William Ludwig
Directed by George B. Seitz
A Metro-Goldwyn-Mayer Picture

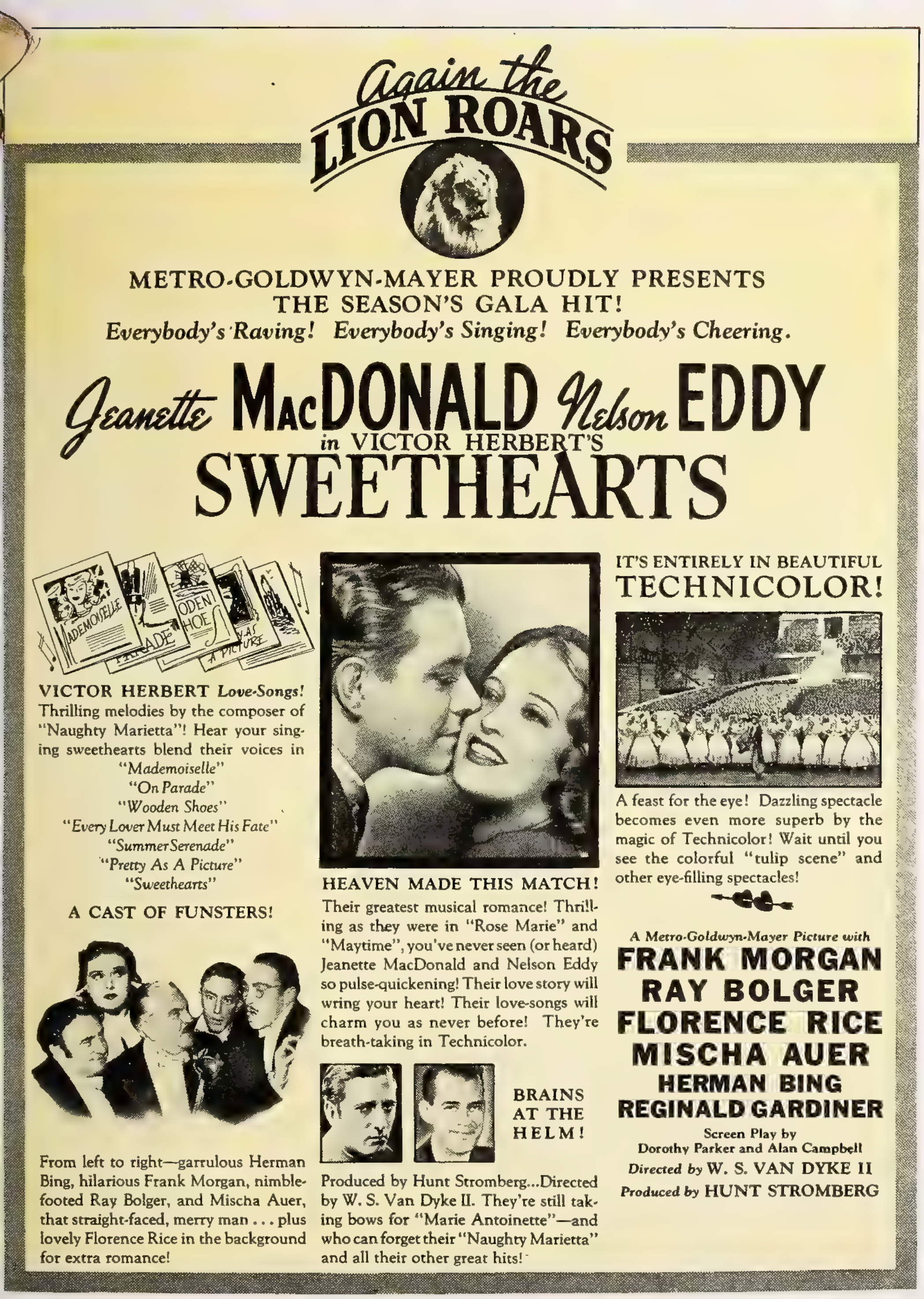
COMING! The most exciting drama since "Stage Door"! LUISE RAINER PAULETTE GODDARD M-G-M's "DRAMATIC SCHOOL"

(A newspaper ad)

AMERICA IS BOOKED SOLID FOR THE HOLIDAYS WITH 2 BIG ONES!

"And Santa Leo brings you Charles Dickens' 'CHRISTMAS CAROL' for Xmas—(remember David Copperfield?)!"

NEW YE"A"R'S



Again the LION ROARS

METRO-GOLDWYN-MAYER PROUDLY PRESENTS
THE SEASON'S GALA HIT!
Everybody's Raving! Everybody's Singing! Everybody's Cheering.

Jeanette MacDONALD Nelson EDDY
in VICTOR HERBERT'S
SWEETHEARTS

VICTOR HERBERT *Love-Songs!* Thrilling melodies by the composer of "Naughty Marietta"! Hear your singing sweethearts blend their voices in

"Mademoiselle"
"On Parade"
"Wooden Shoes"
"Every Lover Must Meet His Fate"
"Summer Serenade"
"Pretty As A Picture"
"Sweethearts"

A CAST OF FUNSTERS!

From left to right—garrulous Herman Bing, hilarious Frank Morgan, nimble-footed Ray Bolger, and Mischa Auer, that straight-faced, merry man . . . plus lovely Florence Rice in the background for extra romance!

HEAVEN MADE THIS MATCH!

Their greatest musical romance! Thrilling as they were in "Rose Marie" and "Maytime", you've never seen (or heard) Jeanette MacDonald and Nelson Eddy so pulse-quickening! Their love story will wring your heart! Their love-songs will charm you as never before! They're breath-taking in Technicolor.

BRAINS AT THE HELM!

Produced by Hunt Stromberg...Directed by W. S. Van Dyke II. They're still taking bows for "Marie Antoinette"—and who can forget their "Naughty Marietta" and all their other great hits!

IT'S ENTIRELY IN BEAUTIFUL
TECHNICOLOR!

A feast for the eye! Dazzling spectacle becomes even more superb by the magic of Technicolor! Wait until you see the colorful "tulip scene" and other eye-filling spectacles!

A Metro-Goldwyn-Mayer Picture with
FRANK MORGAN
RAY BOLGER
FLORENCE RICE
MISCHA AUER
HERMAN BING
REGINALD GARDINER

Screen Play by
Dorothy Parker and Alan Campbell
Directed by W. S. VAN DYKE II
Produced by HUNT STROMBERG

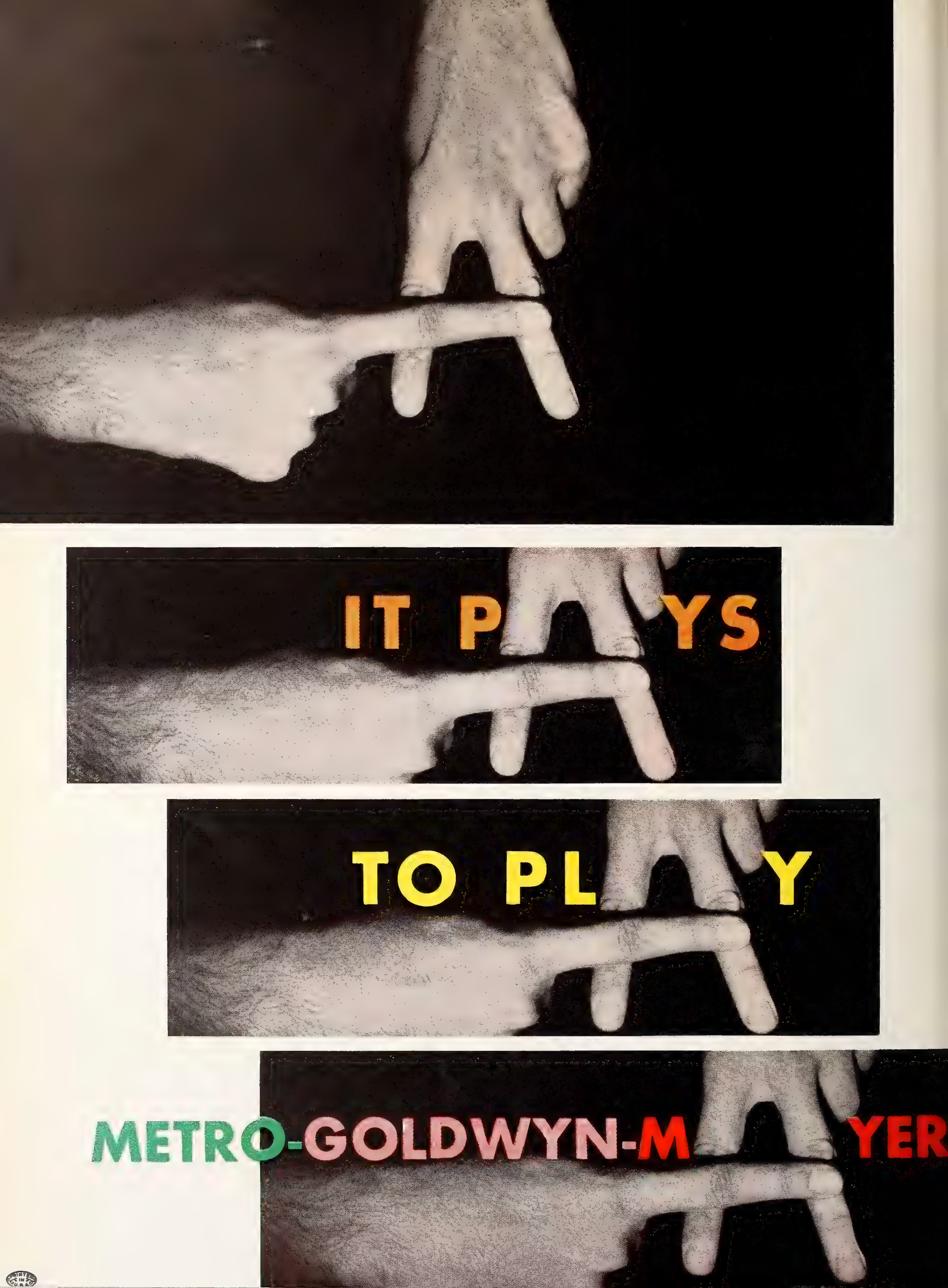
(From
ad
campaign)

A THOUGHT FOR NEW YEAR'S!

Coming!

ROBERT TAYLOR
WALLACE BEERY
"Stand Up and Fight"
•
NORMA SHEARER
CLARK GABLE
"Idiot's Delight"
•
SPENCER TRACY
HEDY LAMARR
"I Take This Woman"
•
ELEANOR POWELL
ROBERT YOUNG
BURNS AND ALLEN
"Honolulu"
•
JOAN CRAWFORD
JAMES STEWART
"Mary of the Ice Follies"

and many more M-G-M "A"ttractions!


IT PLAYS
TO PLAY
METRO-GOLDWYN-MAYER

THE HOLLYWOOD SCENE

Big Budget Films

Big budget pictures are featured in new production which started during the Armistice Day holiday week. Of the 12 films started six come within that classification.

The United Artists group started two to which more than the usual amount of money was allotted. Hal Roach launched "It's Spring Again" in which Oliver Hardy and Harry Langdon will be starred, with Billie Burke, Alice Brady, June Lang, Jean Parker, James Ellison, Stepin Fetchit and Mattie McDaniel in support. Preliminary location work completed, the Walter Wanger troupe working in "Stage Coach" returned to the studio. A John Ford production, the picture will feature John Wayne, Claire Trevor, Andy Devine, John Carradine, George Bancroft, Donald Meek and Berton Churchill.

Republic Starts Three

Republic started three productions. Roy Rogers, Mary Hart, Lulu Belle and Scotty (featured in the National Barn Dance radio broadcast), will be seen in another of the Roy Rogers western series. The leading players in "Kentucky Sweepstakes" are Ralph Byrd, George Hayes and Marion Stephens. The cast for "Newsboys' Home" lists Jackie Cooper, the Little Tough Guys, Edmund Lowe, Wendy Barrie, James McCollian, Edward Norris and Harry Beresford.

Two pictures began at Warners. Priscilla Lane, Jeffrey Lynn, Fay Bainter, Ian Hunter, Genevieve Tobin, Roland Young and May Robson will be seen in "Yes, My Darling Daughter." With the company on location, work began on "Dodge City." Errol Flynn, Olivia de Havilland, Bruce Cabot, Alan Hale, Ann Sheridan, Henry O'Neill, Frank McHugh and Guinn Williams will be the principal players.

Series Picture

"Dangerous Cargo," a series film, was started at 20th Century-Fox. It will present Preston Foster, Lynn Bari, Wally Vernon, Henry Wilcoxon and Joan Woodbury.

With Claudette Colbert and Don Ameche in the leads, Paramount put "Midnight" before the cameras. Francis Lederer, Mary Astor, John and Elaine Barrymore and Hedda Hopper are included in the support.

At MGM work was started on "Skids." Featured players are Dennis O'Keefe, Cecilia Parker, Harry Carey, Nat Pendleton, Charley Grapewin, Truman Bradley and Alan Curtis.

After a postponement, RKO-Radio started "Arizona Legion." George O'Brien will be starred with Lorraine Johnson, Ed Warren, Ed LeSaint, Harry Cording, Monty Montague and Rudy Sooters Ranchmen.

"Son of Frankenstein" went into work at Universal with Basil Rathbone, Boris Karloff, Bela Lugosi, Lionel Atwill and Josephine Hutchinson listed as the principals.

Eight studios each contributed one picture respectively to the list of eight completed productions. Monogram finished "I Am a Criminal," in which John Carroll and Mary Kornman will be featured.

"Red River Ranger," a number in the "Three Mesquiteers" series, was finished at Republic. Principal players are John Wayne, Ray Corrigan, Max Terhune, Lorna Gray, Polly Moran, Perry Irvins, Burr Caruth and Stanley Blystone.

TAKES TO ESPERANTO IN "IDIOT'S DELIGHT"

Double talk that confuses has occasionally been used in picture dialogue. Charlie Chaplin had a whole world curious to find out what language he was using when he sang in "Modern Times". All but a few were surprised to learn that his words were meaningless gibberish.

Now MGM is aware that a strange language must be used in some sequences in "Idiot's Delight". It will befuddle all but a few. Fearful of laying the picture open to possible political censorship if the specified Italian was used, producer Hunt Stromberg and director Clarence Brown have decided upon using Esperanto. So far as known, this is the first time that the invented language has been heard on the screen. The president of the Esperanto League of America is acting as technical advisor.

For United Artists distribution, Edward Small Productions finished "The Duke of West Point." The large cast will feature Louis Hayward, Joan Fontaine, Tom Brown, Richard Carlson, Alan Curtis, Jonathan Hale, Gaylord Pendleton, Donald Barry. William Bakewell, Nick Lukats and James Flavin.

The Dario production, "Radio Troubadour," which Paramount will release, was finished. Done in Spanish language, it will present Tito Guizar, Robina Duarte, Tana, Paul Ellis, Carlos Villarias, Martin Garralaga, Barry Norton and the Mexican Trio.

Columbia finished "There's That Woman Again," a sequel to "There's Always a Woman." Melvin Douglas and Virginia Bruce will be featured with Margaret Lindsay, Marc Lawrence, Lucille Lund, Tom Dugan, Paul Harvey and Donald Barry.

"Katherine the Last" (tentative title) was finished at MGM. Franciska Gaal, Franchot Tone, Reginald Gardiner and Alexander D'Arcy are featured.

"Three Musketeers" was completed at 20th Century-Fox. It is a Ritz Brothers comedy satire in which Don Ameche, Gloria Stuart, Binnie Barnes, Amanda Duff, Joseph Schildkraut, John Carradine, John King and Lionel Atwill will also be seen.

Warner Bros. finished "The Adventures of Jane Arden," a series picture. Rosella Towne, William Gargan, Dennie Moore, James Stephenson, Peggy Shannon, Marie Wrixon and Edgar Edwards head the cast.

Adventure Film

Having borrowed Spencer Tracy from MGM for the role of Henry M. Stanley in "Stanley and Livingstone," Darryl F. Zanuck has practically completed all arrangements for the next big Twentieth Century-Fox action adventure production which, it is anticipated, will carry on the traditions of "Lloyds of London," "In Old Chicago" and "Suez."

As "Stanley," Tracy will reenact the heroic exploits of the New York newspaper reporter who ventured into darkest Africa in 1871 in search of the missing explorer, Dr. David Livingstone. The trek was one of the greatest journalistic feats of all time.

Mr. Zanuck first started research on the production about two years ago. A year ago last summer a film expedition headed by Mrs. Martin Johnson went into Africa to follow the trail of Stanley. On that trip, director Otto Brower organized a safari of 300 men and shot 90,000 feet of film.

Ninth Anniversary

San Diego's Fox Theatre celebrated its ninth anniversary last week coincidental with the world premiere of "Submarine Patrol," personal appearances of four Hollywood players, and the second highest opening records of the house. Making personal appearances at Manager Jerry Gallagher's Fox West Coast house were Marjorie Weaver, Arleen Whelan, Richard Greene and Slim Summerville.

With several newspapermen and members of Harry Brand's 20th Century-Fox publicity department, the players journeyed to the Navy town in a brave effort to beat the opening day gross record established at the theatre by "Alexander's Ragtime Band."

Oddly, all the players were suffering from colds or injuries incurred before starting the trip. Summerville had to be taken from the Methodist Hospital in Los Angeles to the train. Miss Weaver had a severe cold. So did Miss Whelan. Greene had his thumb bandaged—a shotgun trigger had mashed the end of it.

Summerville returned early the next morning to the hospital.

"You know," he told everyone, "the only reason that I was allowed to come down here was that my doctor is also Harry Brand's."

News Notes

MGM has chosen "I Take This Woman" as the new title for "A New York Cinderella." Frank Borzage has succeeded Josef von Sternberg as director.

* * *

Preparations for "Captain Midnight," Hal Roach's first big melodramatic production, have reached the final date. Naming Norman McLeod as director, producer Milton Bren has set the middle of December as the starting date.

* * *

Eugene Zukor has been appointed an associate producer in the Harold Hurley unit at Paramount. His first assignment will be "Federal Offense," based on a J. Edgar Hoover story in which Lloyd Nolan, Ellen Drew and Robert Preston will be featured.

* * *

William LeBaron, managing director of production at Paramount, has concluded negotiations with Charles R. Rogers to return to the lot to handle the making of "The Star Maker," a story based on the life of Gus Edwards. Bing Crosby will be starred.

IN THE CUTTING ROOM

A Christmas Carol

(MGM)

Fantasy

"A Christmas Carol," Charles Dickens classic, is one of the most beloved stories of all literary history. Carrying a message of "Peace on Earth, Good Will to Men," it is indelibly associated with the Yuletide. As a book, it continues a best seller. As a play, it has been presented countless times in theatres, schools and churches, for generations.

As everyone knows, "A Christmas Carol" is the story of miserly Scrooge, who, following the visits of the Ghosts of the Past, Present and Future, is regenerated to spread kindness and good cheer among those he had most abused.

London of 80 years ago is the locale and time. As everything will be in keeping with the time, place and spirit, authentic old English Christmas carols will be sung and Christmas celebrations staged as incidents accentuating the plot. Many unusual photographic effects will add to the effectiveness of the scenes, with the ghosts and spirits as well as the living characters being shown in the night's darkness looking out of it to visions of the light of a new day.

Lionel Barrymore originally was scheduled to play the part of "Scrooge," as he has played it over nationwide radio broadcasts for several years, but because of his poor health, the noted British actor, Reginald Owen, was assigned to the role. The part of "Tiny Tim" will be played by Terry Kilburn, discovered in "Lord Jeff." Kathleen and Gene Lockhart will be the "Crachits." English actor Leo G. Carroll will be seen in the role of Marley's ghost and Lynne Carver will be the sweetheart of "Scrooge's" nephew. Other castings are Ronald Sinclair, June Lockhart, Ann Rutherford, Lionel Braham, D'Arcy Corrigan and Yorke Sherwood.

As the script follows Dickens' book to the letter, the picture is being directed by Edwin L. Martin, maker of "Everybody Sing," "Listen, Darling" and "Hold That Kiss."

Release date: *December* 23, 1938, *on several hundred spot bookings.*

The Last Warning

(Universal)

Crime Club Story

"The Last Warning" will be the fifth feature in Universal's Crime Club Series. The story is based on a novel by Jonathan Latimer. It may be recalled that Latimer's books were the bases of the first two numbers in the series, "The Westland Case" and "The Lady in the Morgue." The screen play is credited to Edmund L. Hartman, long experienced in the preparation of melodramatic screen material through such screen stories as "Law of the Underworld," "Hideaway," "Behind the Headlines" and "Wanted, Jane Turner." With production by Irving Starr, who instituted the Crime Club series, direction was assigned to Al Rogell, whose most recent work has been for Columbia on "City Streets," "The Lone Wolf Returns" and "Murder in Greenwich Village."

In the present episode "Bill Crane," cleverest hawkshaw in the detecting trade, and his erratic assistant, "Doc Williams," are tossed into the most menacing mystery of their careers. Things, of course, become complicated, but as resort is made to the standard crime solving tactics, the hero finally wins.

Preston Foster, who played the lead role in "The Westland Case" and "Lady in the Morgue," is again the resourceful sleuth. For the third time, Frank Jenks, recently in "Strange Faces" and "The Storm," will be his partner. The principal girl is Frances Robinson, who was in "Mississippi," the serial "Red Barry" and "His Exciting Night." The supporting contingent includes Raymond Parker, graduate of the New York stage, previously in "His Exciting Night" and "Swing That Cheer;" Joyce Compton, presently in "Spring Madness;" Kay Linaker; E. E. Clive, a fixture in Paramount's "Bulldog Drummond series, Albert Dekker and Robert Page.

Release date: *December* 9, 1938.

Federal Man Hunt

(Republic)

Melodrama

The meaning read into the title should clue the type of story and entertainment of "Federal Man Hunt." To be purely an action adventure attraction, in which the elements of danger and suspense will be stressed, the picture will detail the experiences of a federal officer, a girl who unwittingly has been made a part of a bandit gang, and a band of desperadoes as the latter, commandeering a wildcat bus, make a bid for escape in a transcontinental trip.

Robert Livington, lately in the "Three Mesquiteer" series, will play the role of the officer and June Travis is the girl in the cast. The outlaw chieftains are Charles Halton and John Gallaudet. Ben Welden, Horace MacMahon, Sybil Harris, Jerry Tucker, Matt McHugh and Frank Conklin will be seen in important supporting roles.

While no writing credits have as yet been made, the picture is being directed by Nick Grinde, who made "Down in Arkansas" and "Exiled from Shanghai" for Republic and who during his several years with Warner Brothers handled such pictures as "White Bondage," "Fugitive in the Sky," "Public Enemy's Wife" and "Jailbreak."

Release date to be determined.

Little Tenderfoot

(Monogram)

Action Adventure

The picture will tell the "bad-man-turned-good-man" story in a different way. The bad man roves his domain, but he is a sort of "Robin Hood." Through an error another corpse is identified as his. Thereupon, under the spur of love for a five-year-old tot, the erstwhile road agent reforms. He's elected mayor, but when he remembers his past he is loath to make any romantic alliances. Comes the attempted exposure, but the bad man has been such a good mayor, such a good friend to all the townsfolk and particularly the comely widow and daughter, that the sheriff officially pronounces the onetime terror of the plains legally dead.

An Edward Finney production, "Little Tenderfoot" will see Tex Ritter carrying on again, singing, fighting, riding. Two promising new personalities will make their debuts. The role of the heroine has been assigned to Jinx Falkenberg, one of the most photographed models in the world, whose picture has often been seen on the covers of *Saturday Evening Post.* Her daughter will be five-year-old Mary Ruth, acclaimed by the producer as one of the greatest finds since Shirley Temple and admittedly a genius of the piano.

The supporting cast will be made up of a troop of wellknown western players, with Tom London, Frank LaRue, Charles King, Bob Terry, Horace Murphy, Snub Pollard, Dave O'Brien and Dorothy Fay in the more important support parts.

Ritter will have three or four songs to sing in the picture, which is being directed by Al Herman, who has handled most of the Ritter features.

Release date: *November* 23, 1938.

Red River Range

(Republic)

Action Adventure

This production is a number in the "Three Mesquiteers" series. The trio John Wayne, Ray Corrigan and Max Terhune will be featured, as they have been in the last several features in the series. While Polly Moran, partner of the late Marie Dressler in a number of comedies, is an important cast addition, most of the supporting players either have appeared in previous "Mesquiteer" pictures or have had parts in outdoor action films. Players prominent in the story are Lorna Gray, who shares the romance with Wayne, Kirby Grant, Sammy McKim, William Royle, Perry Irvins, Stanley Blystone, Lenore Bushman, Burr Caruth, Roger Williams, Earl Askam and Olin Francis.

A William Berke production, "Red River Range" was adapted from an original story by Luci Ward, for which Stanley Roberts, Betty Burbridge and Luci Ward did the screen play. The picture is being directed by George Sherman, who has made several "Mesquiteer" productions.

In the theme, as an undercover officer's identity has become known to cattle rustlers, he takes Wayne's place as one of the trio. Wayne, in the meantime, bent on affecting a rustler roundup, poses as an escaped convict and a tenderfoot with criminal instincts. Becoming a part of the outlaw band and believed to be just that by the persons, particularly the girl, whom he is trying to protect, he sets the stage for the fighting, riding, shooting climax in which the brains behind the outlaws is exposed and his minions captured.

Release date (*tentative*), *December* 5, 1938.

California Cavalcade

(Columbia-Darmour)

Historical Romance

As no outstanding screen names are included in the cast, the matter of bringing the film to public attention requires that more than usual attention be concentrated on story merit and quality of production detail.

In story character the piece is a historical romance. The major locale is Southern California and the time just after the territory had been ceded to the United States by Mexico. The usual melodramatic circumstances prevail. A government-franchised company is robbing the inhabitants, especially the old Spanish land-

NEW PRODUCT IN THE CUTTING ROOM

owners, by imposing confiscatory taxes. The ringleaders also indulge themselves in outright banditry. An army detachment is ordered to investigate. The captain, incognito, proceeds to gather evidence. Soon he is caught between two fires. The girl, whom he loves and whose father he is trying to help, believes that he is in league with the carpetbaggers. These, in turn, discovering his actual identity, realize that if he succeeds in his mission their doom is sealed. That brings about the customary exciting and heroic developments.

A Larry Darmour production, "California Cavalcade" is being directed by Joseph Levering, who gained experience in handling outdoor action material in "Phantom Gold," "Pioneer Trail," "Stage Coach Days" and "Rolling Caravans," all Darmour-Columbia productions.

While several of the players have a measure of screen reputation, none is outstanding. The film will present Bill Elliott as the hero and Luana Alcaniz as the heroine. Supporting players included are Charles Whittaker, Charles King, Hal Taliaferro, Bud Osborne, Carlos Villarias, Octavio Giraud, Joe de la Cruz, Ed Cassidy, Edward Cecil, Elmer Dweey, Jack Walters, Al Gergurson and Frank Ellis.

Release date: To be determined.

Katherine the Last

(MGM)

Comedy Romance

The present title is only tentative.. One that will remove any tinges of historical significance and be more appropriate to the romantic theme will be selected.

Thematically the story has a Continental savor. The locale is Switzerland, with such backgrounds as the natural outdoors, an opera house, country fair and exclusive cafe will reflect. The story has a Cinderella twist. Following a flirtation, a young man about town falls in love with a wealthy girl. This association drives her father frantic. The youth is forbidden to see the girl. To be near her, he poses as a chauffeur and strikes up friendship with a scullery maid. While the man continues his deception the slavey falls in love with him. Circumstances never permit him to reveal to her his own identity and position of wealth. Thus, when he loses his job, she sacrifices her life savings to buy him a taxicab. This gesture causes him to transfer his affections from the lady to the maid.

The picture will star, as the maid, Franciska Gaal, who has been seen in "Buccaneer" and "Paris Honeymoon;" Franchot Tone as the man about town, and Rita Johnson. Four noted screen comedians, Walter Connolly, last in "Too Hot to Handle," Reginald Gardiner, Barnett Parker and Franklin Pangborn, will aid in the romantic mixup. Charles Judels and Priscilla Lawson are the other featured members of the cast.

The picture is based on a story by Alex Hunyadi, one of Europe's outstanding creators of the special Continental brand of farce comedy. The director, Norman Taurog, maker of the current successes "Boys Town" and "Man about Music," also has handled such adult productions as "College Rhythm" and "Reunion." The song number which will give the story a light operetta tinge was composed by Bob Wright and Chet Forrest, authors of "Donkey Serenade" in "The "Firefly."

Harry Rapf, who produced "Bad Man of Brimstone," "Everybody Sing" and "Stablemates," is producing.

Release date: Recember 16, 1938.

SHORT PRODUCT PLAYING BROADWAY

Week of November 12

CAPITOL

Passing Parade, No. 1.....MGM
Hot on Ice..............MGM

MUSIC HALL

Fox Hunt, The............RKO Radio
Declaration of Independence.RKO Radio

PARAMOUNT

The World Is Ours........Campaign Film
Mutiny Ain't Nice........Paramount

RIALTO

Hunting Trouble...........RKO Radio
Ostrich Feathers...........Universal

RIVOLI

Bird Dogs................RKO Radio
Whalers, The.............RKO Radio

STRAND

The World Is Ours.......Campaign Film
Mechanix Illustrated.......Vitaphone
Little Pancho Vanilla......Vitaphone

Pacific Liner

(RKO-Radio)

Melodrama

All the action of "Pacific Liner" will take place aboard a ship during a trans-Pacific voyage. Three themes are being blended into the story. One concerns the hectic romance between the ship's doctor and its nurse. The second picture the tyrannic power exerted by a two-fisted engineer over his stokehold crew. These two divergent themes are woven into a third, which, in detailing the horror of the sudden outbreak of a deadly epidemic in the fire and engine rooms of the liner, brings the doctor and engineer into professional and romantic conflict.

The production is based on a story by Anthony Coldeway and Henry Symonds. Coldeway's screen credits include the as yet unreleased "Devil's Island" and "Torchy Blane in Panama." John Twist, who prepared the screen play, has done such melodramatic yarns as "Flight from Glory" and "Sea Devils."

Victor McLaglen is the engineer, and he, Chester Morris and Wendy Barrie are the principals. To be starred in the forthcoming "Gunga Din," McLaglen also has been seen in RKO-Radio's "The Informer," "Lost Patrol" and "Sea Devils." "Sky Giant" and "Flight from Glory" are among Morris' pictures for the company. Last in "Love on a Bet" for radio. Miss Barrie has been seen in "Dead End" and "I Am the Law." The supporting cast will feature Barry Fitzgerald, former Abbey Theatre player, Alan Hale, lately in "Valley of the Giants," "Algiers" and "Robin Hood;" Allan Lane, Paul Guilfoyle, John Wray, Walter Miller, Douglas Walton, Arthur Loft and Halliwell Hobbes.

Direction was assigned to Lew Landers, maker of "Annabel Takes a Tour," "Sky Giant," "Condemned Women," "Flight from Glory" and "Without Orders."

Release date (tentative): December 15, 1938.

Kentucky

(20th Century-Fox)

Romance

"Kentucky" will be the first Twentieth Century-Fox production in color. Before the present corporate set up was effected, the former Fox Films had used color as a special treatment for a sequence or two in a few pictures.

In every day parlance Kentucky is associated with beautiful women, race horses and feuding. The story which the film "Kentucky" will relate will have something to do with all three.

The picture will feature Loretta Young, who, in addition to her prestige and popularity in picture appearances has, in the eyes of the publicity department, usurped the distinction of a one-time screen idol and never has "looked more breathtakingly beautiful before." The man in her mind is Richard Greene, who, following his debut in "Four Men and a Prayer," has been a featured performer in "My Lucky Star" and "Submarine Patrol."

Walter Brennan, currently in "The Cowboy and the Lady," will have an important role, as will such figures as Karen Morley, Russell Hicks, Douglas Dumbrille, Charles Waldron and Moroni Olsen.

David Butler, a horse owning racing man himself, who just a while ago turned out the silks and boots "Straight, Place and Show," is directing. Mr. Butler also directed some of the best Shirley Temple and Will Rogers pictures, and to a great extent he, personally, was responsible for the entertainment and production values which led to the commercial success of such pictures as "Pigskin Parade" and "You've a Sweetheart."

Release date: December 30, 1938.

Stand Up and Fight

(MGM)

Action Adventure

This outdoor action picture, the substantiating story of which is melodramatic and romantic, will feature Robert Taylor, fresh from his success in "The Crowd Roars," Wallace Beery, in "Stablemates," and Florence Rice, who was in "Fast Company" and prior to the release of "Stand Up and Fight," will have been seen in "Sweetheart." The principal supporting players are Helen Broderick, currently in "The Road to Reno" and "The Rage of Paris;" Charley Grapewin, Charles Bickford and Barton MacLane, who are now in "The Storm;" Robert Gleckeer and Jonathan Hale. Important minor roles have been assigned to Minor Watson, Claudia Morgan, John Qualen, Clinton Rosemond, the Negro butler in "The Toy Wife;" Cy Kendall, Paul Everton and Selmer Jackson, now in "Gangster's Boy."

The time of the story, which was adapted from Forbes Parkhill's novel of the same title, is about 1850 and the major locale that of the Maryland country served by the old B. & O. railroad. It deals with the romantic and melodramatic experiences of a young Southerner who was shanghaied into working for a freight-wagon and stage coach line, owned by Miss Rice but managed by Beery. Learning that the line's wagons are being used, without the owners' knowledge, by a slave-runner to transport kidnaped Negroes, the hero becomes an investigator for the railroad.

The picture is being directed by W. S. Van Dyke, whose latest credits are "Marie Antoinette" and "Sweethearts." It is one of Mervyn LeRoy's three initial productions for MGM, the others being "Dramatic School" and "The Wizard of Oz."

Release date: To be determined.

"SUBMARINE PATROL" HELD OVER IN SAN DIEGO

AFTER TOPPING "IN OLD CHICAGO'S" SMAS

BUT "ALEXANDER'S RAGTIME BAND" -- ALL TI

CONSIDERING SURPRISE MANOEUVERS SENT FLEE

PICTURE OPENED, HITTING BUSINESS

SUBMARINE

OSS AND EVERYTHING ELSE

ECORD HOLDER. RUN ALL THE MORE AMAZING

WAY FROM THIS NAVAL BASE BEFORE

VERYWHERE.

And more sensational boxoffice news from:

BALTIMORE: Held over in socko run pacing "Suez" record!

WASHINGTON: Biggest of all 20th hits playing Capitol this season!

CHICAGO: Terrific crowds, sensational word-of-mouth presage record run!

PATROL

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FEWEST BROADWAY PLAYS IN 18 YEARS

FALLING below even the low mark of 1936-'37, when only 125 plays were produced, the 1937-'38 season of the legitimate theatre on Broadway saw but 110 plays produced in 45 theatres. The number of theatres used was only one less than last season, but far removed from the high number of 80 in 1925-'26 and 1927-'28.

The figures are from *The Billboard's* annual theatrical index, which covers a period of 18 years. In the first year of the survey, 1920-'21, there were 242 productions.

The number of hits was the same as the previous season, 24, and differed only in that there were 19 dramatic hits in 1937-'38 as compared to 18 in the season before, while there were six musical hits in 1936-'37 compared to five for last year. In 1925-'26 the total number of hits reached 74 and declined steadily through the years, with the exception of the 1935-'36 season, when an upturn was noted.

Total seating capacity of the 45 theatres was 44,242. Of the 110 plays, 98 were dramatic productions and 12 were musical comedies.

Other statistics gathered by *The Billboard* for the 1937-'38 season were: Percentage of failures (all productions), 74 per cent.; percentage of failures (dramatic), 77 per cent.; percentage of failure (musical), 50 per cent.; average length of runs (all), 84 days; average length of runs (dramatic), 79 days; average length of runs (musical), 125 days, and number of productions that closed within five weeks, 52.

A review of the legitimate stage of Broadway over a 17-year span, statistically, starting with the 1921-'22 season, follows:

	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36	1936-37	1937-38
Number of Theatres Used	68	61	68	67	80	79	80	78	72	64	63	57	50	49	46	45	39
Total Seating Capacity	69,237	61,685	70,331	66,679	77,937	80,783	82,681	87,022	75,314	67,647	63,949	63,930	51,255	55,838	56,257	52,189	44,242
Total Number Productions	261	214	249	264	288	302	302	268	286	226	225	212	154	189	138	125	110
Total Dramatic Productions	207	160	199	205	226	232	233	205	224	181	179	180	130	158	114	103	98
Total Musical Productions	54	54	50	59	62	70	69	63	62	45	46	32	24	31	24	22	12
Total Commercial Premieres	185	164	179	210	223	228	255	214	221	163	176	138	133	131	103	89	79
Commercial Premieres (Dramatic)	144	124	141	163	178	180	205	169	167	135	150	115	120	114	92	79	69
Commercial Premieres (Musical)	41	40	38	47	45	48	50	45	54	28	26	23	13	17	11	10	10
Percentage of Failures (All Productions)	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%	81%	68%	76%	74%
Percentage of Failures (Dramatic)	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%	74%	80%	77%
Percentage of Failures (Musical)	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%	69%	18%	45%	50%
Average Length of Runs (All)	87	109	101	87	97	108	88	92	76	60	60	59	55	60	80	81	84
Average Length of Runs (Dramatic)	76	102	85	74	79	96	77	77	63	51	57	50	46	55	71	75	79
Average Length of Runs (Musical)	128	131	166	130	176	143	130	149	137	107	79	107	137	102	164	128	125
Closed Within Five Weeks	94	63	81	85	111	119	126	95	149	81	119	97	87	87	59	57	52
Total Number of Hits	54	59	62	73	74	73	66	60	52	38	30	30	29	26	34	24	24
Dramatic Hits	34	44	38	43	47	44	39	35	31	25	21	22	21	21	25	18	19
Musical Hits	20	15	24	30	27	29	27	25	21	13	9	8	8	5	9	6	5

HOLLYWOOD AGAIN MAY BACK STAGE; BROADWAY SETS UP ACTORS' GROUP

Contract for Hollywood Support, Reported Ready for Submission Next Month, Calls for Sliding Scale for Purchases

That there may be an end to the "war" which has existed for several years between Hollywood film and Broadway stage interests is now seen as a definite possibility, with a new contract for Hollywood backing of stage plays said to be ready for submission to both parties by the middle of December. For a few years there has been no backing of stage production by the major motion picture interests, because the film companies felt the terms asked for motion picture rights were exorbitant when the play had been backed originally by film money.

A plan to end the dispute, submitted by John Wharton, theatrical attorney, has been under consideration for the past year by Jake Wilk, Warner Brothers' story editor; Luise Sillcox, secretary of the Dramatists Guild, and Sidney Fleisher, Guild attorney.

The general basis of the Wharton plan is the establishment of a sliding scale for film purchases of legitimate plays, with a minimum fee, plus extra money according to the length of the run, with rights to the play sold before production when film companies provide the financial backing.

At the last week's meeting of the Dramatists Guild, Robert Sherwood, president of the Guild, pointed out that the new plan, as finally modified, could be put into effect by the addition of a clause supplementary to the present minimum basic agreement. Contrary to expectations, there were no film representatives at the Guild meeting.

Several Guild members have pointed out that sales of stage plays to Hollywood have declined sharply since the film interests have withdrawn from backing Broadway productions, with sales now limited in most cases to outstanding successes, as against the former situation where many plays which were not greatly successful, but which may well have possessed film possibilities, were purchased. It has been pointed out by Herbert Bayard Swope, former editor of the New York World and friend of both West Coast and Broadway interests, that the two should and could work together for the mutual benefit of both.

The final plan, when submitted, would be subject to a vote of all stage managers, and to 30 days' notice to the membership of the Dramatists Guild.

EQUITY NOW WANTS PICTURE HOUSES

Actors Equity Association on Tuesday extended its plan for gaining tangible support from the motion picture business to alleviate conditions in the legitimate field on the grounds that any improvements in the stage will benefit Hollywood by opening wider the source of acting, producing and writing talent, and play material, for screen use.

Campaigning for two years in the direction of Hollywood, Equity now proposes that the American Theatre Council, formed last year to "revitalize" the stage, obtain dark movie houses and reopen them with stage road shows, to provide a new training ground for talent.

New Type Portable Victor Projector

Marked by positive regulation of the amount of film fed to the intermittent film moving member, the new 16 mm. Victor Portable Continuous Projector has been placed on the market. The new "advance feed" principle, it is claimed, insures against film destruction by binding of the film in the magazine.

Also asserted by the makers as favorable features of the mechanism are a reduction in "surface rub" or friction between layers of film; an automatic film trip which stops projection and film movement in case film loops are lost through defective splicing, incorrect threading, or damaged perforations; "spira-draft" ventilation, which "increases lamp life."

The Victor company also has announced price reductions in its silent projectors, the Model Two Master Projector, and the Model 22; and two new models of the Sound-on-Film Animatophone, the models 31 and 36.

Reisman Sees Gains In Foreign Sales

Phil Reisman, general manager of RKO Radio's foreign department, returning from a stay of several months in Europe, said Monday that the company's business abroad shows an increase over last year of 40 per cent, the gain having been made despite chaotic conditions in several countries. Mr. Reisman said that negotiations are now being carried on for the possible exhibition of Walt Disney's "Snow White and the Seven Dwarfs" in Russia, where, to date, only a few American made features have been distributed under the present regime.

The quality of English films in general has been on the rise, according to Mr. Reisman, who considers Herbert Wilcox's "Sixty Glorious Years," which RKO will distribute, the best film ever made in that country. Reisman believes it will gross a million and a half dollars in England alone.

In the RKO foreign sales drive, Switzerland is leading, followed by Peru, France, Sweden, Czechoslovakia, United Kingdom and Poland in top places. "Our relations in film distribution with Latin-American countries are now on a more cordial base than ever before," said Mr. Reisman, "and the current season for RKO Radio there also is the best we have ever had."

Theatre Arts Center Taking Shape with First Meeting of Board of Governors and Membership Drive Begun

Thirty-five actors of Broadway have set out to aid and protect the position of the playing principals of the stage, both professionally and from the social service standpoint.

With the first meeting of the board of governors held last Sunday, and a membership drive actively started, a projected Theatre Arts Center is now taking shape.

The project, latest offshoot of the Theatre Arts Committee formed to revitalize the stage, aims to provide a place for actors and other stage and eastern screen professionals to meet.

The basic idea of the project, under consideration since last summer, is to take young professionals out of the Broadway drugstores and restaurants where they now are forced to meet, by providing them with a central clubroom and restaurant. The Center also would act as a clearing house for casting and other production information, and would provide lectures, play readings, rehearsal rooms, and recreational facilities as well as scripts to study and to work on.

Option Taken on Building

An option on a building on 41st Street has been taken, and there is every likelihood that difinite action will be taken soon, as the response indicates an active interest, according to the Theatre Arts Committee, headquarters of the membership drive.

The money for the undertaking would come from the members, who are to be charged $10 a year, payable quarterly. The drive is being conducted on both an individual basis and among the members of the casts of various productions, with 13 members of the "Our Town" company the first to join.

The management of the Center will be in the hands of a governing board, which consists of Ruth Adelman, head of the organizational committee; Walter Greaza, Blanche Yurka, Philip Loeb, Laura Elliot, Lloyd Gough, Edward Hale, Katherine Warren, Hiram Sherman, Katherine Locke, Sylvia Field, Benno Schneider, Frank Wilson, Joseph Losey, Mary Tarcai, and David Dorman. Also being approached for membership on the governing board are Jane Cowl and Daniel Frohman.

Effect on Equity To Be Seen

The idea in effect would go even further than the old time Broadway theatre organizations, most of which prohibited membership, including the now defunct Friars Club, the old Lambs, the Green Room Club, and others. What possible relationship to or effect it will have on the activities of Actors Equity Association remains to be seen.

There will also be an advisory board, members of which will be submitted questionnaires for their suggestions and criticisms. Those who already have accepted places include Selena Royle, Sylvia Sidney, James Reilly, Elia Kazan, Sidney Kingsley, Margaret Webster, Will Geer, Hanya Holm, Harold Clurman, Martha Graham, Lee Strasberg, Carly Wharton, Hallie Flanagan, head of the WPA Theatre, Jean Muir, Lehman Engel, Hanns Eisler, Francis Faragoh, Anna Sokolow and Nat Karson.

UNIVERSAL LABORATORY PROCEDURE IS SOUGHT

Academy Research Council Launches Survey to Improve Release Prints Made Overseas

A survey of laboratories throughout the world in an effort to establish a universal system of laboratory procedure in making release prints of American "dupe" negatives is being undertaken by the Research Council of the Academy of Motion Picture Arts and Sciences.

This week questionnaires were being sent to the 273 laboratories in 39 foreign countries as the first step in obtaining information of a general nature in order to establish a system of uniform technical data to be given by American companies with the lavenders to facilitate bettering of foreign release print quality.

The work, one of the most far reaching of the Research Council's projects, is being done under the direction of Gerald Best, chairman of the foreign release print committee, and Gordon S. Mitchell, manager of the Research Council.

Foreign Prints Called Faulty

Release prints, made in foreign countries, of American-made pictures have suffered in many instances from lack of quality, principally because of the lack of instructions accompanying the lavenders as well as the unfamiliarity of some foreign laboratories with American methods necessary to get the most out of the technical processes, according to Mr. Mitchell.

The committee feels that bettering of foreign release prints will materially aid world grosses on American pictures.

Acceptances of membership on the committee have been received from Randal Terraneau, director of the George Humphries and Company laboratory in London, and C. Parfrey, technical director of Associated British Picture Corporation Elstree Laboratories, in letters to Major Nathan Levinson, vice-chairman of the Council.

Mr. Terraneau, lauding the project, said: "I have for some time felt that such an investigation would be highly beneficial. It has, however, presented many difficulties in the past due to the many different opinions regarding lavender prints, etc., but in view of the new mediums now available it can but be of the greatest benefit to the whole industry, and particularly so to those situated in the foreign fields, such as ourselves."

Others on Committee

Others on the committee are L. A. Aicholtz, Fred Albin, Philip E. Brigandi, Claude C. Carter, L. E. Clark, Alan Freedman, Franklin LaGrande, Michael Leshing, Charles Levin, A. W. Miller, J. M. Nickolaus, Gerald Rackett, George Seid, Sidney Solow, Joseph Spray, John Swain and Ray Wilkinson.

The questions asked were:

For which American companies do you make prints?

What types of negatives and/or master prints are furnished to you by these companies?

Do these negatives and/or master prints come to you direct from the United States or from some other country?

About how many prints do you make for the average release on an American production?

Are these prints for use exclusively in your country, or are some sent to another country? If so, where?

Does technical information accompany the negative or master prints to assist you in obtaining the best prints therefrom?

If so, what information is sent?

What type of technical information would be of the greatest value in helping you to obtain the best quality sound and picture?

A list of the number of foreign laboratories follows:

Argentina	18	Holland	23
Austria	4	Hungary	4
Australia	3	India	18
Belgium	6	Italy	4
Brazil	15	Japan	18
Brit. E. Africa	1	Malaya	1
Canada	4	Mexico	2
Chile	3	Peru	5
Colombia	1	Philippines	2
Cuba	5	Poland	6
Czechoslovakia	5	Portugal	4
Denmark	3	Roumania	7
Dutch E. Indies	2	Siam	1
Egypt	13	South Africa	1
England	17	Spain	12
Finland	4	Sweden	6
France	14	Switzerland	10
Germany	15	Turkey	5
Hawaii	2	Uruguay	5
		Yugoslavia	4

Returns on the questionnaire will be collated and published by the Council.

MacMullen Named President

Roy C. MacMullen, manager of the Granada theatre, has been elected president of the Balaban and Katz Employees Club, in Chicago. Among the other officers chosen were Charles Burris, vice-president in charge of welfare activities; Joseph M. Kearns, vice-president in charge of athletics; Walter Lyons, vice-president in charge of entertainment activities; Miss Althea Levy, secretary, and Otto Zeman, treasurer.

Sign Tito Swingtette

Tito and his Swingtette, currently featured at the Lincoln Hotel, New York, have been signed for a series of Warner Brothers short subjects. The first, based on the roller skating fad, will feature the music by Tito's rhythm ensemble.

Loew's Student Forecasts

Loew's four-page monthly, Students' Screen Forecasts, which lists attractions of Loew's metropolitan New York theatres for pupils of high schools and parochial institutions, now has a circulation of 191,000.

Mexican Picture in Color

Pedro Calderon, Mexican producer of "La Zandunga," is planning a new production to be done entirely in color. The title will be "Las Aventuras de Zaro" ("Zaro's Adventures").

Sydney Sampson Honored

Upstate exhibitors will give a testimonial dinner in Buffalo on December 5th to Sydney Sampson, Twentieth Century-Fox branch manager.

Fineman Leaves RKO

Second producer within a few days to leave the RKO lot, B. P. Fineman this week announced his resignation as associate producer. Lou Lusty resigned shortly before Mr. Fineman.

IN NEWSREELS

MOVIETONE NEWS—No. 17, Vol. 21.—Cornhusking contest....Department store fire in France....German liner "Vancouver" grounded by mysterious explosion ....Military patrols guard Jerusalem....Will Rogers Memorial dedicated....Horse show in New York.... Names in the News: General Wu Pei-Fu, Dr. Hu Shih....Lew Lehr....Football....Black Hawks win ice hockey opener.

MOVIETONE NEWS—No. 18, Vol. 21.—Republican party makes big gains in national elections....Army plane crashes in Washington....Helen Claire describes doings down on the farm....Pheasant hunt....Sonja Henie.

MOVIETONE NEWS—No. 19, Vol. 21.—President pays tribute to Unknown Soldier....Fall of Canton and Hankow....Holy Land war continues in Palestine.... King George announces coming visit to U. S..... Turkey honored in Texas....Desert horsemen honor French general....Automobile Show....Dr. Eduard Benes....Cardinal Mundelein....Colonel Batista.... Football.

NEWS OF THE DAY—No. 215, Vol. 9.—Fire disaster shocks France....America dedicates Will Rogers shrine....Gobblers readied for Thanksgiving....Society goes to the horse show....Football.

NEWS OF THE DAY—No. 216, Vol. 9.—Election highlights from coast to coast....British fight terror in Holy Land....Plane crashes in capital street.... Football.

NEWS OF THE DAY—No. 217, Vol. 9.—Armistice Day 20 years after....Thanksgiving turkey trot.... British rulers ride in state....Italy starts mass migration....Japan mops up China conquest....Football.

PARAMOUNT NEWS—No. 28.—Horse show stars world's ace riders....Fire in Marseilles....Dedicate memorial to Rogers....German steamer ripped by blast....Cornhusking contest....Britain rushes work on balloon defense....Football.

PARAMOUNT NEWS—No. 29.—Fox-chasing in England....Rare moon eclipse....Special catering company feeds film dog stars....Bearded office seeker campaigns on bicycle....Chimps play football....Republicans gain in elections....Football.

PARAMOUNT NEWS—No. 30.—Italy rushes 20,000 to African colony....Don Budge turns Pro....Spanish Loyalist ship sunk off British coast....Justice Brandeis has 82nd birthday....Parliament opened.... Madame Kai-Shek supervises evacuation of Hankow ....Football.

RKO PATHE NEWS—No. 32, Vol. 10.—President says New Deal backs no "ism"....Hamilton speaks for Republicans....Black Hawks win hockey opener.... German steamship wrecked by blast....Flames rake Marseilles....Cornhusking contest....New device for non-stop air mail....Football.

RKO PATHE NEWS—No. 33, Vol. 10.—Party chiefs report on elections....New Deal triumphs in California....Polish troops in Czech village....College boys rehearse musical....USC upsets Rose Bowl forecasts....Chile's riders win horse show cup.

RKO PATHE NEWS—No. 34, Vol 10.—Turkey's man of destiny dies....Cuban army chief visits U. S..... National Automobile Show opens....Students desert campus for cabins....Czechoslovakia demobilizes army....Football.

UNIVERSAL NEWSREEL—No. 717, Vol. 10.—President urges national unity....U. S. rearmament planned....Nation honors Will Rogers....German ship grounded by blast....Riders thrill at horse show....Black Hawks win hockey opener....Blast hill for trapped dog....Football.

UNIVERSAL NEWSREEL—No. 718, Vol. 10.—New Deal receives set-back in elections....Army flyers die in crash....Finds fire that won't burn....Amateur boxing contests....Football....Tree being used as a jail....War nurse shaft unveiled....Bike aces thrill crowds.

UNIVERSAL NEWSREEL—No. 719, Vol. 10.—Nation honors war dead....Chinese evacuate war zone.... Automobile Show....Czech Jews in exile....Italians in mass migration....Cuban leader feted in U. S..... Annual St. Hubert's hunt held....Joseph Kennedy opens Veterans' exhibit....Football.

Recommend "Angels" for Single Bill

Warner Brothers is recommending that theatres book their picture "Angels with Dirty Faces," with James Cagney, Pat O'Brien, the "Dead End" kids and Humphrey Bogart, as a single feature. Gradwell L. Sears, general sales manager, predicted a substantial majority of 500 houses which will open the picture on Thanksgiving Day will drop dual programs that week.

The Harry David Circuit of Salt Lake City has contracted with Altec Service Corporation for sound service.

THE **LIPS** OF THE SCREEN'S TWO MOST ROMANTIC STARS MEET FOR THE FIRST TIME . . . IN SAMUEL GOLDWYN'S FIRST PICTURE OF THE SEASON . . .

SAMUEL GOLDWYN
presents
GARY COOPER
MERLE OBERON
in

THE COWBOY
ND THE LADY

with PATSY KELLY · WALTER BRENNAN
FUZZY KNIGHT · MABEL TODD · HENRY KOLKER
Directed by H. C. POTTER
Released thru UNITED ARTISTS

"Put on your glad rags, folks, and go see this one. Take your best girl to the theatre, watch the picture and hold hands. If you're in love, or in the mood for love, I definitely recommend for young and old 'The Cowboy and The Lady'"

— *Jimmie Fidler*
N. B. C. Screen Commentator

"It's box-office. Cooper at his best. Oberon lovely."—*Hollywood Reporter*

"Just about the swellest entertainment that has come along in a long time. A fast-moving romance."
— *Los Angeles Examiner*

"Sparkling romantic comedy in the best Goldwyn tradition . . . plenty of down-to-earth showmanship. Thoroughbred stock for audience appeal and top profit grosses." — *Box-Office*

"A creditable competitor among the better pictures." — *Daily Variety*

"A top-flight box-office success. Should be a big money-maker."
— *Picture Reports*

SAMUEL GOLDWYN
presents
GARY COOPER
MERLE OBERON
in

THE COWBOY AND THE LADY

with PATSY KELLY · WALTER BRENNAN
FUZZY KNIGHT · MABEL TODD · HENRY KOLKER
Directed by H. C. POTTER
Released thru UNITED ARTISTS

Now Playing at WARNER'S HOLLYWOOD and DOWNTOWN THEATRES, Los Angeles . . . Opening November 17th at UNITED ARTISTS THEATRE, San Francisco and November 24th at RADIO CITY MUSIC HALL, New York City

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Jo Hubbard Chamberlain went to Hollywood for *Nation's Business* to find out the "real inside" in picture making, from the standpoint of budgets, expenditures and other economics of the job. He concluded that manufacturing automobiles or widgets isn't so bad after all, that "making pictures is one of the toughest, roughest, most bitterly competitive occupations."

He found that emergencies in production were always popping up, citing Columbia's "You Can't Take It With You" set, where one scene called for a flock of moths to be released when Lionel Barrymore fished an old silk hat out of a trunk, and no one in Hollywood had any stock moths on hand. That night, all of the company went home, turned on their porch lights, and collected all the moths they could catch in mason jars, boxes and milk bottles. Everyone was pleased at Columbia, for, they got their moths and they didn't cost a penny. But after the scene was over, the moths kept flying in front of the cameras and they had to pay an exterminator to drive them out.

▽

In future, any dialing-in on our radio will not be pointed toward those "quiz" programs, after listening to the babbling and gabbling of a typical program the other night. Typical questions:

"If 'This and That' plus one-half of 'This and That' equals 11, how much is 'This and That?'"

"Little Miss Muffet sat on a tuffett. . . . What is a tuffett?"

"If a chicken has a gizzard what has an Izzard?"

▽

A choice "Movie's Greatest Year" cartoon is "Lichty's" in the San Francisco Chronicle, showing two bedraggled, dyed-in-the-wool hoboes turning disgustedly away from "Life in a Harem" in a penny crank-handle peep-show, after one of them cracks: "We're wasting our time, Gus—that ain't one of them Quiz movies."

▽

William Alvin Steffes, "Fighting Al" of the Northwest, apparently is a better exhibitor than farmer, for from Aitken, Minnesota, comes word that Al planted four bushels of potatoes and his crop yielded only four bushels; he raised 60 turkeys for next week's Thanksgiving table, but they all got blackhead and died; next he bought four guinea hens expecting great increase, but nothing happened because he was informed that all the "hens" are males. Maybe it would be better not to mention that Mr. Steffes also raised 19 pigs, sold 15 of them for $96, and then paid $150 for feed to keep the remaining pigs over the winter.

▽

Radio laugh of the week comes from Jack Banner, on MOTION PICTURE DAILY, *who reports that somebody forgot to tighten the screw-knob on the rod that holds the microphone in place in the New York broadcasting studio used by Lyn Murray and his four singers, and after the program started, the "mike" started to slide slowly downward. Murray and his quartet were unable to grasp the sliding rod because they had scripts and songsheets in their hands, and by the time the song was ended the chorus and Murray, following the "mike" downward, were singing on their knees.*

PAT CASEY HAS A BIG ELEPHANT

Pat Casey, the producers' soft-spoken labor relations counsel, is seeing elephants. He does not know what to take for it.

The elephant at the moment is somewhere in the sticks, eating his head off, as they say, due to unemployment. Ten thousand pounds of he elephant is a lot of bull, even in the eyes of Mr. Casey.

The elephant just goes to show what your best friend may do to you. Originally, or recently, the elephant was the property of Tom Gorman, of the Peoria Gormans, showman of stage, tent and screen, one time Broadway diplomat of the Joseph P. Kennedy entourage. Mr. Gorman and Mr. Casey went into some financial relations, being pals, and when the WPA circus, to which the elephant had been leased, folded its tent the subsequent liquidation process left the animal to Mr. Casey.

He will entertain offers. His address is 1600 Broadway, New York.

ON LONDON'S FILM ROW Londoner Aubrey Flanagan heard the story about Chamberlain's "visit" to Munich, where he asked Hitler whether Czechoslovakia was the last of his demands.

"No," thundered der Fuehrer. "My smoked German hams from Westphalia are deteriorating. I MUST HAVE IRELAND AND ITS HAMS OR IT IS WAR!"

That, Chamberlain explained, was a grave matter. "But, exorbitant as it is—in the interests of peace—you shall have Ireland. And I hope that is your final demand."

"Nein," stormed Storm Trooper Number One. "I am concerned for my health in this strong mountain air. I must spend my summers in London. I MUST HAVE BUCKINGHAM PALACE OR IT IS WAR!"

"Fuehrer," protested Chamberlain, "this is terrible. But, though it is a sacrifice, in the interests of peace, you shall have Buckingham Palace. And I hope, Sir, that is all."

"NO," thundered the Nazi thunderbolt. "It is NOT. I am concerned about the German film business. We have no markets. We have no stars. I MUST HAVE GRACIE FIELDS, OR IT IS WAR."

"THAT," replied Chamberlain. "THAT, MEANS WAR!"

▽

It-Only-Goes-to-Show Department, as reported by the very, very matter of fact New York Post:

> "Norman Bel Geddes, stage designer and producer, whose record includes 'The Miracle,' the 'Eternal Road' and 'Lysistrata,' has applied for and obtained a U. S. patent on a beer-bottle rack."

The motion picture's "peace talks" between "majors" and "minors," pointing toward self-regulation for distributors and exhibitors have made splendid progress, but they could take some such action as Grover Whalen's dedication of the Court of Peace at New York's World's Fair, where he assembled 12,000 persons, all bent on "a better World of Tomorrow," and over their bared heads released 500 doves of peace and shot off 62 aerial bombs containing the flags of 62 countries taking part in the Fair.

For this "World of Peace" dedication, by the way, Mr. Whalen also drew up on the sidelines 2,500 soldiers, sailors and "Fighting Dog" marines and the 62nd Coast Artillery.

▽

Bide Dudley induced W. G. Van Schmus, managing director of the Music Hall, to appear on his radio program the other evening. Announcing the engagement, Station WOR captioned its publicity "*Bide Dudley Interviews Czar of Music Hall.*"—the first movie exhibitor ever to be called a czar—a title first used by Ivan the Terrible.

▽

We're still waiting to hear what decision the Federal Board of Tax Appeals made on Ned Sparks' claim for reduction of taxes on $3,500 *he spent for sets of false teeth, which he says he needs in the movies to eliminate the hiss from his "S's."*

▽

***Billboard*, amusement weekly, with its ever so many notices advertising products of the side show and open road, has now taken on the account of Toy Balloon Company, New York, which advertises "Balloons for Decorative Purposes," specializing in "Ray-O-Bubbles" as standard for "Bubble Dancers."**

"Their Pearly-Transparency and Feather-like Weight Insures Beauty and Ease," says *Billboard's* customer—price 75 cents per bubble.

▽

Franklin K. Mathiews, Chief Scout Librarian of the Boy Scouts of America was the guest of Warner Brothers at a home office screening of "Angels with Dirty Faces." Returning to his desk over on Park Avenue, Mr. Mathiews, impressed with the exhibition, was moved to write Harry Warner: ". . . 'Angels with Dirty Faces' . . . is like going to church in hell."

▽

C. L. Hollister's pretty, single, 19-year-old cashier at his Babcock theatre, Wellsville, N. Y., was approached at the box office the other evening by a regular customer. "When are you going to have 'Four Daughters?'" he asked. To which the pretty, single cashier, with a mind roving elsewhere, replied: "Fresh. Never, I hope!"

▽

A. H. Estes, South Carolina sales agent for S.O.S. Cinema Supply Corporation, reports to his boss, J. O. Tanney, in New York, that, "It is pretty hard going down here right now. You start out trying to sell equipment to an exhibitor and he ends up with his trying to sell his theatre to you."

▽

R. R. McMath, at McMath-Hulbert Observatory in the University of Michigan, Ann Arbor, takes motion pictures of the stars with a "Spectroheliokinematograph."

Republic Signs With Sam Smith; Grainger Tours

Sam W. Smith, managing director of British Lion Film Comporation, before sailing Saturday on the *Normandie* for England, announced that he had signed a new five-year franchise agreement for the distribution of Republic product throughout the United Kingdom.

Mr. Smith, who had been in New York for three weeks, conferring with Herbert J. Yates and Morris Goodman, vice-president of Republic, also said that British Lion planned to produce from eight to 10 pictures in England suitable for distribution in the United States through Republic.

James R. Grainger, president of Republic now on a trip to the company's southern offices, said in New York before leaving that the company has closed a contract for its 1938-'39 program with Fox West Coast Theatres, covering Los Angeles, San Francisco, Seattle, Portland, Denver, Salt Lake City, St. Louis and Milwaukee territories.

G. C. Parsons, Pacific Coast district manager; Max Roth, midwest district manager; R. F. Withers, Kansas City franchise holder, and Nat Steinberg, St. Louis franchise holder, assisted Mr. Grainger in closing the deal.

Estimates for this year's gross business are said to be far in advance of last year's gross of $4,000,000. It is estimated that the company will do around $2,000,000 in the United Kingdom alone for the year.

New German Color Film Reported from Berlin

The German News Agency reports from Berlin that keen interest has been aroused in the German film industry by a three-color film process, developed in the laboratories of the I. G. Farbenindustrie (German Dye Trust), and to be called the Agfa Pantachrome process.

The agency reports that copies made by it are immediately ready for display in theatres on standard projectors, without any increase of illumination or additional apparatus.

Orlob Plans Two More

Harold Orlob, producer of "One Third of a Nation," now being completed at Eastern Service Studios, Astoria, L. I., plans two more features to be produced at Eastern Service. One will be a film version of his musical comedy, "Trial Honeymoon," to be made in color.

Zeltner Opens Coast Office

Irwin Zeltner, who resigned as press representative for the Loew circuit, has opened an office in Hollywood to handle personal appearances of film, stage and radio stars. He will also handle general publicity and exploitation.

Wilcox Deal Closed

Record Pictures has closed with Syndicate Film Exchange for Herbert Wilcox's musical comedy, "The Gang," for the New York territory.

Warners Again Name Drive for Sears; Call Studio, Field Reports Encouraging

GRADWELL L. SEARS

Third annual 'Sears' Drive," named for the Warner sales manager, Gradwell L. Sears, will be launched this year by Warner Brothers, starting Christmas Day, and continuing till April 16, 1939. Last year's "Sears' Drive" has been called "the most successful 16-week period in the company's history."

Prizes will total $25,000. Each district manager will act as captain of his territory. Prizes will go to winning districts, and winning branches. Carl Leserman will act as co-ordinator.

More than 75 per cent of its scheduled 1938-39 product will be completed by January 1, Warner studios claim. This includes: "Always Leave Them Laughing," "Dodge City," "Oklahoma Kid," "Yes, My Darling Daughter," "Dark Victory." Those to begin production soon are "Broadway Cavalier," "Brother Orchid," "We Are Not Alone," "Beethoven," "Each Dawn I Die," "Dust Be My Destiny," "Memphis Belle," "$1,000 Window," "The Sea Hawk," "The Miracle."

Company's "new policy of national advertising, unique in that the exhibitor bears no expense," will be illustrated by the campaign put on for "Angels With Dirty Faces" for Thanksgiving release, which will rival in scope that used for "Four Daughters." A four column, 1,000-line ad on "Angels..." will be taken in 33 key cities, coincidental with picture's release. The ad will present credits, billings, and drawings of the stars, Cagney and O'Brien. There will be sparse, but inspirational, copy.

An advertising budget of $250,000 has been appropriated by Warners for "The Dawn Patrol," which is the company's first release in its national sales drive.

Home office sales department reports that "Brother Rat" is topping the records established by "Robin Hood." Sixty-five per cent of the bookings have been holdovers, and in 19 out of 30 key cities, "Brother Rat" has outgrossed the other picture.

Among the holdovers were Strand, New York; Fox, Philadelphia; Victory, Dayton; Strand to Ritz, Albany; Paramount and Fenway, Boston; Warner, Memphis; Stanley, Baltimore; Orpheum to Blue Mouse, Seattle; Mary Anderson, Louisville; Branford, Newark; Stanley, Jersey City; Roger Sherman, New Haven; Warner, Bridgeport; Strand, Hartford; Warner, Worcester; Capitol, Springfield; Earle to Metropolitan, Washington; Hippodrome to Allen, Cleveland.

Rugge Heads Union

John H. Rugge, president, William Vermont, secretary-treasurer, and Murray Stern, recording secretary, were reelected at the annual elections of Local 702, New York, Motion Picture Laboratory Technicians' Union, held last week. Lloyd Frank was elected first vice-president and Mort Bloom, second vice-president.

Musicians To Hold Jamboree

The Hollywood Chapter of American Federation of Musicians will stage a musical jamboree and dance Monday at the Palomar there. The jamboree, first of an annual series, will be featured by a "Miss Motion Pictures" beauty and talent contest. Paramount will provide the first winner with a contract.

MGM Dance Finals

Finals of the MGM "Great Waltz Competition" will be held December 12 at the Waldorf-Astoria with 24 zone finalists competing, about 3,500 attending, and the proceeds going to the Red Cross. The contest is sponsored by the company and local newspapers.

Hutchinson Returning in December

Walter J. Hutchinson, Twentieth Century-Fox's director of foreign distribution, who has been in South Africa investigating distribution facilities, will leave Durban by plane on December 1st, arriving in Marseilles on the 4th. After conferring with Ben Miggins, the company's European manager, he will go to England for conferences with Frances Harley, managing director of the United Kingdom, and sail from Southampton on December 17th, arriving in New York the 22nd.

Smith Named ERPI Coast Manager

Clifford W. Smith, former general foreign manager of Electrical Research Products, Inc., has been appointed general manager on the west coast, a new post which will give him jurisdiction over all ERPI Hollywood acitvities. E. S. Gregg, comptroller, replaces Mr. Smith as general foreign manager, and F. B. Foster, Jr., succeeds Mr. Gregg as comptroller.

Absorbs Subsidiary

Educational Films Corporation has absorbed its holding company subsidiary, the Arcadia Pictures Corporation.

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 134

Conducted by

F. H. RICHARDSON

Question No. 134 was: (A) What specific inspection should the projectionist give carbons when they are received? (B) Name the important points concerning carbon cores. (C) Are small cracks running circumferentially harmful? How about those running lengthwise? (D) Does an attempt to utilize carbon stubs represent true economy?

The following made acceptable answers: S. Evans and C. Rau; J. R. Prater; G. E. Doe; H. Edwards; W. E. Limmroth; P. and L. Felt; M. B. Stout; M. and J. Devoy; Z. A. Zachritz; W. Schoeneman; L. H. Kelley; G. H. Payne; P. E. Shell; T. W. Redhouse; L. Johnson; E. Lomax; R. W. Groton; H. I. Pendlebury; D. and W. Porter; F. H., S. and P. Dalbey; W. B. Hunter; G. Thompson; F. A. Ludney; S. True; L. E. Dodson and H. H. Todd; C. H. Lowrie; L. A. Beachwood and M. F. Robinson; P. Slobodny; E. and F. Wentworth; S. M. Tomberg; T. Lavenburg; T. S. Taylor, R. Smith and B. L. Oden; E. J. Brandell; W. Winkler and R. R. Robbins; H. T. Steel; M. B. Dillon; E. Exline; J. R. Davidson and W. R. Matthews; M. and B. Walker; G. L. Goss; F. W. Brandenburg; J. K. Robinson and R. E. Bullard; H. T. Mandrake; L. F. and G. Brown; A. and B. Richardson; D. R. Spencer; L. D. Tomlinson; C. Hawkins; M. Mitchel; K. Irwin; M. F. Brown and R. Davis; T. and W. Turk; O. Ordel and L. B. Daniels; B. B. Kent; S. M. Stillman; P. Somers; K. Irwin; W. B. Hennessy; T. L. Ward and W. Jones; N. S. Ried and T. Watkins; L. Day and W. S. Daniels; J. C. Lathrope; P. L. Goldstein and M. Samuels; D. N. Logman; G. L. Baxter; T. D. Brady and C. L. Williams; M. D. McGuire; L. M. Richardson; N. F. Sheldon; G. N. Cohen; K. L. Brant; H. M. Jackson and B. L. Morris; M. Samuels and W. R. Allen; D. A. Shea and H. T. Plum; S. Robbins; S. L. Maxwell; S. T. Adams; H. J. Benjamin; A. W. Baxter; J. Walsh, D. Powers and H. N. Owens.

(A) J. R. Prater says, "The projectionist should inspect newly received carbons for any obvious faults or damage, giving especial attention to the cores at each end. The core material should fill the opening completely, although a small amount missing at the very surface need cause no alarm, nor should it cause rejection. Such a slight fault may have been due to handling or unduly rough treatment in shipping."

W. E. Limmroth says, "New shipments of carbons should be carefully inspected immediately upon receipt. A few minor faults that seem unlikely to materially affect operation may be tolerated, but if major defects are discovered, that bundle of carbons should be rejected. All core ends should be examined to make sure the cores are perfect, at their ends at least."

BLUEBOOK SCHOOL QUESTION NO. 140

(A) Is sound a physical quantity? Just what condition does it represent?

(B) How can sound be recorded? Can it be made to perform actual work? If so, describe the work.

(C) What is recording and reproduction?

(D) What is the function of theatre sound equipment?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

H. Edwards says, "The carbon is the base or seat of illumination of an electric arc. It therefore is evident that imperfect carbons will cause the production of imperfect light, and since variations in light density forms the motion picture, imperfections in light will produce an imperfect picture. It then is the obvious duty of projectionists to inspect new lots of carbon carefully and to reject any lot that shows serious imperfections. However, about all that can be detected by visual inspection is core ends and cracks. Core ends must be perfect, save for possibly slight surface defects caused by rough handling in shipment, broken carbons, which occur but seldom, and possible cracks, which latter will be dealt with in Section C."

(B) L. H. Kelley answers, "For best results it is absolutely essential that carbon cores be completely continuous; also that they adhere to the shell walls sufficiently to prevent any possibility of short sections falling out as the carbon burns away. Unless this condition obtain, the light will be unsteady and of varying tone and quality as bits of the core fall away."

C. Hawkins says, "Well, Dad, that is a pretty broad question. It is highly important that the core be continuous and that it have sufficient adherence to the carbon shell that bits will not fall away as the carbon is consumed. It is important that certain types of carbon be chemicalized in exactly the proper manner. It is important that the dope with which the core is mixed be thoroughly well transformed into carbon by proper baking. However, since the projectionist can have no possible control over such things and cannot detect them by inspection, I think they probably are not expected to be included in our answers."

(C) G. E. Doe says, "Any crack running circumferentially except such as are very thin and very shallow, should cause one to reject a carbon. They denote an oversight on the part of the manufacturer's inspector. Such cracks (other than very shallow, thin ones) may cause the carbon to break entirely, thus wholly stopping projection or, more commonly, if in the positive, may cause the rim of the crater to fall off, thus injuring screen illumination, perhaps quite seriously, until a new crater rim has been formed.

"Cracks running lengthwise may be disregarded, since it hardly is possible one wide and deep enough to affect results would escape even the most careless inspector. This holds good for all except high-intensity carbons, in which no cracks of any sort are permissible."

(D) J. R. Prater replies, "Any attempt to burn carbon stubs completely by joining them to another carbon or stub is very questionable economy. No method has yet been found which will join two carbons well enough to permit the arc to continue burning through the joint without causing serious and highly objectionable fluctuation in light before a firm new crater can be formed on the second carbon. However, throwing away stubs with more than a very few minutes of usable life is definitely poor economy. True, a seven or eight minute stub is not enough to run even a thousand-foot reel, but it really is a simple matter to avoid ending up with such odd lengths.

"First, measure accurately the amount of each carbon that is consumed in 10 minutes at the normal amperage used. Then, on a strip of metal, mark off a scale in five-minute divisions to cover an hour's burning time for each carbon. If positive and negative both burn at the same rate, the same scale will serve for both. Remove stubs from lamp when they still have half an hour or more of good burning time, and line them up in a metal tray or box until a dozen or so are on hand. Then whenever a stub is to be burned, estimate the running time of the next two or three reels coming up on that projector, and from the stock of stubs select a pair which are within a minute or two of the exact length required. At some appropriate time, almost any stub of half an hour or more in length can be burned to within a minute or two of its maximum safe life. This may sound like a lot of trouble, but really isn't, once the practice is established."

Laboratory Union Drive

A drive to organize laboratories in the East is being made by the International Alliance of Theatrical and Stage Employes, under the direction of Dick Walsh, vice-president. In addition to the contract recently signed with Du Art, Warners, De Luxe and Ace laboratories are working under union contracts.

IN COURTS

Smith-Rogers Firm Sued by Stockholder

Proceedings were instituted Monday in the New York Supreme Court by William Mayer, as a stockholder, to compel S. M. M. H. Corporation, C-Lens Corporation, and Studio C-Lens Corporation to turn over their books and records to him for inspection.

The petition also named as defendants Courtland Smith as president, and Saul Rogers, as secretary of the companies and stated that the purpose of the inspection was to determine why no dividends has been paid. According to the petition, S. S. M. H. Corporation is engaged in making non-intermittent cameras and projectors for motion pictures, and C-Lens Corporation is a holding company on patents covering film projector lenses. Studio C-Lens Corporation, which manufactures lenses, is alleged to have made contracts with Metro-Goldwyn-Mayer, Pathe News and other companies.

Suit Against Pathe Ends

According to a stipulation filed last Thursday in New York Supreme Court, the suit of John F. O'Keefe against Pathe Film Corporation and Pathe Studios, Incorporated, was discontinued without cost. O'Keefe had brought suit as assignee of Zasu Pitts to recover on a judgment for $5,940, which she had brought against Pathe Studios in California. Pathe Film Corporation had been named defendant as the parent organization.

Libel Writ Won by U.A.

In London last Thursday Capt. Edmund MacMichael was enjoined from repeating alleged libels on Samuel Goldwyn, Inc., Ltd., and United Artists, claimed to be contained in a pamphlet stating that the Performing and Captive Animals Defense League had denounced cruelty to animals in the film "Goldwyn Follies."

Condor Enters Denial

Condor Pictures, Inc., George Hirliman, president, and other officers and directors of the company filed their answer on Monday in the United States District Court to the $50,000 damage suit of 100 stockholders of Condor. The defendants denied the charge that they had filed an untrue financial statment with the Securities and Exchange Commission, and said that the suit was barred by the statute of limitations.

Fox Sued for $3,000,000

Suit for $3,000,000 damages has been filed in Chicago Federal Court against Twentieth Century-Fox, by Fred Walton, who alleges infringement of copyright. Walton claims that the film "Thin Ice" infringes on the idea of his play, "Weather Permitting." He is also seeking an injunction to restrain showing of the picture.

Writ Against Fox Denied

Application for a temporary injunction to restrain Twentieth Century-Fox from showing "The Battle of Broadway" has been denied by New York Supreme Court Justice Samuel Hofstadter. The application was made in connection with a suit brought by Mary Orr upon grounds of plagiarism.

New Butterfield House

Michigan's Butterfield circuit last week opened the Four Star Theatre, Grand Rapids, a 900-seater in Swedish motif.

Amedee Van Beuren Producer, Dies

Amedee James Van Beuren, born James Vignot, retired motion picture producer and executive, died Friday at his home in Carmel, N. Y., from a heart ailment that started last July. He was 58 years old and New York born. Six months ago, Mr. Van Beuren retired from active participation in the motion picture business and others in which he had been interested. He had been chairman of the board of Condor Pictures and president and general manager of Van Beuren Corporation, besides holding the presidencies of Schuyler Securities Corporation, Ayee Bee Corporation, Kerneb Corporation, and Colorado Springs Theatre Corporation.

Mr. Van Beuren's father, Alfred Vignot, died when Mr. Van Beuren was a boy, and when his mother married again, he legally adopted the name of his stepfather. Educated at public and private schools and business college, Mr. Van Beuren had been an executive of Van Beuren Bill Posting Company, founded by his stepfather, before entering the film business about 20 years ago. The film corporation bearing his name produced such product as the "Aesop's Fables" series, animated cartoons and the Frank Buck features, "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw." In recent years he had produced only short subjects, including "The Struggle to Live," "Rainbow Parade Color Cartoons," "Dumbbell Letters," "Sports with Bill Corum" and "Easy Aces." The company released through RKO.

Surviving Mr. Van Beuren are a brother, Henry V. Van Beuren of Norwalk, Connecticut, and two sisters, Mrs. Alfred Barrett and Mrs. Henry Lanthier, both of Flushing, Long Island. Mr. Van Beuren had made his homes at 444 West 56th Street, New York City, and Carmel, N. Y., and had been a member of the Elks and New York Athletic Clubs.

Funeral services were held Tuesday at the Church of the Holy Rosary, Yonkers, N. Y.

Newsreel as Trailer

Warner Brothers are servicing theatres with a newsreel as an additional trailer for "Brother Rat." The reel was shot at the premiere of the film at Lexington, Virginia, and shows the Virginia Military Institute students marching into the theatre and being greeted by Priscilla Lane.

Ennis Sells "Memory" Series

Bert Ennis has signed distribution contracts for his series, "The Memory Lingers On," with American Film, for New York; Monarch, for Pittsburgh and Detroit; Big Feature, for Cincinnati, Indianapolis and Memphis; Masterpiece, for Philadelphia; Trio, for Washington, and Wholesome Films, for Boston.

Pizor Home

Much improved, Lewen Pizor, Philadelphia exhibitor who was taken ill while attending the MPTOA convention in Oklahoma City, has returned to Philadelphia.

OBITUARIES

F. E. Spencer, Animator For Disney, Dies in Crash

F. E. Spencer, chief animator of Walt Disney's Donald Duck, died in a Los Angeles hospital last Saturday after an automobile accident which also injured Lou Ostrow, Metro-Goldwyn-Mayer production executive, and James Gaither, MGM sound technician. Mr. Spencer, 34, was described by the Disney studios as "top man" on the Donald Duck series. He is survived by his widow, Lee, whom he married about a year ago.

Mr. Ostrow, who has been in the film industry about 20 years, produces the "Judge Hardy" series, and his latest release is "Young Dr. Kildare."

Charles Mack

Charles Mack, 73, who had been a vaudeville trouper for 50 years, died in Cincinnati recently following a long illness. A daughter and sister survive.

Hatfield Rites Held

Funeral services were held in Newton, Massachusetts, Monday for C. E. Hatfield, head of the University theatre in Cambridge, and well known banker and politician. He was 76.

L. E. Royster

L. E. Royster, Columbia salesman in Kansas, died at Dodge City recently from injuries sustained when his car was blown off the road and turned over several times by a high wind.

Felix Hermann

Felix A. Hermann, magician known as "Herman the Great," died in New Orleans last week at the age of 56.

John J. Madden

John J. Madden, theatre treasurer and manager, died recently at his home in Norfolk, Virginia, after a long illness. Mr. Madden, who was 57, is survived by a sister and a brother.

James H. Holsman

James H. Holsman, well known theatre musician, died in Kansas City November 10th.

Jack Silverman

Jack Silverman, Kansas City motion picture and show business veteran, passed away at the age of 53 on November 10th.

Frank M. Taylor

Frank M. Taylor, retired vaudeville actor, passed away at the age of 71 in New York. Surviving is his widow, who is known professionally as Blanche Davenport.

King Rites Held

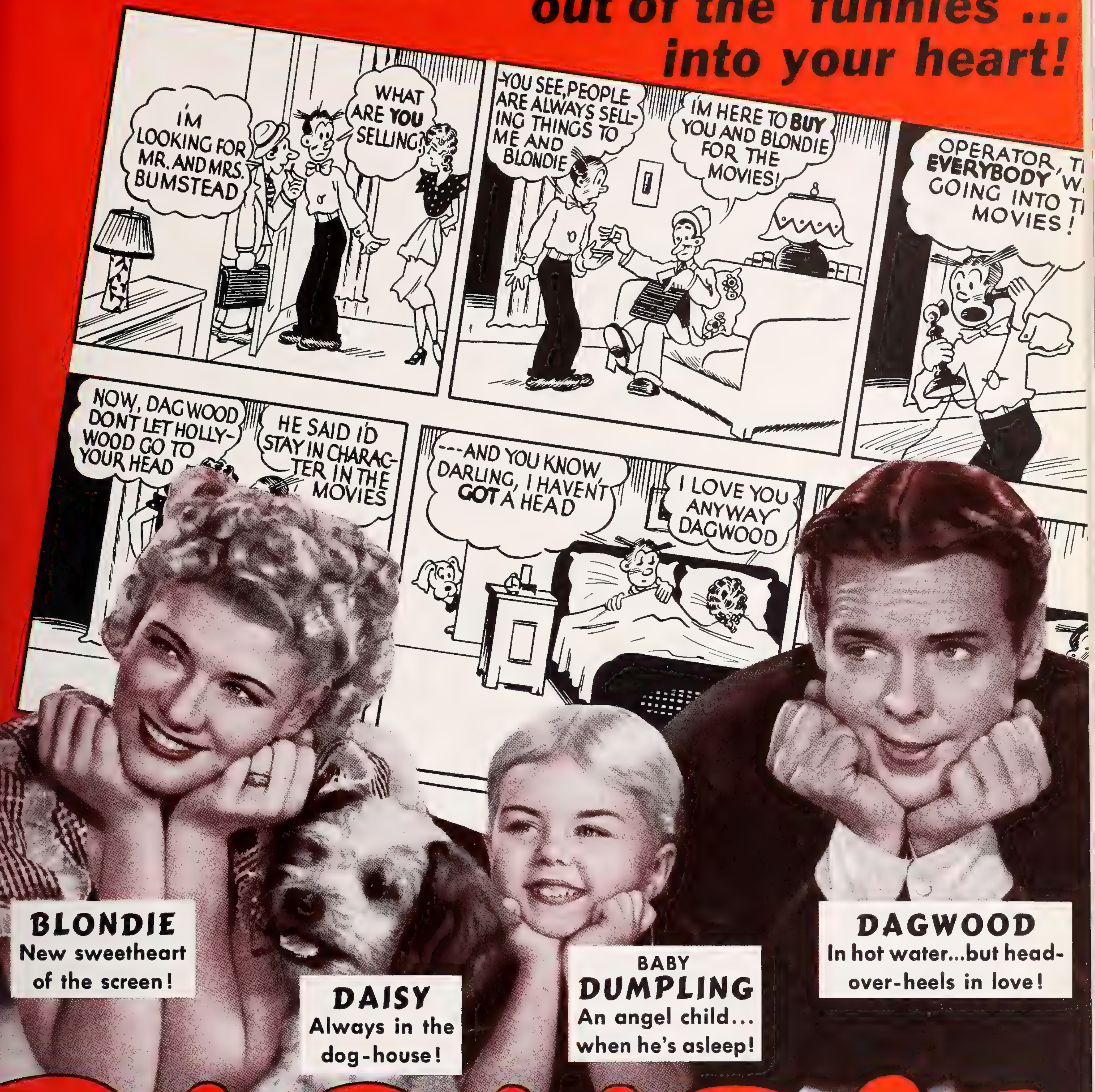
Funeral services were held last Saturday for Louis King of Detroit, brother of John King, founder of United Detroit Theatres. His widow and a son, Theodore, survive.

Malkos Releasing Egyptian Film

Malko Brothers' Egyptian Film Company, 80 Washington Street, New York, will distribute in the United States the picture "Wedad," made in Cairo by Egyptian Studio Productions. The film, which is in Arabic and runs 110 minutes, has superimposed English titles. The company is considering releasing additional Egyptian pictures.

A GREAT FIRST OF A NEW SERIES...

out of the "funnies"... into your heart!


I'M LOOKING FOR MR. AND MRS. BUMSTEAD
WHAT ARE YOU SELLING?
YOU SEE, PEOPLE ARE ALWAYS SELLING THINGS TO ME AND BLONDIE
I'M HERE TO BUY YOU AND BLONDIE FOR THE MOVIES!
OPERATOR, T
EVERYBODY W
GOING INTO T
MOVIES!
NOW, DAGWOOD DON'T LET HOLLYWOOD GO TO YOUR HEAD
HE SAID I'D STAY IN CHARACTER IN THE MOVIES
---AND YOU KNOW, DARLING, I HAVEN'T GOT A HEAD
I LOVE YOU ANYWAY DAGWOOD
BLONDIE
New sweetheart of the screen!
DAISY
Always in the dog-house!
BABY DUMPLING
An angel child... when he's asleep!
DAGWOOD
In hot water...but head-over-heels in love!

BLONDIE

BASED UPON THE FAMOUS COMIC STRIP CREATED BY CHIC YOUNG

with **PENNY SINGLETON • ARTHUR LAKE • LARRY SIMMS • GENE LOCKHART**

Screen play by Richard Flournoy

Directed by FRANK R. STRAYER

• A COLUMBIA PICTURE

DADDY'S GOT SOMETHING THERE

. . . A NEW IDEA . . . IF IT'S ENTERTAINMENT . . . IS INVALUABLE . . . HERE'S ONE DESIGNED TO BRING ADDED PATRONAGE TO THEATRES. ALREADY PRE-SOLD TO MILLIONS OF FANS OF CHIC YOUNG'S FAMOUS COMIC STRIP . . . RELEASED BY COLUMBIA NOVEMBER 30th!

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

CITY STREETS: Edith Fellows, Leo Carrillo—This is a tear jerker, and it is so crude, in its reaching for the emotions, it is so obvious of what is going to happen, and as for Leo Carrillo I'll say he did his best in a weak picture, but he also has my sympathy in being cast in it at all. Running time, 68 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HIGHWAY PATROL: Robert Paige, Jacqueline Wells—Oldtime melodrama and not really a motorcycle police story as title suggests. While the hero is a patrolman, he is assigned to protection of a big oil concern engaged in a gas war. Good. Played November 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SOUTH OF ARIZONA: Charles Starrett, Iris Meredith—Passable western, that's all. Running time, 56 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Mischa Auer, Spring Byington, Ann Miller—Best picture we ever played at our house. Rather long, but not a dull moment. The tax collector scene was worth the price of admission. When Frank Capra makes a picture, it is a picture.—W. J. Haney, Milan Theatre, Milan, Ind. General patronage.

First National

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, Johnnie Davis—This is another swell musical with Pat O'Brien at his best. I sold the swing band and music in the picture. Business above average. Running time, 90 minutes. Played October 25-26.—G. G. Waller, New Elroy Theatre, Elroy, Wis. Small town and rural patronage.

GIRLS ON PROBATION: Jane Bryan, Ronald Reagan, Sheila Bromley—A very good program picture that did a good midweek business and pleased everyone. Jane Bryan is well liked and gave a splendid performance, as did newcomer Sheila Bromley. Running time, 60 minutes. Played October 26-27.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mauch, Gene and Kathleen Lockhart, Philip Hurlic—Lately kid pictures have hit well for us, and this was no exception. The picture is no shakes for production, but it pleased and again the little colored boy stole the show. Very good on a double bill. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert, Minna Gombell—The answer to a showman's prayer. Excellent box office, and less slapstick than usual made this the best Laurel and Hardy we have played. Minna Gombell and Billy Gilbert were excellent in their parts. All in all just a good show. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BOYS' TOWN: Spencer Tracy, Mickey Rooney—This picture doesn't need any build-up. Just let the customers know the playdates. In my opinion, this picture should rate the Academy Award, and that goes for Mickey Rooney, also. I screened it for the clergy and every one of them praised it to the sky in church the next morning. Running time, 90 minutes. Played October 23-24.—G. G. Waller, New Elroy Theatre, Elroy, Wis. Small town and rural patronage.

BOYS' TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—Ranks with the all-time great pictures I have ever seen, and that goes longer back than I like to think about. Every character superb. That goes for Tracy, Rooney, Hull and the boys that are in support. Some of these kids are great, in fact all of them. All credit for direction. Henry Hull as the merchant, who backs Tracy, is the finest drawn character in a long time. But in the role such as this and the one in "Captains Courageous," Tracy is all out by himself. Great always in a role of this type. Running time, 93 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOYS' TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—What a picture. Given a story it would be impossible to improve upon, a cast of modern stars, with a sprinkling of oldtimers like King Babbot, George Cooper and others, fine photography, and exceptionally good recording and modulation. You can shove in all your chips on this one. The live exhibitor will don his working clothes, plaster the county with paper, and clean up. Played October 29-31.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan—A good picture with plenty of excitement and comedy. Taylor fans liked him in this role. Morgan, as usual, was good. Running time, 92 minutes. Played October 6-7.—Mrs. E. L. Derrick, Chadbourn Theatre, Chadbourn, N. C. General patronage.

DANCING LADY (reissue): Joan Crawford, Clark Gable, Franchot Tone, Fred Astaire, May Robson, Robert Benchley, Ted Healy—Played this reissue on a double bill with "Rascals" to satisfactory business and feel satisfied that our customers got real value.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney, Cecilia Parker—Pleased all, and when a picture does that you can figure it is tops in entertainment. Running time, 74 minutes. Played October 28-30.—O. W. Chapek, Annex Theatre, Anamoosa, N. D. Small town and rural patronage.

LISTEN, DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—Lacks a lot of being her best. If you like Freddie Bartholomew, maybe it will help. We don't. Very poor business after first night. Played October 25-27.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

LISTEN, DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—Those who saw it said it was a cute little picture, but it failed to draw. Running time, 70 minutes. Played November 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—To "live," "love" and to "learn," our box office didn't give us film rental. It just can't be done and was hard to take.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LORD JEFF: Mickey Rooney, Freddie Bartholomew, Charles Coburn, Gale Sondergaard, Herbert Mundin—Swell is the best way to describe it. It has everything necessary to make a good picture with some extra. Rooney best draw on screen today as far as my customers are concerned. Played October 26-27.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—They don't make 'em any better. Many fine comments from our patrons.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

PORT OF SEVEN SEAS: Wallace Beery, Maureen O'Sullivan, Frank Morgan, John Beal—Very good, and with the national poster advertising Metro is doing for exhibitors, I have contracted again for 1939.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

RICH MAN, POOR GIRL: Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee—Regardless of several adverse reports we've read on this picture, we found it very good. The story was amusing and so well played by a competent cast that it can hardly fail to satisfy any audience. An excellent program picture. Played October 19.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

SWISS MISS: Laurel and Hardy, Della Lind, Walter W. King—Laurel and Hardy are box office value and we regret to learn of their dissolving.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

THREE LOVES HAS NANCY: Robert Montgomery, Janet Gaynor, Franchot Tone—If the balance of MGM's new product is as good as this one, every exhibitor should praise Leo to the skies. The finest comedy, so far as audience reaction is concerned, that we have had in a long time. Montgomery and Tone were their usual excellent selves in this picture and Gaynor really did a job that surpassed anything she has done for us in the past. We truly call this a great picture. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy—It has everything that the public evidently wants, good cast, some laughs, some action, a little romance and what more could you want, and it did business. And I have come to the opinion that most of the metropolitan movie critics are nuts. One, especially, that is followed a good deal in this town, out of Chicago, panned Hades out of this picture. She must have had a night out, or an attack of indigestion. I'll concede that it is not a "Test Pilot;" not many of them are, but at least it moves and don't go around in a circle, as so many of these lesser pictures that come in the programs each season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TREASURE ISLAND (reissue): Wallace Beery, Jackie Cooper—Just as good for a return engagement as it was for the first showing. Played on Bargain Night to turn-away business. Played October 28.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irvin S. Cobb, Jean Parker, John Beal—Just a get-by B picture. Not a laugh or a cry in a carload. Mildly interesting, that's all. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BULLDOG DRUMMOND IN AFRICA: John Howard, Heather Angel, H. B. Warner—A fair programmer. Many walked out on it, nevertheless. There's not much interest locally in this series. No one ever asks for them. Played October 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MYSTERIOUS RIDER: Douglas Dumbrille, Russell Hayden, Weldon Heyburn, Charlotte Fields—Better than average western from Zane Grey. Good business. Running time, 72 minutes. Played November 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRISON FARM: Lloyd Nolan, Shirley Ross, May Boley—A programmer, but a darned good one. My congratulations to Paramount on their program pictures this year. They'll make a mistake if they don't cast that old lady who played "Shifty" Sue in one of those famous Dressler roles. Running time, 68 minutes. Played November 1.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

PROFESSOR, BEWARE: Harold Lloyd—This picture was only fair, I should say. Harold Lloyd doesn't draw like he used to. There are so many good comedians that Lloyd is slow. Plot of picture good, and ended in a way that pleased all. Running time, 68 minutes. Played October 3-4.—Mrs. E. L. Derrick, Chadbourn Theatre, Chadbourn, N. C. General patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley, Evelyn Keyes—Good little programmer. Gets by alone in small spots, second half in big run houses. Running time, 61 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TEXANS, THE: Randolph Scott, Joan Bennett, May Robson, Walter Brennan, Robert Cummings—In every

(*Continued on page 74*)

"JIMMY" LEAD
and the Countr
the JAMES R
SALE
Nov. 7th

JAMES R. GRAINGER
President, Republic Pictures Corp.

SOME OF THE SMART SHOWMEN WHO HAVE BOUGHT REPUBLICS 1938-39 PROGRAM

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Loew National Circuit
Warner National Circuit
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Minnesota Amusement Co.
Publix Wilby Theatres
Publix Wilby Kincey
Publix Bamford Theatres
Publix New England Theatres
Paramount Enterprises Inc.
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Schine Circuit
Fabian Theatres
M. A. Shea Theatres
Interstate Texas Theatres
Interstate New England Theatres
E. M. Loew Theatres Inc.
Jefferson Amusement Co., Inc.
Robb and Rowley United Inc.
Griffith Amusement Co.
Tri-State Theatres Inc.
Tri-State Circuit
Central States Theatre Corp.
Smalleys Theatres Inc.
Charles Morse Circuit
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Walter Reade Enterprises
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Rome Theatrical Enterprises
Greater Indianapolis Theatres
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Gus Kerasotes Circuit
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Hall Industries Theatres
Rubin Frels Theatres
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Strand Enterprises
Southwestern Theatres Inc.
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Atlas Theatre Corp.
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DOWN IN 'ARKANSAW'
I STAND ACCUSED
STORM OVER BENGAL
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Bring-'em-back-for-more outdoor adventures. *12 episodes*

PICTURES for SMART BUYERS

(*Continued from page* 71)

way this seems as well made as any in its class. Not the business getter that "Wells Fargo" was, but it really didn't have such an important story to screen. "Union Pacific" sounds better than either. Played October 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOUCHDOWN ARMY: John Howard, Mary Carlisle—As far as I am concerned, and that goes for the audience, too, they can quit making football pictures. There is so much false heroics all built about the hero that saves the game. Then the newsreels are full of it, and it is just a repetition of what they see for four solid weeks twice a week on the news, and a small town audience aren't very hot and bothered about football.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TROPIC HOLIDAY: Dorothy Lamour, Ray Milland, Bob Burns, Martha Raye—The worst picture we have ever played. Nothing worth sitting through. Dorothy Lamour was awful and Martha Raye was worse. If you have bought this, pay for it and run something else. We played it a month ago and the patrons still talk about it.—W. J. Haney, Milan Theatre, Milan, Ind. General patronage.

Republic

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—Just finished playing Gene Autry in "The Old Barn Dance." It's a funny thing how some exhibitors still cling to the old custom of running these Autry pictures on Saturday just because they are westerns. All you exhibitors should take your hats off to Republic for giving us westerns like this one. Each Autry gets better and on this one we did the best business of any picture we ever played. Yes, gentlemen, it holds the all-time house record and that means just that, "Buccaneer" and all. Maybe the old argument of million dollar pictures is a good one, but I'll take the ones that gross the best and satisfy the customers.—Raymond Fontenot, Iowa Theatre, Iowa, La. General patronage.

PALS OF THE SADDLE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay—We bought this series since Republic introduced them and now they for some reason are ruining them for us by placing John Wayne in the juvenile lead. He is not the type. Wayne is a good actor, but, Republic, you have a winning ball club in this series, but when you replaced Livingston with Wayne, my public just won't accept it. If you had used a younger and more active boy here, fine, but not Wayne. He and Ray Corrigan are too much alike and we want Tucson to stay in this series. Also Terhune, who adds much to their value. You have a lot of youngsters you won't have to pay as much as Wayne that you can use in his place. Give John Wayne a series of his own, but don't, please, give him the Mesquiteers. Keep it the same. Running time, 60 minutes. Played October 29.—A. J. Simmons, Lamar's Plaza Theatre, Lamar, Mo. General patronage.

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NEW YORK CHAPTER
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PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—Another top gross Sunday-Monday by this pair, Gene and Smiley, and now it reminds me of, when a boy, my brothers read a pulp magazine which taught me to idolize a great character of the west, Buffalo Bill. He was first. Next the movies brought out a two-gun ruthless killer admired by all youngsters, Bill Hart. Next a showman dressed up in a pretty cowboy outfit and fought eight to 10 men and always won. There were lots of cowboys, but only one Tom Mix. The same for Buffalo Bill and Bill Hart. Now comes a fancy-pants, clean looking youngster with a guitar and singing his way into the public's heart all over the world and his name is Gene Autry. There will be many who will try to imitate him, but, Gene, you will stay on the top rung until the world develops another type to admire. It may come, but there are no clouds on the horizon at present. Gene, keep the old chin up and don't let any company on earth tell you they have one who equals your draw. Why do we know? Well, we play them all, and, by the way, keep this director, Ralph Staub. Remember his "Jimmy Fidler's Personality Parade." Running time, 60 minutes. Played October 9-10.—A. J. Simmons, Lamar's Plaza Theatre, Lamar, Mo. General patronage.

RKO Radio

BREAKING THE ICE: Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—An agreeable production that remains perfectly at ease and never attempts to ruffle any feathers. It pleased generally and Irene Dare was appreciated. Played October 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—Another one in this cycle of screwball comedies. Fred is a psycho-analyst and Ginger is his subject. Some accepted it for what it was, and others wondered the why of it. Couple of good dance numbers helped it and I'll have to admit it needed it. Poor business, way below average. Running time, 83 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—An in-between, not their best, but not bad, either. Last half picks up the dragginess of the earlier scenes. Dances are all good. Business poor. Played October 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr., Lucille Ball, Peggy Conklin, Richard (Red) Skelton—The kid who did the imitations opened and closed the show as far as anyone cared. Played October 30-31.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

MR DOODLE KICKS OFF: Joe Penner, June Travis—A good Joe Penner show. Where liked, goes good. Pleased all. Second half for big spots. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart—A picture that everybody enjoyed. Did not hear a single person make an unpleasant comment on picture. In fact, all raved about it. The plot good, and acting perfect. Running time, 90 minutes. Played September 29-30.—Mrs. E. L. Derrick, Chadbourn Theatre, Chadbourn, N. C. General patronage.

Sack

GONE HARLEM: Negro Cast—Kindly print this criticism in an early issue. I am in business in a location where we have a 30 per cent colored population. These people are good patrons. They deserve their money's worth when they turn out for a specialty feature as well as any other feature. This feature is without doubt one of the worst of all the colored features I have seen. It is an imposition to offer it to any audience. It is an even greater imposition to offer it to an exhibitor. Those of you who cater to colored clientele keep faith with them by not showing this one.—Ed. Salzberg, Union Theatre, Anawalt, W. Va. Small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Jack Haley, Ethel Merman—Fine entertainment. Grosses hardly warranted rental costs, however. Played October 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Ian Hunter, Binnie Barnes—A good show that missed fire here as far as box office was concerned. Played October 23-24.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—The poorest thing Fox has ever given Jane. Positively not a Withers story. Just a lot of blah-blah throughout. Jane can sing, dance and act, yet Fox gives her a 99% comedy role. The attempt at comedy in places is amateurish. Opened to good business which petered out rest of engagement. Played October 22-24.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

I'LL GIVE A MILLION: Warner Baxter, Marjorie Weaver, Peter Lorre—We did a little better business for this feature than we expected as we did not think it was satisfactorily dated. Satisfied. Played October 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—I am sorry to report that Shirley has lost her pull here. She is just as adorable as ever and seems to be improving, but it seems that people have lost interest in her pictures. This was about the weakest picture she has made, but I doubt if a better one would do much business. Too bad, but it is true. Did not do more than average business. Running time, 71 minutes: Played October 27-29.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

LOVE ON A BUDGET: Jones Family, Jed Prouty, Spring Byington, Shirley Deane, Alan Dinehart—We played this on a double bill with Buck Jones, and the Joneses did well by us. We think a lot of the Joneses here, so much so we had a Jones family who are real good customers as our guests.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—While this is an entertaining picture, it is far below the standard set by other Henie pictures. Sonja's skating is more remarkable than ever and the picture will please. Joan Davis and Buddy Ebsen make a good pair. Richard Greene's wooden performance didn't add anything. Better than average business. Running time, 85 minutes. Played October 30-November 1.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

PASSPORT HUSBAND: Stuart Erwin, Pauline Moore, Joan Woodbury—Implausible story; didn't please; did nothing. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RASCALS: Jane Withers, Robert Wilcox, Robert Kent, Borrah Minevitch's Gang—Good old Jane, she helps dust off those front seats and helps one in life's darkest moments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPEED TO BURN: Lynn Bari, Michael Whalen. Played bargain night with no kicks. Played October 28.—Jimmie Denham. Rex Theatre, Port Lavaca, Texas. General patronage.

SPEED TO BURN: Lynn Bari, Michael Whalen—Didn't please. Was so amateurish it was painful. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Bros., Ethel Merman—Worst business I have had in many a moon. The picture got a few laughs. To me, pretty bad. Ethel Merman did some good song numbers and Richard Arlen wasn't bad, but he is no draw. In my opinion, in order to do business with the Ritz Bros. you have to have a strong supporting cast and this one lacked that. Running time, 70 minutes. Played October 30-31.—G. G. Walter, New Elroy Theatre, Elroy, Wis. Small town and rural patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane, Russell Gleason—Another Jones Family production that gave genuine satisfaction. We had standing room only, because the Community Chest provided the children with tickets. Played October 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—My advise is: If you haven't played this picture, by all means do so. The best grosser I had this year. Running time, 91 minutes. Played October 21-23.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—An excellent picture, beautifully acted and produced. Will please those who appreciate something out of the ordinary. Most people don't. Was liked by those who saw it, but had no draw. Boyer was superb. We had no complaints about his being hard to understand because the picture was excellently recorded. Running time, 96 minutes. Played October 23-25.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

BLOCKADE: Madeleine Carroll, Henry Fonda—This is the controversial picture that was supposed to reek Communism. I had it under contract, and booked it on our blind night. Naturally, I watched it closely, and for the life of me I can't see where the shots of Communism crept in. For one thing, it

(*Continued on page* 76)

announcing the fifth
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Publications — edited by Terry
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(*Continued from page 74*)

showed the people, who were starving, under the blockade, at the altar praying. Certainly that does not go with the common precept of Communism. The picture is good entertainment, but there are some harrowing shots of starvation that were not so pleasant, but today that is war.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

LAW OF TOMBSTONE: Buck Jones, Muriel Evans—Much has been said about Buck Jones slipping but he hasn't slipped anything like Boyer, Dietrich, Crawford, Garbo, Lombard and a few others. Did nice weekend business. Buck broke our house record to date a year ago.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charley McCarthy," Andrea Leeds, Adolphe Menjou—We played this a little late so our business was not large. However, we did very well under the circumstances and the show pleased heartily. Played November 2-3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Adolphe Menjou, Andrea Leeds, George Murphy—Business slightly exceeded our expectations on this. A very good story, most of us thought. A good blend of pathos and comedy. Don't take it for granted it's a comedy, however, for it really is definitely serious drama. Played October 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LETTER OF INTRODUCTION: Andrea Leeds, Adolphe Menjou, Edgar Bergen, "Charlie McCarthy," George Murphy—Excellent entertainment featuring Edgar Bergen and his right hand bower, "Charlie 'the Dapper' McCarthy," with Andrea Leeds, Adolphe "the natural" Menjou, George Murphy et al. doing their share to make this the fine production it is. The boys here were very much amused when Edgar introduced the handsome elocutionist "Mortimer" to "City Slicker" McCarthy. This was the first opportunity our audience had to see Edgar and "Charlie" in a full length feature (we had them in a short last year), and they certainly were pleased. Just couldn't seem to get enough of them. As for any person who might not care particularly for the talented Bergen—I wonder if that could be possible—they mustn't forget Menjou, and Andrea Leeds give us some very fine "heavy" acting. It's a swell show for any fan and that's just about as much as anybody can say. Running time, 100 minutes. Played November 5.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

LITTLE TOUGH GUY: "Dead End Kids," Robert Wilcox, Helen Parrish—Help! Help! If something isn't done to stop this idea that the "Dead End Kids" are worthy of feature length pictures, what'll we do? This thing, "Little Tough Guy," is the poorest ever gotten ready for the screen and I warn you exhibs that are proud of your screen to be sure not to try to put this over at top money.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PRISON BREAK: Barton MacLane, Glenda Farrell, Constance Moore, Robert Wilcox—Above average programmer and really not a prison picture as title implies, although it has a definite prison angle. It's rather a story of seafaring men. Played October 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr.—A very fine production, but some of our patrons failed to appear, as they thought they would find the star difficult to understand. They made a mistake. Played October 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

COWBOY FROM BROOKLYN, THE: Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran—We were glad to see they didn't send us another hurricane along with our second booking of this, for it's a swell show and our patrons wouldn't have wanted to miss it for anything. The hurricane of September 21 was quite a show, but we prefer this laugh panic. Priscilla Lane is breeze enough for us. She's good. Played October 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OVER THE WALL: Dick Foran, John Litel, June Travis, Dick Purcell—We have read several adverse articles on this picture, but am afraid that the exhibitors were looking at receipts rather than product. In our opinion this is an excellent drama well acted in an outstanding plot. The singing of Foran is always pleasing and his "Ave Maria" was excellent. Would say that this program picture could stand alone in most spots. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

"ME AND MY GIRL"

Please take notice that PINEBROOK LIMITED of Pinewood Studios, Iver Heath, Bucks: England, is entitled to the sole and exclusive rights and license throughout the world to the motion picture rights, including lyrics and music, in the musical play, entitled "Me and My Girl."

EIGHT MORE SHOWMEN JOIN THE REPORTERS

Eight exhibitors, two from Canada, are the latest recruits to "What the Picture Did for Me", with reports on product they have played. Reporting for the first time are these:

ANN STONE, Star Theatre, Unity, Sask., Canada.

MRS. E. L. DERRICK, Chadbourn Theatre, Chadbourn, N. C.

RAYMOND FONTENOT, Iowa Theatre, Iowa, La.

W. J. HANEY, Milan Theatre, Milan, Ind.

ED. SALZBERG, Union Theatre, Anawalt, W. Va.

Returning to the reportorial ranks after a year or more of absence are the following:

B. R. JOHNSON, Orpheum Theatre, Nipawin, Sask., Canada.

G. E. LANCASTER, Huntington Theatre, Huntington, Ind.

G. G. WALLER, New Elroy Theatre, Elroy, Wis.

Read the reports of these theatre operators in the columns of the department.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise—Swell picture if you can get them in to see it. Picture dates back to 1900 era. I exploited the old-fashioned dress and transportation, but that failed to click at the box-office. Guess I played it too hot. Running time, 100 minutes. Played October 18-19. G. G. Waller, New Elroy Theatre, Elroy, Wis. Small town and rural patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—We salute Warner-First National for a very fine action picture which has plenty in the way of education, and the United States Navy for its cooperation in making it the grand picture it is. The general public should be grateful to any motion picture company which screens a story, with the cooperation of the U. S. Government, showing the wonderful work being done by Uncle Sam's "fighting units." Pictures of the "Submarine D-1" type help to build confidence in the people of this country regarding the protective agencies of these United States, so show it to your patrons and give them a real treat. It's a picture everyone should see, and the type that will be highly advertised by those who see it. Running time, 105 minutes. Played October 29. —J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

WHITE BANNERS: Fay Bainter, Claude Rains, Jackie Cooper, Bonita Granville—No flies on this one. Not a Saturday picture, but did better than I expected. Bainter wonderful. Raines held his end up. Play it. Played October 29.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

Short Features

Columbia

CUCKKOORANCHO: Broadway Comedies—Moderately funny. Some okay dancing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FISTIC FUN: Special Sport Thrills—Variety in "fisticuffs" is the theme of this short feature. Two youngsters earnestly trying to give each other a whipping evoke much laughter, while something new in the way of fighting is portrayed by the ladies of France. The short comes to an end by showing some real honest-to-goodness slugging by the Golden Glovers. Interesting because it's different. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

HEALTHY, WEALTHY AND DUMB: Three Stooges—The usual Three Stooge comedy prevails throughout this short feature. Went well here, bringing forth quite a few laughs. Will go over well as a program filler wherever the Stooges are liked.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

OLD RAID MULE: Andy Clyde—Andy Clyde and 3 Stooges never fail to please our audience.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

Educational

SILLY NIGHT: Jefferson Machamer—Quite good. The girls are lovely and talented.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TIME OUT: Two Reel Comedies—We traded one we thought was poor for this one. I can't see how the one originally booked could have been any worse. Disgusting. Not a smile in it.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

TRAILER PARADISE: Cabin Kids—Average for these kids.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

CAPTAIN'S PUP: Captain and the Kids—Good short. Running time, 9 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

CITY OF LITTLE MEN, THE: MGM Miniature—A buildup for "Boys Town" that was truly absorbing. Excellent in all respects. Running time, 11 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COUNTY HOSPITAL (reissue): Laurel and Hardy—Lots of laughs. Pleased very much. Running time, 19 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

DAY AT THE BEACH, A: Captain and the Kids—Very good; the best yet in this series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EVENING ALONE, AN: Robert Benchley—Very entertaining; above average for Benchley.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FISTICUFFS: Pete Smith Specialties—One of the best Pete Smith shorts we have run. If your audience cares for boxing, it will be a knockout. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FISTICUFFS: Pete Smith Specialties—A very entertaining short subject for all groups and not, as one might suspect from the title, for the sport-loving group only. It has, in addition to some pointers on boxing by ex-champ Baer, swell comedy by a pretty little lady and another member of the "cauliflower department." Running time, 10 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

FISTICUFFS: Pete Smith Specialties—This interesting reel about boxing shows Max Baer and also has its comedy moments. Pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOLLOW THE ARROW: Pete Smith Specialties—A very interesting reel showing the world's champion archer shooting an apple off a man's head a la Willam Tell. Also contains some good comedy. Pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOLLOW THE ARROW: Pete Smith Specialties—Truly good entertainment. The William Tell gag keeps things lively.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—Where everything in nature is so peaceful and beautiful, as recorded in this excellent travel talk, how can there be Hate and War?—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLLYWOOD HANDICAP: MGM Miniatures—Entertaining musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF THE INCAS: FitzPatrick Travel Talks—Fine and worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUSICIAN'S DAUGHTER, THE: Frank Albertson, Eleanor Lynn—A good comedy with music.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEW AUDOSCOPIKS: Special—They are great. Wish Metro would make more than one a year.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

PARIS ON PARADE: FitzPatrick Travel Talks—More of the Paris Exposition shown than of Paris, but is good. Color fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY'RE ALWAYS CAUGHT: Crime Doesn't Pay

—This story of kid gangsters is one of the best of the "Crime Doesn't Pay" series, which are all plenty good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRACKING THE SLEEPING DEATH: MGM Miniatures—Another excellent reel that holds you spellbound.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRACKING SLEEPING DEATH: MGM Miniatures—Very good dramatic short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT A LION!: Captain and the Kids—Pretty good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT A LION!: Captain and the Kids—A good cartoon with the Captain and the Kids and done on brown sepia print. That makes a difference.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

BIKE PARADE: Paragraphics—A dandy reel on bicycling that pleased.—Mayme P. Musselman, Princess Theare, Lincoln, Kan. Small town patronage.

BIKE PARADE: Paragraphics—A very good filler. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BULLDOZING THE BULL: Popeye The Sailor—Pretty good Popeye cartoon.—E M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BUZZY BOOP: Betty Boop Cartoons—Not so hot, this new character, but the kids liked it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BUZZY BOOP AT THE CONCERT: Betty Boop Cartoons—Satisfactory Boop cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTBALL TOUCHER-DOWNER, THE: Popeye the Sailor.—An excellent Popeye.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HALL'S HOLIDAY: Headliners—Just a musical without any appeal plus a plump little singer who wasn't any too hot. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HOUSE BUILDER-UPPER, THE: Popeye The Sailor—Another laugh-provoking short in which Popeye struts his stuff as a triple threat, being a "fireman," "house-builder" and "house-wrecker." Good enough for any movie fan. Running time, 7 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

LIGHTS! ACTION! LUCAS! Clyde Lucas and Orchestra—This is an average orchestra short with which to fill in your program.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOST KITTEN, THE: Betty Boop Cartoons—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOST KITTEN: Betty Boop Cartoons—A fair cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOMENTS OF CHARM: Phil Spitalny and His All Girl Orchestra—Exceptional. Possesses class but does not exclude mass enjoyment. Done in color effectively.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILVER MILLIONS: Paragraphics—Very interesting short on the salmon. Should be played ahead of "Spawn of the North." Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SILVER MILLIONS: Paragraphics—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SWING, HUTTON, SWING: Headlined—Terrible, just a waste of film.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

RKO Radio

CARNIVAL SHOW: Nu-Atlas Productions—Do not muff this one as it is excellent in all respects. A diversified one-reel vaudeville that went over with a bang. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NO SALE: Nu-Atlas Productions—Excellent single reel with some good dancing and music. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

QUINTUPLAND: Special—Living in Ontario, I was proud to show this and would advise all those who are always writing about the fishing around our way to see this. We think Ontario is an ideal place to live in. Play it. It is a real treat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

FASHION FORECASTS (Autumn Styles): Vyvyan Donner—A beautiful short. Even people who aren't particularly interested in a fashion show should enjoy this. It is well done in every way. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

MOVIETONE NEWS: Last week we had a news shot in China that I will never forget and have not seen in any other news. Orchids to Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WOLF'S SIDE OF THE STORY: Terry-Toons—Just another cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

MAGICIAN MICKEY: Mickey Mouse—Play it. Good to last.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoon—Exceptional. No audience can fail to thoroughly enjoy this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

BOLTED DOOR, THE: Floyd Gibbons' "Your True Adventure" Series—Very good short. This series seems to please generally. Some are naturally more entertaining than others, but they are a welcome addition to any program. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

CINDERELLA MEETS FELLA: Looney Tunes—A very entertaining cartoon with Cinderella meeting "Prince Penner." The "Joe Penner" imitation was very well done, and when "Cindy" and "Princy" were strutting their stuff on the ballroom floor, etc., the boys nearly split their sides laughing. Running time, 7 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

CLYDE McCOY AND ORCHESTRA: Melody Masters—A snappy orchestra reel with some "red hot" trumpet playing by this McCoy fellow. A good short in any spot. Received but one complaint from the boys here and that was, "It's a shame they make such swell shorts so short." Running time, 10 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

DEFYING DEATH: Floyd Gibbons' "Your True Adventure" Series—Here's a real thrill reel. It ranks alongside "Playing with Danger." They won't sleep through this one. Fine stuff.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOCTOR CUPID: Ken Murray, Oswald—Very funny two-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY KING AND HIS ORCHESTRA: Melody Masters—We use many of Henry King's Decca recordings and enjoy his bright style and orchestration. We were glad if this opportunity to see him on our screen. Folks liked it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUGGLING FOOL, THE: Bobby May—Whoever named this short knew what they were doing. That boy May did just about everything except juggle a couple of pianos. He's about as clever a juggler as we have ever seen. The youngster who "went on truckin' down" made a very big hit. A swell short. Running time, 10 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

LAD IN BAGDAD, A: Merrie Melodies—Not so hot, as the voice in the cartoon was a Joe Penner imitation and he is no dice with us. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE ME: Wini Shaw—A pleasing short. Not the best we have run in this series but acceptable entertainment. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

MURDER WITH RESERVATION: Broadway Brevities—Very good musical two-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUT WHERE THE STARS BEGIN: Broadway Brevities—Very good. One of the best musicals we have played for a long while. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

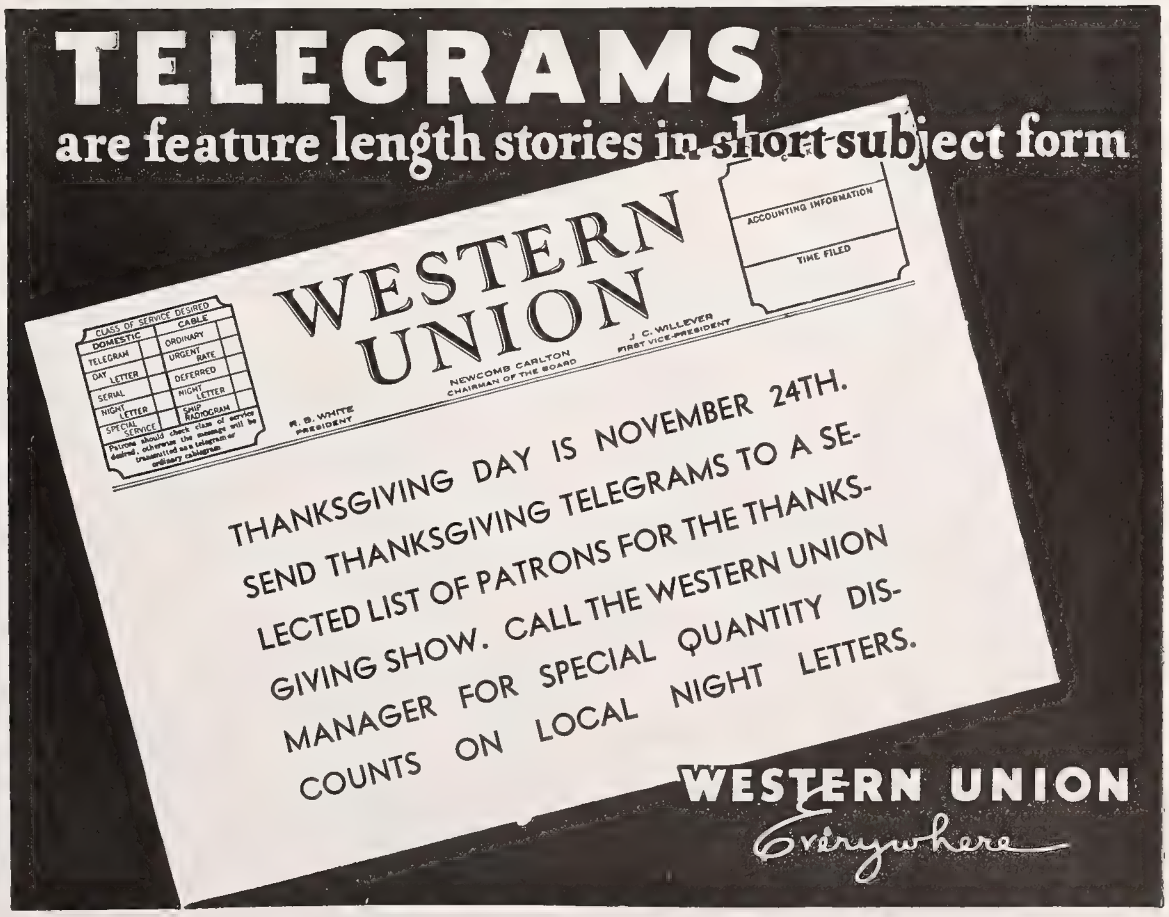
PENGUIN PARADE: Merrie Melodies—Very good. All of Warners' Merrie Melodies are good. Don't pass these shorts up.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RAINBOW'S END: Eddie Peabody—One of the best musicals Warners have ever given us, with the oldtime stars rising to new heights in their ability. Very good, bringing back fond memories of yesteryear. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RAINBOW'S END: Broadway Brevities—A dandy subject. The minstrel show idea seemed refreshingly different. It's been so long absent from things. Eddie Peabody fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SATURDAY NIGHT SWING CLUB: Melody Masters—A good enough Melody Master with the band and a good singer.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TRAPPED UNDERGROUND: Floyd Gibbons' "Your True Adventure" Series—Excellent, as usual. This series has been outstanding with us. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.


TELEGRAMS are feature length stories in short subject form

THANKSGIVING DAY IS NOVEMBER 24TH. SEND THANKSGIVING TELEGRAMS TO A SELECTED LIST OF PATRONS FOR THE THANKSGIVING SHOW. CALL THE WESTERN UNION MANAGER FOR SPECIAL QUANTITY DISCOUNTS ON LOCAL NIGHT LETTERS.

WESTERN UNION
Everywhere

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Three at Pinewood

Three productions are under way at Pinewood, two of them for release by Twentieth Century-Fox. The two are "So This Is London," the Robertson Hare, Alfred Drayton, Berton Churchill comedy, scenes of which recently have been shot in a replica of the gymnasium of the *Queen Mary,* and "Inspector Hornleigh," a screen adaptation of the radio series which Eugene Forde is directing. Gordon Harker, who has the title role, has created a new characterization and substituted for the somewhat dignified Inspector of the BBC a Cockney character with a combination of native shrewdness and a caustic turn of wit. Alistair Sim appears as his Scottish assistant, with Cockney support from Wally Patch.

Elsewhere production is in full swing under the Pinebrook banner of "The Lambeth Walk," in which Sally Gray, Seymour Hicks, Enid Stamp Taylor and Lupino Lane are being directed by Albert de Courville.

Snack-Bars

Scenes and settings of English low life have been re-enacted at Teddington as background for the new Warner-First National production, "They Drive by Night," in which Arthur Woods is directing actor-playwright Emlyn Williams. London snack-bars, a lorry driver's cafe halt on the Great North Road, Pentonville prison, lodging houses, public-houses and a London news-theatre are subjects which have been tackled by art directors Peter Proud and Michael Relph, and form some of the 54 sets which will be found in the story of England's night-driving transport men.

In among the properties used in the film are neon lights for the news-theatre frontage, coffee and tea boilers and saveloy-roasters for the cafe, and valuable Sêvres vases taken from Daly's theatre before it was demolished to make room for the Warner cinema in Leicester Square.

Vine Street Station

Vine Street police station, one of London's most noted police headquarters, has been recreated at Elstree for a scene in the Associated British picture "Murder in Soho," in which Jack LaRue and Sandra Storme are playing leading roles. Seeking realism, director Norman Lee has real detectives on the set during production and they certified John Meade's set as being correct in every detail.

Elsewhere at Elstree, production is now in full swing on "Black Eyes," which Herbert Brenon is directing with Otto Kruger in the role of the prosperous Russian headwaiter with an aristocratic past. The story is adapted from a French original.

Postponed

Immediate production of British National's "Daughter of India" has been postponed owing to the indisposition of the producer, John Corfield. It is hoped that the unit will leave for location work in the New Year.

BRONXVILLE THEATRE A COMMUNITY AFFAIR

Citizens of Bronxville, highly residential community in Westchester County, New York, through its Motion Picture Council, will have an active voice in the management of the community's only theatre, the 1,207-seat Bronxville, when plans now in work are completed.

The program of the council and concurred in by the manager, C. Dillon Krepps, calls for single Class A pictures exclusively, except on Monday nights, when subscription bills will bring foreign films to the theatre. On Saturday afternoons special programs for children will be a fixture, and there also will be a weekly course in film appreciation under the direction of faculty members of Sarah Lawrence College.

On the nights when foreign-made films are shown, local men and women prominent in professional and art circles will appear to interpret or highlight the films. Because there was doubt that these films would bring profitable business, the council underwrote them by arranging for season subscription sales for the series.

The appreciation course will make use of old films to point out the advances made by the industry. Girls from Sarah Lawrence will hold their class at the theatre on that afternoon, with patrons invited to attend.

The council is made up of representatives of the women's clubs, churches, American Legion and the Parent-Teacher organization.

Meanwhile production goes ahead at Walton-on-Thames on "Night Journey," which is being made for release by Butcher's Film Service. It was adapted from an original story by Maisie Sharman and Jim Phelan.

British National has signed David MacDonald to direct "Official Secrets," which takes the floor at Elstree on December 1st, for Associated British release.

Irving Asher Busy

No time has been lost at Denham by Irving Asher on his program of pictures for release in Britain by Columbia. Work has started on "Spy in Black," in which Valerie Hobson and Conrad Veidt are being directed by Michael Powell.

Additions to the cast include Mary Morris, dark eyed youngster who scored in "Prison without Bars," and June Duprez, 21-year-old actress, presently being groomed for stardom at Denham.

The story of "Spy in Black" is, as its title indicates, a war subject and opens in 1917, when the German High Command endeavored to starve Britain by a ruthless submarine blockade. It has a naval setting with many scenes around Scapa Flow, where director Michael Powell already has been on location with his unit. Bernard Browne has charge of the cameras.

Itemized

Another Queen Victoria has been added to Madame Tussaud's famous London Waxworks. The new model is, however, one of Miss Anna Neagle in the Coronation robes she wears in "Victoria the Great."

* * *

The latest film in the directorial hands of Carol Reed, creator of "Bank Holiday" and "Penny Paradise," is Gainsborough's "A Girl Must Live," at present being made at the Islington studios for release in Great Britain by Twentieth Century-Fox. Margaret Lockwood, Renee Houston and Lilli Palmer are joint stars. The cast also includes better known screen and stage names such as George Robey, Naunton Wayne, Moore Mariott, Muriel Aked, Mary Clare, Martita Hunt.

The story, adapted from Emery Bonnet's novel of the same name, is a comedy dealing with the adventures of three girls, two of whom pursue an Earl for his title and his money but ultimately achieve neither. Action centers mainly around a Bloomsbury boarding house of Victorian nature, a Swiss finishing school, a hotel cabaret and the English countryside.

* * *

Greer Garson has been signed by Ben Goetz to play the feminine lead in the new MGM British production "Good-Bye, Mr. Chips." She will play opposite Robert Donat in the role of the schoolmaster's wife in the screen adaptation of James Hilton's novel. Victor Saville is to produce, and Sam Wood has been appointed director.

Lower Admittance Age Limit, Montreal Is Advised

Lowering of present 16 year age limit for theatre attendance, to seven years, was suggested in a proposal submitted recently to the Catholic School Commission of Montreal, by Gerald Coughlin, K.C.

Concomitant with such a lowering of the age limit, would be establishment of an independent censor board, to review and grade films for school children, according to the proposal. Films would be marked suitable for children from seven to 12, and for those from 12 to 16.

A pedagogic committee of the commission is studying the proposal. Also under consideration by the commission has been superintendence of juvenile attendance at theatres.

Kniffen Leaves UA Post

Reville Kniffen, with United Artists as salesman in New Haven for more than four years, has resigned.

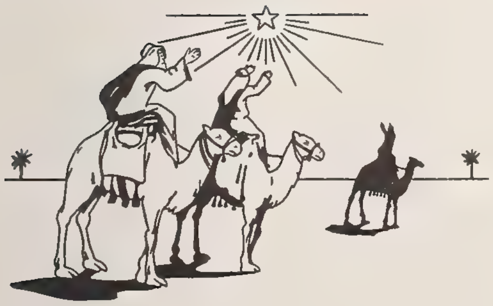
The Christmas Problem and What Showmen Do About It

Admitting that the gift shopping season and its distractions are ever invasive of the box office, many aggressive showmen are disposed to meet the competition of Santa Claus with various devices of presentation and exploitation.

The pages of this section, compiled by A-Mike Vogel with the collaboration of Round Table contributors, contain a compilation and summary of the expedients of exhibitors that have been found productive in holiday seasons.

Incidentally, funds now piled up and to be paid out for holiday spending, from Christmas clubs and savings funds, are much greater this year, reaching a national total of nearly $330,000,000. There is gold in the rivers of holiday traffic.

—THE EDITOR



COMPANIES LIST PRODUCT

COLUMBIA PICTURES

FEATURES

Blondie	Penny Singleton, Arthur Lake
Rio Grande	Charles Starrett, Ann Doran
California Frontier	Buck Jones, Carmen Bailey
Strange Case of Dr. Meade	Jack Holt, Beverly Roberts
There's That Woman Again—	Melvyn Douglas, Virginia Bruce, Margaret Lindsay
Girls' School	Ann Shirley, Nan Grey, Ralph Bellamy
You Can't Take It With You—	Jean Arthur, James Stewart, Margaret Lindsay
Terror of Tiny Town	*Midgets*

SHORT SUBJECTS

The Animal Cracker Circus	Color Rhapsodies
Little Moth's Big Flame	Color Rhapsodies
Midnight Frolics	Color Rhapsodies
College Songs	Community Sing
South Sea Songs	Community Sing
Seasons' Idea	Community Sing
Moon Songs	Community Sing
Bermuda—Islands of Paradise	Columbia Tour
Provincial Quebec	Columbia Tour
Big Town (New York)	Columbia Tour
A Star Is Shorn	Hollywood Movie-Go-Round
Ski Rhythm	Sport Reels
Eagle vs. Man	Sport Reels
Happy Birthday	Scrappy
Washington Parade No. 1	Harry Newman

REISSUE SHORT SUBJECTS

Little Match Girl	Color Rhapsody
Girls from the Air	Color Rhapsody
Bon Bon Parade	Color Rhapsody
Foolish Bunny	Color Rhapsody
Aladdin and His Wonderful Lamp	Special
Old Woman in the Woods	Special
The Goose Girl	Special

GAUMONT BRITISH

FEATURES

To the Victor	Will Fyffe, John Loder
Three on a Week End	John Lodge, Margaret Lockwood
Crime Over London	Margot Grahame, Paul Cavanaugh

REISSUE FEATURES

Evergreen	Jessie Matthews, Barry Mackey
The 39 Steps	Robert Donat, Madeleine Carroll

METRO-GOLDWYN-MAYER

FEATURES

The Great Waltz	Luise Rainer
Dramatic School	Luise Rainer
The Shining Hour	Joan Crawford
Christmas Carol	Terry Kilburn, Reginald Owen
Sweethearts	Jeanette MacDonald, Nelson Eddy

SHORT SUBJECTS

The Captain's Christmas	Harman-Ising
Penny's Picnic	Prudence Penny

MONOGRAM

FEATURES

Romance of the Limberlost	Jean Parker, Eric Linden
The Marines Are Here	June Travis, Gordon Oliver
Barefoot Boy	Jackie Moran, Marcia Mae Jones, R. Morgan
Under the Big Top	Marjorie Main, Anne Nagel, Jack La Rue
Wanted by the Police—	Frankie Darro, Evalyn Knapp, Robert Kent
Mr. Wong, Detective	Boris Karloff
Sweetheart of Sigma Chi—	Mary Carlisle, Larry Crabbe, Bettv Grable
Gangster's Boy	Jackie Cooper
Gang Bullets	Anne Nagel, Robert Kent
I Am a Criminal	John Carroll, Mary Kornman
Tough Kid	Frankie Darro

PARAMOUNT

FEATURES

Thanks for the Memory	Bob Hope, Shirley Ross
Say It With French	Olympe Bradna, Ray Milland
Little Orphan Annie	Ann Gillis, Robert Kent
Men With Wings—	Fred MacMurray, Ray Milland, Louise Campbell
If I Were King	Ronald Colman, Frances Dee
Zaza	Claudette Colbert, Herbert Marshall
King of Alcatraz	Lloyd Nolan, Gail Patrick
Illegal Traffic	J. Carroll Naish, Mary Carlisle
Touchdown Army	Mary Carlisle, John Howard

SHORT SUBJECTS

Orrin Tucker and His Orchestra	Headliner
Pictorial (Geologists Finding Oil; Clever Climbers; Where Summer Spends Winter)	
Popular Science	J8-2
Raising Canines	Paragraphic
A Date to Skate	Popeye
Super-Athletes	Sportlight
On with the New	Betty Boop
Hal Kemp and His Orchestra	Headliner
Unusual Occupations	
Color Cruises	Costa Rica
Pictorial	
Paragraphics	
Pudgy in Thrills and Chills	Betty Boop
Frolicking Frogs	Sportlight
Popeye	

FOR YULETIDE SHOWING

REPUBLIC

FEATURES

Call of the Yukon	Beverly Roberts, Richard Arlen
Come On, Rangers	Roy Rogers Western
Gold Mine in the Sky	Gene Autry
The Higgins Family	James, Lucille and Russell Gleason
The Old Barn Dance	Gene Autry
Orphans of the Street	Robert Livingston, June Travis
Tenth Avenue Kid	Bruce Cabot, Beverly Roberts
Under Western Stars	Roy Rogers Western

SERIAL

The Lone Ranger	Lee Powell, Herman Brix

RKO RADIO

FEATURES

Five of a Kind	Dionne Quintuplets
Little Women	Katherine Hepburn
Snow White and the Seven Dwarfs	Disney

SHORT SUBJECTS

The Dionne Quintuplets	Three two-reel subjects

TWENTIETH CENTURY - FOX

FEATURES

Down on the Farm (Jones Family)—	Jed Prouty, Shirley Deane, Spring Byington
Submarine Patrol	Richard Green, Nancy Kelly, Preston Foster
Up the River	Tony Martin, Phyllis Brooks, Preston Foster

SHORT SUBJECTS

Daily Diet of Danger	
Fashion Forecast	Vyvyan Donner
Gandy Goose in Doomsday	Terry-Toon
What Every Girl Should Know	Lew Lehr

UNITED ARTISTS

REISSUE FEATURES

Disney Academy Award Revue	
Dodsworth	Walter Huston
The Ghost Goes West	Robert Donat
History Is Made at Night	Charles Boyer, Jean Arthur
Last of the Mohicans	Randolph Scott, Binnie Barnes
Little Lord Fauntleroy	Mickey Rooney
The Man Who Could Work Miracles	Ronald Young
Modern Times	Charlie Chaplin, Paulette Goddard
The Private Life of Henry VIII	Charles Laughton
These Three	Merle Oberon

SHORT SUBJECTS

Broken Toys
Night Before Christmas
Santa's Workshop

UNIVERSAL

FEATURES

⎰Dracula's Daughter	Otto Kruger, Margaret Churchill
⎱Bride of Frankenstein	Boris Karloff, Elsa Lancaster
Dark Rapture	Congo Native Cast
Little Tough Guys in Society	
Mars Attacks the World	Larry Buster Crabbe
Secrets of a Nurse	Edmund Lowe, Helen Mack

REISSUE FEATURES

⎰All Quiet of the Western Front	Lew Ayres
⎱Magnificent Obsession	Robert Taylor, Irene Dunne
⎰Dracula	Bela Lugosi
⎱Frankenstein	Boris Karloff

WARNER - FIRST NATIONAL

FEATURES

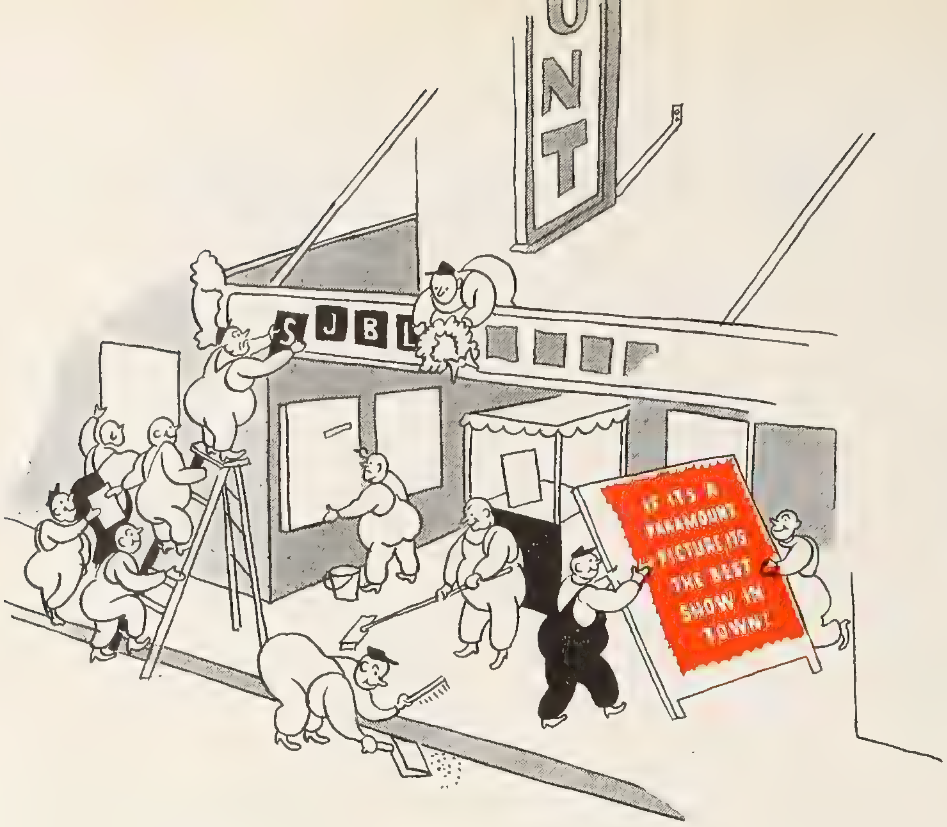
Comet Over Broadway	Kay Francis, John Fitel
Secret Service of the Air	Ronald Reagan

SHORT SUBJECTS

The Declaration of Independence	
Sons of the Plains	Mauch Twins
Zero Girl	Ice Skating Novelty
Toyland Casino	Kiddie Revue
Johnny Smith and Poker Huntas	Merrie Melody Cartoons
You're an Education	Merrie Melody Cartoons
The Night Watchman	Merrie Melody Cartoons
Porky's Naughty Nephew	Looney Tune Cartoons
Porky the Gob	Looney Tune Cartoons
The Daffy Doc	Looney Tune Cartoons

REISSUE SHORT SUBJECTS

All American Drawback	Edgar Bergen-Charlie McCarthy
At the Races	Edgar Bergen-Charlie McCarthy
Pure Feud	Edgar Bergen-Charlie McCarthy
Africa Speaks English	Edgar Bergen-Charlie McCarthy
Two Boobs in a Balloon	Edgar Bergen-Charlie McCarthy
Free and Easy	Edgar Bergen-Charlie McCarthy


UNT
SJBL
IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

A plai
trade bogey

THIS IS THE TIME OF YEAR when a lot of normally hardworking, aggressive, live wire lads in this industry turn into sad-faced, dyspeptic, kill-joys. Instead of going out after business, as they do the rest of the year, they park on their office chairs and dolefully mourn the coming of what they call "The pre-Christmas slump in picture business."

According to their sad story, what money there is to be spent in the community during each December belongs to the department stores and the Christmas trade. Any efforts to get people into their theatres by handing them good entertainment, by giving them the lure of exciting exploitation and advertising, they know, are doomed to failure. There's nothing they can do about this sad state of affairs but take an occasional aspirin tablet. That's their undertaker's song. And, boy, do they sing it.

BUT ARE THESE THE REAL FACTS? Go into a department store during this Christmas season and talk with the lads who run it. Talk to any of your local tradesmen who are supposed to own the town's business this time of year. What will you find? You'll find that they are far from resting easy. Every day they pile advertising into the papers. Their shelves are stocked with Christmas merchandise. But are people rushing in to grab it? They are not. For the past few years it is an established fact, as any store comptroller's figures will show you, that the Christmas buying season grows steadily shorter. The idea that from Thanksgiving till Christmas Eve people have no interest in anything but Christmas shopping is no longer true. In fact, the old store theory that Christmas business would take up any slack in the year's grosses is the bunk and has been for a long time.

WHY DO STORES GO IN FOR SHOW BUSINESS? All the fancy stuff in the stores, the free entertainment, the exploitation stunts . . . are done simply because the merchants are trying to make their stores look as entertaining as the moving picture theatre. Why? Because they know the motion picture theatre, December just as much as any other month, can pack 'em in, Christmas shopping or no Christmas shopping.

tatement about that old the pre-Christmas slump!

HOW DO SMART OPERATORS MAKE DECEMBER PAY? Luckily for all of us, the kill-joys, the gloom-spouters, the do-nothings are only a small minority. Luckily for all of us, there are smart theatre exhibitors in every town who know the facts and act accordingly. They know that shrewd exploitation, good showmanship will fill their theatres in December . . . and they go to the company that has the sure-fire December pictures, book em, cash in on 'em, and chalk up a winning score on Christmas Eve.

Paramount's Pre-Christmas Business Builders!

"IF I WERE KING"	Ronald Colman, Hollywood's greatest romantic star, in Frank Lloyd's grandest screen romance, **"If I Were King,"** with Frances Dee, Basil Rathbone.
"MEN WITH WINGS"	America's Cavalcade of Aviation is **"Men With Wings,"** gloriously presented in Technicolor, with Fred MacMurray, Ray Milland, Louise Campbell. Produced and directed by William A. Wellman.
"THE ARKANSAS TRAVELER"	Bob Burns in **"The Arkansas Traveler"** is the kind of picture which can buck any competition, especially during this most sentimental time of the year.
"THANKS FOR THE MEMORY"	**"Thanks for the Memory,"** comedy romance featuring Bob Hope and Shirley Ross and Charles Butterworth, yes, and featuring America's new number one song hit, "Two Sleepy People." There's a natural to get the whole family into the theatre.
"SAY IT IN FRENCH"	**"Say It In French,"** with Olympe Bradna and Ray Milland is another equally fast-paced, sock entertainment.
"LITTLE ORPHAN ANNIE"	And **"Little Orphan Annie,"** starring Ann Gillis, guarantees you all the daily readers of America's most popular human interest comic strip.
"RIDE A CROOKED MILE"	For hard-hitting action, there's **"Ride A Crooked Mile,"** with Akim Tamiroff giving another of his masterly performances, with Frances Farmer and Leif Erikson supplying the love interest.

THEATREMEN LIST IDEAS IN DECEMBER CAMPAIGNS

by A-MIKE VOGEL
Chairman, Managers' Round Table

ON these pages are set down the first reports from the field on what showmen in various parts of the nation have in mind to "beat December"—this year more forcefully than ever, judging from what already is in work and what is now in process of arrangement. Many of the old reliables of last and other years are being streamlined for current usage. In addition, as is to be expected, ideas newer to different situations are detailed. In all, the campaigns point in the direction of every available avenue of publicity, advertising and exploitation.

For the first time in Buffalo theatre history, for instance, there is to be a "Santa Claus Lane" in the form of extensive decoration of the main street taken over by leading merchants in cooperation with the Shea Theatres. The current "jitterbug" craze is utilized in a series of weekly contests between now and Christmas by the Warner Ohio managers to hold up grosses. Little is overlooked, as the following campaigns tell.

▽

Williams Ties Movie Quiz To Playdates in December

Starting Monday night, November 28, and each Monday until Xmas, we plan a Pre-Xmas Movie Quiz Nite. Attempting to combine our giveaways with entertainment. Door prizes given away each night will be promoted from merchants. The entertainment angle will be taken care of by a combination of Movie Quiz (take-off from Philip Morris radio program "What's My Name"). Of course the quiz questions will be on popular stars of current attractions. In addition there will be a few minutes of Krazy Auction and amateurs. Experimented on high school football crowd at a special show after city championship game this week and this stunt went over big.

Definite plans are now under way for merchants to use theatre tickets as special inducements for early Xmas shopping starting December 3 with big parade and street program. Am not sure this will go over, however, we feel rather confident, as I was elected head of the local Merchants Association a few days ago. We are also planning an automobile giveaway for December 23. Merchants will give coupons with purchases throughout December, drawing on theatre stage. We will have our annual Kiddie Club Xmas party for the local youngsters, merchants furnishing gifts.

Goodwill and civic activities will include an Annual Toy mountain in theatre lobby. Patrons bring old or new toys to theatre for the needy kiddies' Christmas. Toys are distributed each year with baskets of food by a representative of city, Santa and the theatre manager. Annual free show for every youngster in town. Tickets distributed through schools. Employees donate their services, picture and shorts are free and the mayor usually gives the kiddies candies. It is necessary to run one theatre from early morning until evening to accommodate them all.

—Rex Williams, Manager,
Hoosier, Whiting, Ind.

Special Holiday Parking Stressed by Barcroft

During December we push our promotion with the city's largest indoor garage. Evening and holiday Palace patrons may enjoy a special parking rate of 10 cents by having their parking ticket stamped by the theatre cashier.

The Palace, Grand and Majestic theatres (all of RKO) will be beautifully decorated again this year at no cost. Leading department stores are tied up and by giving these stores a large toy display around a giant Christmas Tree in each house, the store agrees to decorate the entire house, including the front, marquee.

The Columbus *Dispatch* each year has an Old Toy Campaign. For weeks this newspaper gathers old toys which are repaired and brightened at all of the city's fire houses by the firemen. To add to this abundance of old toys, each year the RKO Palace holds an Old Toy Show. This is held on Saturday morning and the admission for each kiddie is an old toy. The *Dispatch* goes big in the way of publicity for this show and gives page one art breaks and stories on our current picture—as well as large ads on the picture.

A Christmas Classified Tieup is made each year with one of the papers. For two weeks or more the Christmas Shopping Guide Page carries a jingle. The last line is to be filled in . . . winners to receive theatre tickets as in regular classified tieups. The theatre ad is carried with the jingle.

—John J. Barcroft, Director of Publicity,
RKO Theatres, Columbus, Ohio.

▽

December Quiz Pictures Publicized by Caldwell

To keep up our holiday grosses this year we have again tied up with the *Toledo Blade* to aid the Elks Club Poor Relief. This will be two and three column stories running for eight days, starting the first week in December rating us full picture credits plus art in main news section. Last year we garnered 107 inches in eight days.

We will heavily publicize the final December Quiz Pictures, drawing attention to the fact that no one can afford to miss one of them. Special December Hits trailer will be shown to our Thanksgiving week crowds.

—Wally Caldwell, Manager,
Loew's Valencia, Toledo, Ohio.

A
BIG BOX
of CANDY
FREE!
DEC 21

Marlowe Conner's Santa Claus Toy Shop, Used Last Year at the Rhodes, Chicago

Corker Ties School, Stores To December Playdates

I wish to advise you of two campaigns in particular that I have already outlined and are now in progress on pictures playing second and third weeks in December.

On "The Great Waltz" have a tieup with the Pan-Hellenic Council, The Red and Black, student paper of the University of Georgia, and the Athens *Banner-Herald*, local paper, to hold a "Bring Back the Waltz" contest. The "waltz" will be the featured number at a special breakfast dance to be held during the Home-Coming dances, at which Jimmy Dorsey and his Orchestra will play. This will result in about fifteen days of free publicity in the local newspapers and other papers throughout the state.

On "Just Around the Corner" I have tieups with a local department store, newspaper and radio to stage a "Shirley Temple Fashion Revue." This will be held in the store auditorium a few days before the picture opening date. Prizes will be offered for the "cutest" and "most stylish" little miss. Fifteen will be selected from the entries to appear on the theatre stage on the opening night of the picture to participate for a grand award that will be offered.

Last Christmas holly-bound books of theatre tickets, "The Ideal Christmas Gift," were sold to help boost the boxoffice receipts during the "rush" period. A three-day vacation was given the theatre employee selling the greatest number of books. This proved to be very effective, so I am planning the same thing this year.

—Moon Corker, Manager,
Palace, Athens, Georgia.

Newspapers Cooperate On Benefit Shows

Toys for Everyone Set by Charninsky

This year we are going to put on the biggest and best campaign that we have ever had. Beginning Thanksgiving, we are going to give away 50 turkeys, one to every 10th person coming into the theatre. These turkeys were promoted. On December 10 we are going to have a special matinee, each patron bringing something wearable in the way of clothing, or a can of food or anything of this kind, will be admitted to the theatre free of charge. On Christmas morning I am going to play Santa Claus to the unfortunate with the proceeds from this matinee. For Christmas we have purchased toys of every description, such as puzzles, clowns, trick monkeys, police badges, dolls, whistles, toy elephants and numerous articles at a very small cost to us, which will be given to the kiddies attending.

We have planned the most elaborate decoration for our lobby this season that we have ever used. In each end of our shadow box we are going to place a silver tree decorated with blue lights exclusively, and in the center of the box we are going to use a Christmas Scene done in oils which will be set off with a special rigging of spot lights. Of course the rest of the lobby will be decorated with tinsel, holly, and all of the Christmas trimmings. The shadow box, the lobby and the theatre itself will be a beautiful sight, I assure you. This display was suggested by one of my ushers, and will rate front page publicity.

**—Louie Charninsky, Manager,
Capitol, Dallas, Texas.**

▽

Rosenfield Top Tiein Is Auto Giveaway

Due to the tremendous success of our last year's campaign, we are proceeding along the same lines this year. Our major stunt is an automobile giveaway for Christmas Eve. In the past Christmas Eve business was practically nothing, but last year we did a big business with our car giveaway. The car deal is entirely paid for by merchants and we start giving tickets out four weeks in advance, which gives us a nice buildup. On the Monday preceding Christmas we plan to have a big gift night, including giveaway of roasters, poultry and other prizes.

We are making a tieup with a large department store for a toy display in our lobby, same to be given away to children at our special Christmas matinee for the children. We have arranged to rent the theatre to a large industrial organization the Saturday morning before Christmas at which time they will have a party for employees of the company. We derive a nice revenue from this rental. We are arranging to have the orphan home children as our guests for the Christmas show. On the Monday before Christmas we are planning a big gift night in cooperation with local merchants.

**—Joe Rosenfield, Manager,
Modjeska, Milwaukee, Wis.**

NATIONAL SCREEN OFFERS "SHOP EARLY" TRAILERS

To aid theatremen in further cementing goodwill between theatre and merchant, especially during the Christmas shopping season, National Screen Service is offering a series of four "Shop Early" trailers, for weekly change during the period before the holidays. Copy calls attention to the advantages of making purchases as far ahead as possible, the series intended as institutional buildup as well as a civic gesture.

Hal C. Young, of National Screen, suggests exhibitors using this special service announce the tiein at lunch-club meetings and before the Chamber of Commerce. The plan carries weight since newspapers can be promoted for publicity, perhaps editorial mention. The service might also soften up "tough" stores for holiday tieins.

Johnson Suggests Parties For School Children

Public school teachers quite often like to remember their children in some way at Christmas time. My idea is to plan out an easy way for them to hold a theatre party for these children at the Opera House at some matinees the week before Christmas. Each teacher will be approached well in advance. Those who like the idea will buy a ticket for each child in her class. The class will attend in a body, with the teacher coming in free. If possible some inexpensive but attractive novelty gift will be arranged for each child. If enough teachers are interested in the plan, an entire special matinee might be devoted to the parties, with welcome signs and a special section for each class.

With no newspaper in this town I have sometimes found it profitable to put out a special advertising tabloid, selling space to a number of stores and getting a lot of free space for the theatre to go along with it. I have in mind using the same idea in December this year, to cash in on the pre-Christmas desire for advertising space. Will put it out daily, semi-weekly, weekly, or as often as the advertising will justify.

As part of our service policy we always offer to take care of parcels, umbrellas, heavy overcoats, etc., for our patrons, but we have no regular check room. During the weeks before Christmas I plan to keep a table in the lobby with some one to watch it, ready to run a free checking service.

Naturally we intend to call the attention of women shoppers to the fact that children can be kept conveniently and contentedly out of the way for two hours any afternoon for the price of a 10-cent ticket. If, as a result, the place is overrun with small children a girl will be hired to look after them and keep them from disturbing other patrons.

**—William W. Johnson, Manager,
Opera House, Millinocket, Maine.**

Local Industry Displays Arranged by Harris

Last December we arranged with the Chesapeake & Ohio to display in our spacious lobby a miniature working model of their entire system, showing stations in the various cities, trains moving, stopping to receive passengers, freight trains unloading coal and reloading. This display was more than 80 feet in length, attractively illuminated, and created considerable attention. Adults brought in the kiddies, particularly during the matinee, to see this unusual demonstration. This year we are planning a very elaborate display during the month of December in cooperation with the United States Steel Corporation in Cleveland showing a miniature working model of strip mill demonstrating the process of strip steel manufacturing in its miniature operating form which should attract quite a bit of attention.

With special permission from the local postal authorities we print and the post office officials display at all branch offices a card urging the public to shop early, wrap securely and mail early finishing the copy with a plug for "Loew's for Good Shows." Tie-up with leading department store for elaborate display of toys, living Santa Claus and publicised through the medium of store and theatre ads. This particular department store permits us in exchange for publicity to insert holiday heralds in all purchases made at store and delivered direct to homes.

Annual orphan show which results in plenty of free newspaper space. Tieup with leading merchants to place slugs in their newspaper ads on the basis of the present movie drive slogan, "Trade Follows the Movies," inviting people to shop early after attending matinees and vice versa. In exchange for easel display in lobby on the campaign "Do Your Christmas Shopping Early" we are permitted to have our attractive heralds inserted in all packages being delivered to homes. We also distribute heralds at football games and conventions, theatre guides in hotels, key boxes, etc.

**—Milt Harris, Publicity Director,
Loew's Cleveland Theatres.**

▽

Reeths Ties Store To "Treasure Chest"

Gifts of all kinds are offered in the tiein arranged by Fred Reeths, Jr., with leading store on a "Treasure Chest" promotion wherein keys obtained in designated departments, posted on the display, are given customers to unlock the Chest, displayed prominently in the theatre lobby. Chest is arranged in three compartments to show off some of the prizes to be won. On Friday, Dec. 23, from one in the afternoon until eight at night, patrons with keys secured from the store will be allowed to try the locks. Store is publicising the tiein widely with generous theatre and picture mention in all the advertising.

**—Fred Reeths, Jr., Manager,
Sheboygan, Sheboygan, Wis.**

Accent on Christmas Activity Stressed by Warner Ohio-men

by DICK WRIGHT

District Manager, Warner Ohio Theatres

With the approaching few weeks before Christmas there is a great deal of hustling and bustling among the Warner managers in Nat Wolf's Ohio Division, where Ray Brown, Jess Fishman, and the writer are assisting in preparing plans and stunts.

A number of the managers are laying plans for their presentation of Kute Kris Kringle, the living, breathing, human Santa Claus who will make his bow in their theatres Thanksgiving week.

Readers of these columns are undoubtedly aware of this attraction and the tremendous amount of goodwill it will bring the theatre. The following managers are making tieups in their respective towns with their leading stores for toy displays, lobby cards, mailing lists, etc., and expect to have Kris Kringle available for their Thanksgiving day crowds; Frank Savage, Warner, Youngstown; Bill Dworski, Madison, Mansfield; Doc Elliott, Ohio, Lima; Marvin Samuelson, Colony, Cleveland; Julius Lamm, Uptown, Cleveland; Lou Milder, Variety, Cleveland; Glenn Nelson, Harris, Findlay; Bunny Somers, Ohio, Sidney and Knox Strachan, LaRoy, Portsmouth.

LaDue To Repeat Promotion

At the Strand Theatre in Akron, John LaDue is cooperating with the Akron *Beacon Journal* on their annual drive of the "Mile of Dimes," newspaper promotion for the purpose of raising funds to provide Christmas dinners and gifts for needy Akron children. Last year all of the services, including the personnel, theatre, film, newspaper advertising, banners, show cards, newspaper publicity, sound trucks, printing of tickets, and heralds were furnished as a contribution to the fund by the agencies involved, so that all receipts might be turned over to the fund. Last year tickets were on sale in advance at the Strand boxoffice and various downtown stores. This year LaDue expects to receive cooperation from the police department and various civic groups and through these agencies force a large advance sale of tickets. He is also planning on securing the cooperation of Akron florists and the Junior League to sell roses in the lobby at the end of the show for the benefit of the fund. Last year's show received tremendous amount of publicity and good will and this year LaDue feels that he will have even better results.

Harpster Promotes Parteis

Along these same lines is Frank Harpster's annual "Three Muster Cheer" Charity Campaign tie in with the Mansfield *News Journal* and the Warner Theatres in Mansfield, the Ohio, Madison, and Majestic giving a can matinee and a midnight show with all proceeds going to charity. Last year the newspaper gave daily front page publicity over a 24-day period. Frank Harpster also is promoting a number of annual Christmas parties given by various industrial plants in Mansfield. These parties are actual outright ticket sales to the plants in Mansfield which they distribute to the children of their employees; an ample supply of candy, oranges, and nuts, etc., is also on hand for the children.

Bill Dworski at the Madison Theatre in addition to the extra business which he expects to promote through the presentation of Kris Kringle is working on the Mansfield Grotto members to put their annual Minstrel Show on the stage of his theatre. Bill is also planning extra Saturday morning cartoon shows and parent-teacher association benefit as well as his usual participation in the Three Muster Cheer Drive.

Celebrates Anniversary Week Ahead

Wayne Williams, the skipper at the Majestic Theatre in Mansfield finds that the best stunt of his Christmas Campaign is the celebration of his theatre anniversary, the week prior to Christmas. This enables him to sell a full-page of cooperative ads and various other advertising media such as his combination Christmas and anniversary card, heralds, etc., as well as the usual congratulatory messages and bakery tie-up.

At the Lincoln Theatre in Massillon, Irv Solomon is working on his annual Rotary Club Show given for the crippled children. This is always a big event both for the kids and the Rotarians. While Solomon does not normally have facilities for checking packages during the year because of lack of space, he goes out of his way during the holiday shopping season, devoting part of his office to check room and sells patrons the idea of resting and relaxing at the theatre after a hard day of shopping.

Managers Work with Clubs

Harry Bodie at the Sixth Street Theatre in Coshocton and with the assistance of Don Jacobs at the Pastime Theatre in Coshocton annually tie in the Coshocton Women's Clubs for a big party for the poor children on December 24. Bodie gives matinee a week or so before Christmas at which all children are admitted for food stuffs, proceeds are used to fill baskets for the poor by a group of organizations. This year Bodie is planning on a giant Christmas party which will include a special program put on by the kids themselves and an inexpensive gift for each one.

Ben Schwartz at the Ohio Theatre in Canton annually ties up with the Lions Club for the annual distribution of foodstuffs to the poor families in Canton. Ben also has an annual toy show, proceeds of which are turned over to the children of the Blind.

Routson Arranges December 'Revue' to Build Grosses

For the week of Dec. 16, which he reports as the week the box office needs it most, Ted Routson, major domo publicist of I. M. Rappaport's Hippodrome, Baltimore, has dated in an amateur revue dubbed "Baltimore Follies," which he is producing, now already in work under the sponsorship of the local *News-Post*. The same presentation put on last year returned a fat week, says Ted, as did another like it put on in July, which held for two weeks.

The tiein insures publicity, page one and all, for four weeks ahead, of art and publicity in which of course the theatre receives consistent mention, including the current shows. First story broke on Nov. 7, and with it was carried a two-column box to be filled in as application for audition.

Application Blank Detailed

In addition to the name, address and phone number, age, weight, height, color hair and eyes is requested, also whether applicant is married or single. Also asked is whether applicant can sing or dance, type of such, ability to play musical instrument, do specialty, characters, etc. Assurance must be given that all rehearsals will be attended as all performances, if selected.

Routson has also gone "jitterbug" with a state-wide contest, the finals decided at the theatre at a midnight show on Nov. 17. Eliminations were held on Mondays and Tuesdays for four weeks and the six couples picked in the finals given a week's paid engagement. In addition, Routson reports that Milton Schwartzwals, RKO shorts producer, picked three couples, for one of his shorts.

Jitterbugs in Philadelphia

High school and other local swing addicts who patronize the Warner Philadelphia neighborhood houses are being given opportunity to show their "stuff" in Jitterbug Contests arranged by City Manager Jack Flynn and Al Zimbalist, city zone ad head, the second contest now nearing the semi-finals. Having studied the possibilities, the theatremen offered it to the Daily *News*, Zimbalist explaining the opportunities of extra circulation. Paper got behind the promotion heavily, running daily entrance coupons and day after the finals of the first competiton gave the event a spread in the picture section, reported a first time for neighborhood houses, reports Zimbalist.

Winners Voted Theatre Date

Initial contest ran for six weeks with the finals at the Downtown Earle Theatre. Winners of the second event will vie with winners of the first at the same house for the grand award, a professional engagement at the Warner de luxe spot. Zimbalist got out a special two-color herald distributed at high schools and colleges, also at homes and factories, which brought a wide response. Tiein has cost very little, says Al, and results have already brought requests for information from theatremen in various sectors.

'Santa Claus Lane' Arranged by Taylor and Buffalo Stores

This year—during the Yuletide season—the Shea Theatres are cooperating with all downtown merchants in the installation of an elaborate electrical decoration that will transform the main stem into "Santa Claus Lane." The idea was inspired by the Hollywood plan. The decorative scheme will cost thousands, but it is expected to draw many thousands of people downtown and—before and after shopping—into Shea theatres. Our lobbies and ads will publicize the "Lane" from Thanksgiving to Christmas, during which period it will be in operation. It is the first time the idea has been tried in Buffalo.

We plan to tie up with post office annual shop early and mail early campaign, with cards in branches and signs on trucks reading: "Shop Early—Mail Early. Enjoy the Big Holiday Shows in Shea Theatres."

As in the past, we plan to stage theatre parties for every orphanage in the city, in cooperation with the Buffalo *Evening News*. These parties are given week before Christmas. The newspaper gives the parties much publicity and we promote free transportation for the kiddies with a local bus company. Free candy is promoted.

Stage Stars Booked

In ads, lobby and radio we will promote our free checking service for patrons—urging them to shop early—then bring their bundles to our checking rooms and enjoy our big shows. We also will promote this idea on taxi tire covers from now on as well as on our screens.

Stage personalities booked during the coming weeks will visit the *Courier-Express* Toy Shop, taking along a bag of toys, and inspecting the work of the boys and girls who contrubute their services each year to mending old toys for poor children of the city. Photos and stories on the star's visit brings the theatre much valuable publicity. Because we are close to the Canadian border, we will advertise our Yuletide shows in papers in the Dominion as well as on the radio stations across the line. These stations have a large listening audience in Buffalo.

Santa Claus To Lead Parade

We plan to tie up with one of the big department stores here and have their Santa Claus visit our lobbies to greet the children during certain periods in the afternoon a few weeks in advance of Christmas. We will ballyhoo this stunt by having Santa lead a parade from the store to the theatre.

We will print bookmarks for the Public Library calling attention to books of special Yuletide interest and listing them. In our part of the mark we will sell our Christmas shows and free checking service.

Christmas attractions of special interest to the children will be sold through channels that lead into the schools as well as the homes. For instance, a return engagement of "Snow White and the Seven Dwarfs" is being considered during the holiday season.

—Charles B. Taylor, Publicity Director, Shea's Theatres, Buffalo, N. Y.

Famous-Players Canadians Again Feature Gift Tickets

Inaugurated in 1936, a campaign by Famous Players-Canadian theatres to sell theatre tickets as Christmas gifts, sold 15,000 adult tickets. The campaign for the same purpose in 1937 brought more than double that number in addition to thousands of children's tickets introduced last year.

Success of the plan has caused a wider and more intensified campaign to be sponsored this year, guided by N. L. Nathanson, president, and J. J. Fitzgibbons, vice-president and general manager of operations. The project, now under way in every F.P.C. theatre, is fully explained in a comprehensive manual by James Nairn, circuit director of publicity and advertising, the highlights of which are here detailed.

Full credit is to be given all managers under the circuit Sharing Plan for all Christmas tickets sold, thus giving the theatremen an extra incentive to go after this added business. It is also pointed out that distribution of the tickets as gifts will bring to the theatre those who are not regular attendants. Tickets are to be honored in all FPC theatres until July 1, 1939. As an extra convenience, tickets may be sold for delivery in other towns where the circuit operates. This also applies to children's tickets which are again being featured.

Members of the theatre staff, excluding the manager, will receive a 10 percent commission on outside sales of tickets. Friends and outside business contacts are suggested as well as charitable and social groups, popular retail stores, such as cigar shops, etc. Tickets actually sold at the boxoffice are not subject to this commission. This participation by staff members is pointed out as the best sales medium.

Emphasized is the importance of a meeting of manager and staff when gift tickets are received, to discuss best sales angles. Selling crews are to be organized and when the house staff is large enough, two crews with captain for each is suggested. Extra prizes might be given to winning crews. Sales meetings are to be continued during progress of the drive to report progress and discuss any sales resistance.

Top Store Ideas Listed

Among the most effective ideas listed by Nairn, based on results in the past, and offered for use generally, are the following:

Merchants whose type of business and locations provide best tiein with theatre are to be selected first. Managers are to visit stores regularly to stimulate sales and to see that counter piece advertising, supplied by the circuit, is prominently displayed. Merchants are also to be interested in using the Gift Tickets to customers making purchases over a certain amount. Stores so doing will advertise this.

Blocks of tickets to employees are suggested for firms usually giving food baskets, from the viewpoint that most folks like to pick their own dinners. Tickets have a wider appeal, it is found, and build goodwill between employer and employee. This is to be brought out in letters to employers, special letterheads for which have been made available by Nairn's department for the managers. The ticket gift is also to be suggested to newspapers for carriers and stores for delivery boys, also to insurance companies and other offices where large staffs are employed.

Ideal Gift for Children

Since it is found that gifts for children from 10 to 15 are difficult to select, children's tickets have been found popular as a solution. This is to be plugged in lobby cards and other mediums. Local clubs are to be approached to buy tickets in youth welfare work for holiday parties for under-privileged children. They also answer the requirements of teachers in public and Sunday schools as prizes to class leaders.

One manager reported as his best medium, the personal talk. He used this approach, for instance, with head of a large motor company and sold tickets for employees in local branch as well as other branches in nearby towns. In most every instance, this approach was successful. Another manager sold tickets to clubs which resold them through members turning in the commission to the club funds. Rotary Clubs bought tickets for distribution to the poor.

Another good medium was hospital sales where switchboard operators sold tickets to doctors for gifts to internes and nurses. Also found profitable was tiein with the Junior League whose members sold tickets for the 10 percent commission for the club holiday fund. To further stimulate effort of this staff, a manager made an extra concession of extra nights off to usher selling most tickets.

In addition to the letterheads, noted above, copy for the letters is supplied in addition to trailer copy of various kinds and carrying different appeals. The circuit is also supplying silk screen box-office window stickers, lobby one-sheet and the counter card.

On the subject of trailers, Nairn calls attention to the value of changing the copy since they become stale if used too long, he finds. With this in mind, two trailers were made up for the Christmas ticket publicity. Number one is meant for early showing. Number two for the week or two weeks before Christmas. To provide proper contrast, trailers were made as differently as possible in animation and treatment.

The letterheads are in two colors. Across top copy reads "Give Theatre Tickets for Christmas," in reverse. In red is a block cartoon cut of Santa Claus, reproduction of the envelope for gift tickets, showing spaces for names of donors and recipients. Most managers found this an effective mailing piece since the colorful holiday illustration gained immediate attention.

HIGHLIGHTS OF 1937 CAMPAIGNS FOUND EFFECTIVE AT BOX OFFICE

WHAT he reports as an annual standout is Ray Bell's "Christmas Cheer Club" worked out for the Wasington Loew theatres with the Washington *Herald*, Washington *Times* and Station WJSV. Through these sponsors, residents of the district were asked for old and new toys distributed on Christmas day to underprivileged children by the D. C. Playground's Santa Claus. Old toys were repaired by the distributing charity.

Huge Christmas boxes were placed in lobbies of all Loew houses, trailers requesting patrons to fill them. Radio stations contributed daily plugs and newspapers came through with generous stories. The club project was climaxed with a large matinee at the Capitol Theatre several days ahead of Christmas, wth a toy serving as admission.

Further newspaper tieup was effected with the Washington *Post* for a theatre promotion in connection with that paper's Christmas Gift Guide. Paper published a daily two by 150-line ad carrying figure of Santa and Charlie McCarthy with balloons. Guest tickets were then awarded to persons offering best conversations between the two. Current attractions were prominently billed.

▽

Most Popular Newsboy

Awarded by Lester Stallman, College Theatre, Bethlehem, Pa., before leaving for the Astor, in Reading, were promoted prizes to winners in his most popular newsboys contest. Voting blanks were carried in the cooperating paper with votes cast only at the theatre. Paper played the contest up daily with human interest stories, etc.

Effective lobby display was constructed by Stallman in the form of an animation showing youngsters going downhill on sleds and another group walking uphill, with automatic waterfall with ice and holiday trimmings as background. Display was planted under a Christmas tree decorated and illuminated with colored spots.

On Christmas morning, lads distributed red and green cards house-to-house, copy reading: "P. S. I had to come back to tell you of the excellent picture at the College," etc., and signed by Santa.

▽

Santa Claus Planes In

According to idea planned by Herb Grove, Fort, Rock Island, Neb., in conjunction with the Rock Island *Argus*, a letter-writing contest was held for children on why they believed in Santa Claus which involved cash and ticket prizes. Paper equipped a plane and party to fly north to locate the home of Kris Kringle, with Grove taking pictures from local airport. Radio station contacted the plane in flight and finale of the stunt was for the plane to return with Santa and present him in the public square and at the theatre.

Climax of the stunt so far as the theatre was concerned was the special showing of the pictures with other subjects, paper and radio station getting behind the show to publicize it.

Proof of the good returns from many of the ideas developed for last year's Christmas campaigns is found in the decision by theatremen to utilize featured tieins again for the current drive for December grosses. On this page, therefore, is set down briefly what was reported before for the information of readers and perhaps to be developed locally in other situations.

Store Underwrites Santa Movie

Suggested by Dick Wright, district manager Cleveland Warner zone, was a "Christmas Auction Night" through cooperation of leading merchants. Stores and theatre distributed slips each representing 10 shekels, on the reverse side of which were listed the name or names of participating merchants. Each shekel entitled patron opportunity of bidding at the auction. Needless to say, the more slips a holder had the more they were entitled to bid.

The night preceding Christmas was designated as "Christmas Auction Night" and merchandise promoted from the stores for the Auction was displayed in the lobby in advance with credit cards. Each merchant heralded the event in ads and throughout the stores.

Also held was a local movie of Santa, department store underwriting expense of a toy department promotion. Pictures were taken of Santa arriving by plane at municipal airport and after Kris Kringle circled the city, further shots were taken showing him being transported by car or sleigh to the store where he met the kiddies. From the store Santa drove to the theatre for the toy matinee. Later pictures were taken of the children looking at the toy displays in cooperating store. On completion of film, store announced in its ads that the pictures could be seen at the theatre.

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"Gold Rush" Comes to Tucson

Held for the second time last year was Roy Drachman's "Gold Rush" at the Fox Theatre, Tucson, Ariz., in the form of a $1,000 giveaway, split into six prizes. Eight hundred of the money was promoted from merchants, who gave lucky numbered tickets with purchases for the prize drawing. Tieup was made with merchants on one street only, stores paying for their share of tickets and space in double-truck co-op pages. Drachman reports that last year the idea drew over 10,000 with the Governor and Congresswoman Isabella Greenway on stage to draw the winning numbers.

On Christmas Eve Drachman was placed in charge of civic party when Tucson plays Santa to poor children. Thirty-foot tree was set in front of theatre, entire block was roped off, band was secured and high school choir sang carols. Highlight of tieup was the offer of benedictions by ministers of different denominations. City officials cooperated and boy scouts were on hand to direct traffic.

Suggested last year by Harry Botwick State Theatre, Portland, was the choosing of the most courteous salesgirl. Each merchant contributed a certain amount of cash and articles of merchandise to be divided between three winners. People were entitled to votes by securing ballots only after they had made purchases at any one of the cooperating stores, voting was done in theatre lobby and winner announced from stage on Christmas Day. Tiein was publicised in theatre and throughout stores.

Botwick also made his theatre a bureau of information, stationing girl in lobby at a telephone. In exchange for publicity, telephone was promoted and girl instructed to get information for patrons on bus and train schedules, accept messages for friends and relatives and in general encourage folks to make the theatre a general meeting place. Also suggested by Botwick was the hiring of a matron during the entire month of December to serve tea from executives.

Contact was also established with leading garage whereby, week preceding Christmas, the use of cars to transport patrons to theatre were made available. Folks wishing to avail themselves of the ride downtown were instructed to call the theatre for a cab, garage received advertising in the lobby in exchange and all cars were bannered.

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Theatre Tickets for Gifts

Ticket selling idea was inaugurated by Guy Martin, Colfax, South Bend, Ind., with the Elks, Eagles, Woodmen and other fraternal organizations, whereby two tickets were offered each member selling a punch board, proceeds of which went to local fund for the needy. Theatre received full price for all tickets offered on the board as prizes. Martin reported that last year the Elks put out over 1,000 boards.

To businessmen of the city, Martin wrote letters suggesting theatre tickets as gifts for employees and to encourage early shopping merchants were approached to buy tickets to be given for purchases over a certain figure. Guy went to town on a series of manufacturers' parties, where the plants took over the theatre and gave special shows for employees and their children. Theatre received a flat rental and furnished the program, house staff, etc., sponsoring company defraying cost of toy and candy distribution.

▽

Radio Star Sings Carols

As an added attraction for his Christmas week program while at the State in Syracuse, Ed McBride , now at Loew's in Providence, secured the services of a popular male singer over the Columbia chain, for his Christmas prologue.

With a church window scene and falling snow effect as a background, singer was seated at a small portable organ on stage, surrounded by a group of altar boys, singing Christmas hymns and carols. Theatre organist, concealed from the audience, played the accompaniment, so that it seemed the singer was playing the numbers.

(Additional helps on opposite page)

Contests and Carols Featured Widely

Carols Contest in Public Schools

Reported as one of his most profitable promotions last year was Lew Chatham's public schools carols contest at the Sooner Theatre, Norman, Okla., wherein pupils of eight grade schools competed in singing Christmas carols from the stage. One group appeared each night up until three days ahead of Christmas, with the city's music teachers acting as judges. Prizes were free shows to the winning group.

Also planted by Lew was a citywide contest tied in with local paper for the best letter on "What Christmas Means to Me." Cash and guest tickets were awarded and rules of the contest stressed the spiritual side of the holiday. Another idea used by Chatham was his annual contest for youngsters in the first to sixth grades on a coloring contest, entrants obliged to make up drawings and cutout of any Yuletide subject, pass coupon books going to winners.

For his Christmas prevue put on with the aid of 20 leading merchants, Lew held a lucky number party with stores and theatre distributing numbered coupons with purchases and admissions. Merchandise promoted from the cooperating stores was given to winners, and stunt was plugged in theatre and store ads, on screen and in lobby.

▽

"Christmas Tree Hunt"

Hookup that combined charity, entertainment and theatre tiein in connection with a 30-minute broadcast was featured last year by J. P. Harrison, Paramount, Amarillo, Tex., in the form of a "Christmas Tree Hunt."

Each day during the hunt program, running 24 days, listeners were asked to find two or three articles, the value of which was equivalent to at least the price of a theatre ticket. These articles were either food, clothing or toys. Each day the items asked for were brought to one of the designated Texas Consolidated theatres and the donor admitted on presentation of the articles. During the course of the daily 30-minute program the commercial plugs for the theatre's picture was tied in with the explanation of which theatre to take the articles to on that particular day. All material collected was divided equally among the churches of Amarillo. The theatre also gave admissions each day except Saturday and Sunday to the first 50 who brought the requested articles to the theatre.

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"Most Adorable Child" Contest

Kroger Babb, former advertising director of the Chakeres-Warner Theatres, Springfield, Ohio, and now with Filmack Trailer in Chicago last year, reported a promotional idea involving children. With proper screen, lobby and newspaper exploitation, Babb announced early in December a contest to determine the "most adorable child" in the city.

Age limit of contestants was from six months to six years and lengthy list of promoted gifts for winners was published in cooperating newspaper. Various merchants participated in exchange for screen credits, lobby and publicity. Display panels constructed of light lumber and black cloth and directly lighted were erected in lobby, on which were tacked the photos of entrants together with their names, age, addresses and contest numbers.

Representative Christmas Lobby Decoration

A girl for "field work," to obtain photographs and entries by personal calls to homes with children expedited earlier interest in the contest. Contest lasted two weeks, during which period a voting ballot was presented to each patron, on which they could vote for only one child by name or contest number. Results of a tabulation of the votes was announced by a committee of prominent persons serving as judges and prizes were awarded to first, second and third place.

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"Miss Spirit of Christmas"

Down in New Mexico, Russ Hardwick, Lyceum, Mesa and Plains Theatre, in Clovis, put over a community day celebration in which 40 merchants participated at a cost of five dollars each for entering a local girl in Christmas contest. Parade headed by school bands was held in the afternoon with girls in evening dress, transported in bannered cars. Entrants appeared at theatre on given night and through votes distributed by merchants and at theatre week ahead, "Miss Spirit of Christmas" was selected by audience applause and awarded $25. Entry fee also covered cost of free show given by Limerick one morning during holiday week for shoppers from drawing area.

Various other activities engaged in by Hardwick during December covered two pictures locally sponsored by ticket selling campaigns, one by the largest and most active women's club and the other girls' organization in local high school. Stage wedding with two couples was also held, theatre giving cash prize in addition to a large number of promoted gifts secured from merchants.

Special kid matinee was held, toys being repaired by local firemen and distributed to the needy by Boy Scouts. Food show was also held to aid the Salvation Army activities.

"Best Decorated Homes" Contest

Originated by George Limerick now at the Aztec, Enid, Okla., while he was at the Yale in Cleburne, Tex., was his "best decorated home" contest. Put on in cooperation with local paper and divided into three classifications; two-story homes; apartment and duplexes and one-story homes and cottages, prizes were given in each division to those decorating the exteriors of their homes in the most attractive holiday attire. Coupons were run in paper and on receipt of entries, George followed up by visiting the home and presenting theatre ticket.

Deadline for entrants was December 15 at which time, rounds were again made to determine best dressed homes. Judging took place few days ahead and winners were announced Christmas Eve. Loving cups to winners and monthly passes were awarded runnersup. Papers played the stunt up in great style and Limerick reported much goodwill resulted.

On his kid angle, a special matinee was held to which all children bringing a piece of fruit were admitted. Baskets were then made up and turned over to local charity.

▽

Turkeys, Geese and Ducks

Sid Holland, city manager, Elco Theatre, Elkhart, Ind., last year arranged for factory parties, with an average price of 10 cents per person being made to plant heads for shows to the employees and employees' families. Approximately five parties were held. Promoted by Sid was an electric range and refrigerator for giveaway in exchange for theatre advertising and lobby display. Toy and food matinees, free kid shows, checking services were also part of his campaign.

Poultry party was also arranged for by Holland, with cooperating dealer supplying turkeys, geese, ducks and chickens. Theatre advertised the party on screen and wherever possible gave the dealer an advertising break, lucky number coupons were distributed by the merchant and with each ticket purchased at box office.

▽

Carols in Cleveland

Used with great success last year was the selection of eight singers from the nationally-known Acepella Choir by Milt Harris, Cleveland Loew's theatres publicist, to visit with a town crier, all leading restaurants and hotel dining rooms. Group of four boys and four girls sang carols, after which the crier opened scroll and in Colonial fashion announced screen attraction at the State.

Newspaper was contacted to sponsor a "bury the tree" party, whereby readers were invited to bring toys, clothing and nonperishable foods to be placed around the tree until it was practically covered. This was put on at all the Loew Cleveland theatres. Through tieup effected with leading department store trees were decorated and Santa was on hand to distribute candy promoted from local factory in exchange for credits.

[Brass Tack Talk]

What's your Screen worth?

Apparently it's worth plenty to those who want to buy it! Commercial advertisers place a high value on the use of your screen to sell their goods. So why shouldn't you do the same?

That screen is YOUR best advertising medium—it can be your best ticket-seller. Don't waste it by using unshowmanlike trailers.

A good trailer on your screen is the lowest-cost advertising you can buy. Ever stop to think how little National Screen Service costs?

When the BEST is so cheap, there is no economy in using make-shift stuff on that valuable screen. In fact, that is extravagance and unfair to your box-office!

National Screen Pre-vues are built to sell tickets—by showmen who have studied screen-salesmanship for years.

JOIN THE 12,000 EXHIBITORS NOW USING THE BEST—NATIONAL SCREEN SERVICE PRE-VUES!

NATIONAL SCREEN Service!

ATLANTA 167-73 Walton St., N.W.
BOSTON 36-38 Melrose St.
CHARLOTTE 219-21 Mint St.
CHICAGO 1307 So. Wabash Ave.
CINCINNATI 119 West Central Pkway.

CLEVELAND 2336 Payne Ave.
DALLAS 2012-16 Jackson St.
DENVER 2144 Champa St.
DES MOINES 1003½ High St.
DETROIT 2949 Cass Ave.

KANSAS CITY 1706 Wyandotte St.
LOS ANGELES 2018 So. Vermont Ave.
MEMPHIS 500 So. 2nd St.
MINNEAPOLIS 1105 Currie Ave.
NEW ORLEANS 1431 Cleveland Ave.

NEW YORK 630 Ninth Ave.
PHILADELPHIA 1201-07 Vine St.
SAN FRANCISCO, 168 Golden Gate Ave.
ST. LOUIS 3318 Olive St.
SEATTLE 2418 Second Ave.

WASHINGTON, D. C., 920 New Jersey Ave., N.W.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

FISHIN'—AND FISHIN'

There is something in the opinion that during the immediate weeks before Christmas grosses ofttimes vary in relation to the effort put behind the show. There must be something to it, since not every member looks with foreboding to December. In fact, it would surprise you to know how many of the boys regard the pre-Christmas period quite cheerfully. Seeing nothing ahead but a situation requiring considerable attention and perspiration, they take another hitch in their galluses, give the so-called bad weeks a thorough going-over, and profit thereby.

For instance, there is Joe Rosenfield, of the Modjeska, Milwaukee, one of the numerous who calmly spits in the monster's eye, as follows:

"I am of the opinion that business can be gotten in the two weeks before Christmas. We have proved it in the past two years by careful booking and exploitation. Some exhibitors claim that good pictures are wasted during this period and hold off booking their good product until after Christmas. We give them the best pictures we can get during this time and our results have been very good."

Rosenfield has lined himself up a fancy campaign which he tells about in the special Christmas section immediately preceding this issue of your Round Table. In detailing his plans, Joe joins with other exhibitors who are not in the habit of kidding themselves about Christmas opposition. They may believe in Santa Claus but not to the extent of turning loose hard-earned advertising dollars without assurance of adequate return. At least, not according to what they report, and they report plenty.

Of course, there are showmen who regard the weeks before Christmas a better time to go fishin' than to try and combat the holiday shopping. The other side likes fishin', too. They fish for extra admissions.

▽ ▽ ▽

SMILES DO SELL TICKETS

It may sound like a bit of preaching to call attention to lack of theatre service. Plenty has been written about the warm-welcome-and-pleasant-smile reception. It would seem by now that all of us realize the advantages of such greetings. A "dead-pan" at the ticket window often turns away the paying guest. An unconcerned usher may point the patron across the street to the opposition. And even though these omissions be made unconsciously, they hurt.

One of this department's not over-sensitive scouts indicts a de luxe metropolitan neighborhood operation on both counts. He encountered somewhat of a chill from the cashier, service on the grumpy side from an usher. Standees were handled, he claims, with little regard for the individual. He aims to take his trade elsewhere.

Well, ushers and cashiers are folks, too, and every patron not the paragon of all virtues. During tough days, it can be that the good ole smile does not always come spontaneously and cheerful service limps a bit. That should be generally understood. Unfortunately, it isn't. Next to a warm welcome, perhaps a good imitation might satisfy the captious. The customers rate that, at least.

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NOT AT ALL IMPOSSIBLE

The Rockefeller interests call attention to a new building project in the "Center" by means of a special grandstand for excavation fans called the "Street Superintendents' Club". Membership cards are distributed. To remind New Yorkers that winter is upon us, Lord & Taylor, Fifth Avenue department store, creates window displays showing realistic imitation of a snowstorm. No merchandise is included, only copy reading "It's coming—sooner or later". Both promotions stop plenty of traffic, land heavy newspaper publicity.

If showmanship in business continues to be utilized so advantageously by conservative executives, it will not be at all surprising to find showbusiness itself beginning to give showmanship some serious consideration.

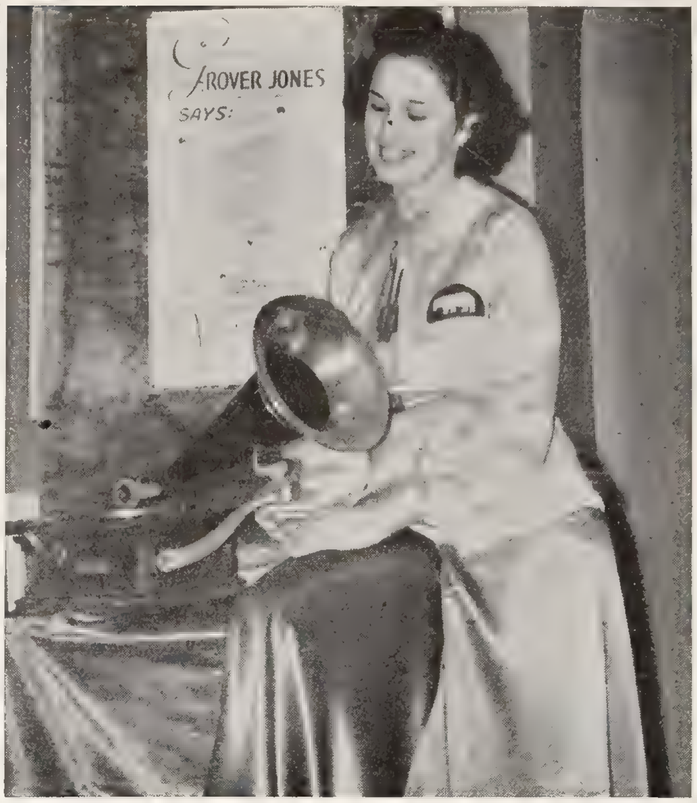
* * *

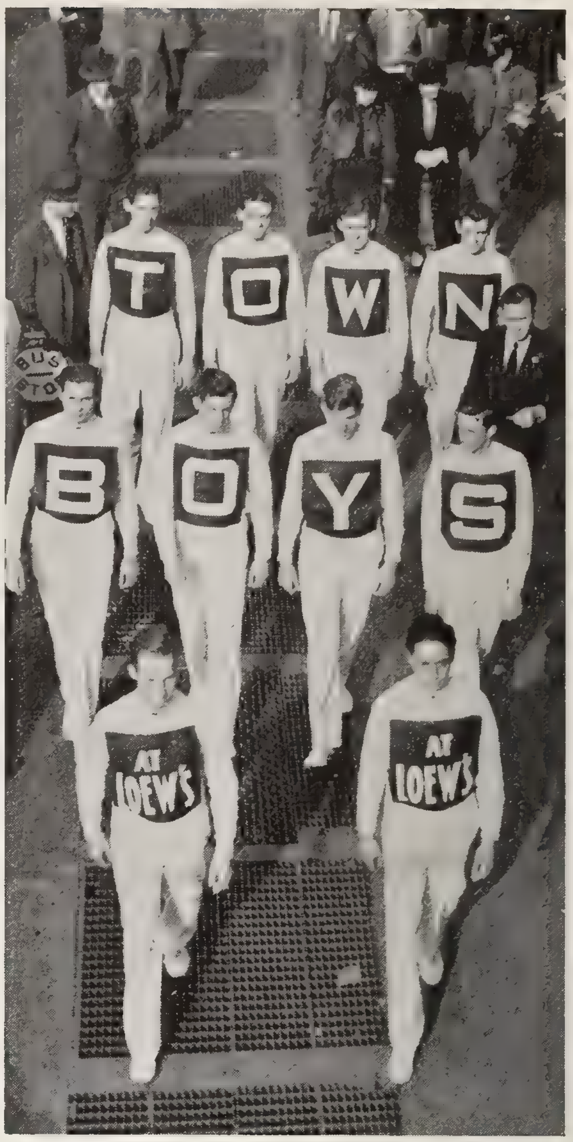
And while the above was being penned, came a communication from a Sixth Avenue laundry tieing in with the Columbia picture at a nearby theatre. The copy read: "If You Can't Take It With You, we will gladly deliver".

A-Mike Vogel

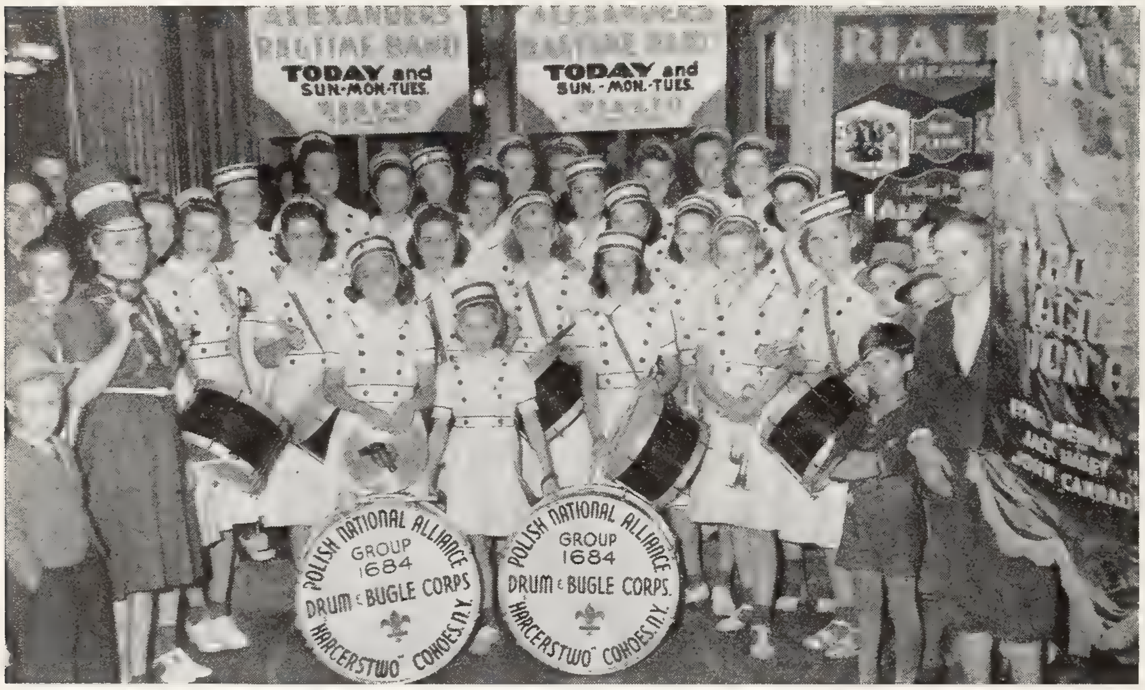
Round Table in Pictures

Forty-year-old talking machine was used by Dave Martin, Fox Bruin, Los Angeles, in connection with his Greater Movie Season drive lobby. Machine was tied-in with the beginning of pictures with appropriate copy, building up to the drive. Martin also utilized a card with a supposedly personal letter from Grover Jones, Paramount producer, on the new season's attractions and a short history of the movies.


GROVER JONES
SAYS:

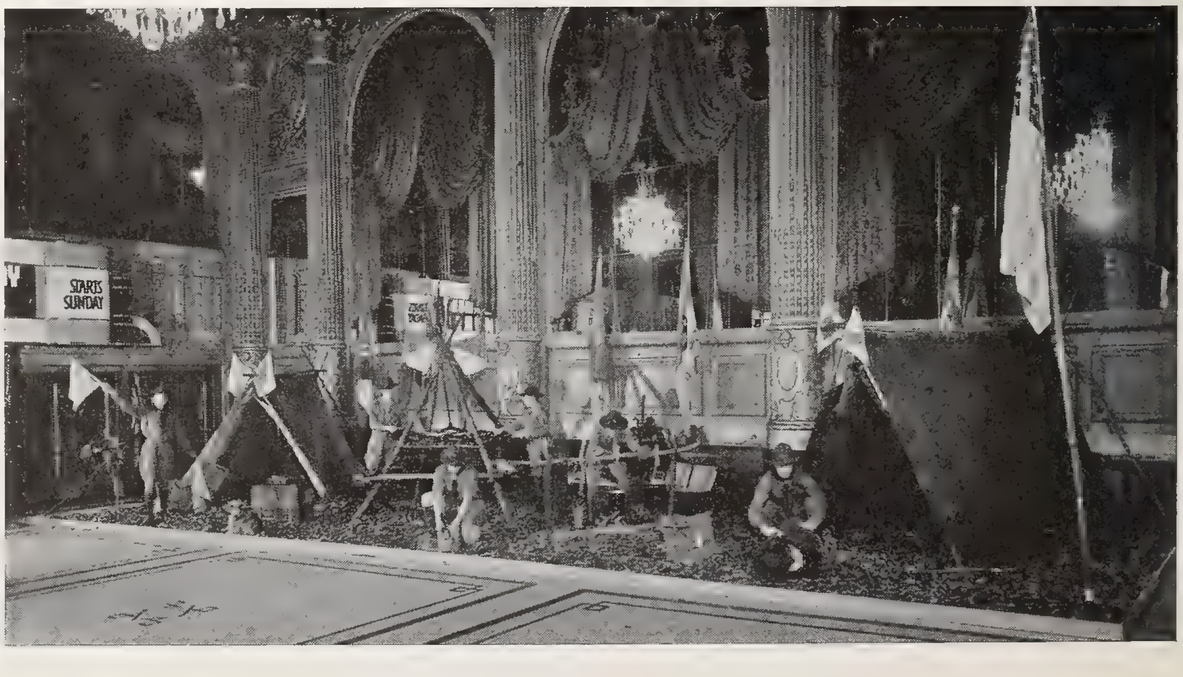

TOWN
BOYS
AT LOEW'S
AT LOEW'S
BUS STOP

Organized by Eddie Dowden, Loew's publicity department, was street stunt to exploit the opening of "Boys Town" throughout the New York circuit. Lads wearing white sweat shirts with individual title letters spelled out, attracted the anticipated attention as they paraded about town.

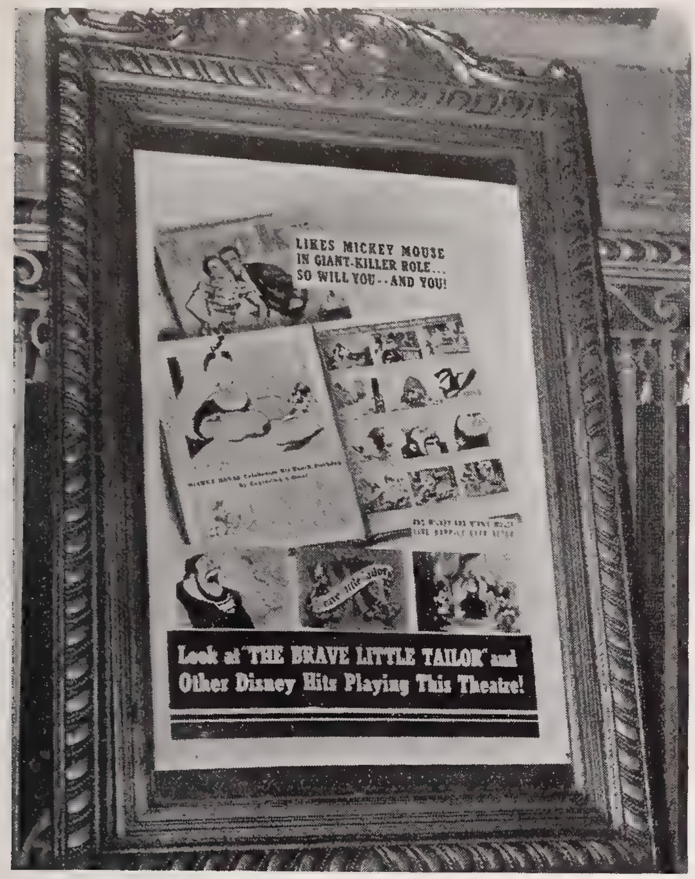

ALEXANDER'S RAGTIME BAND
TODAY and SUN.-MON.-TUES.
ALEXANDER'S RAGTIME BAND
TODAY and SUN.-MON.-TUES.
RIALTO
POLISH NATIONAL ALLIANCE GROUP 1684 DRUM & BUGLE CORPS HARCERSTWO COHOES, N.Y.
POLISH NATIONAL ALLIANCE GROUP 1684 DRUM & BUGLE CORPS HARCERSTWO COHOES, N.Y.

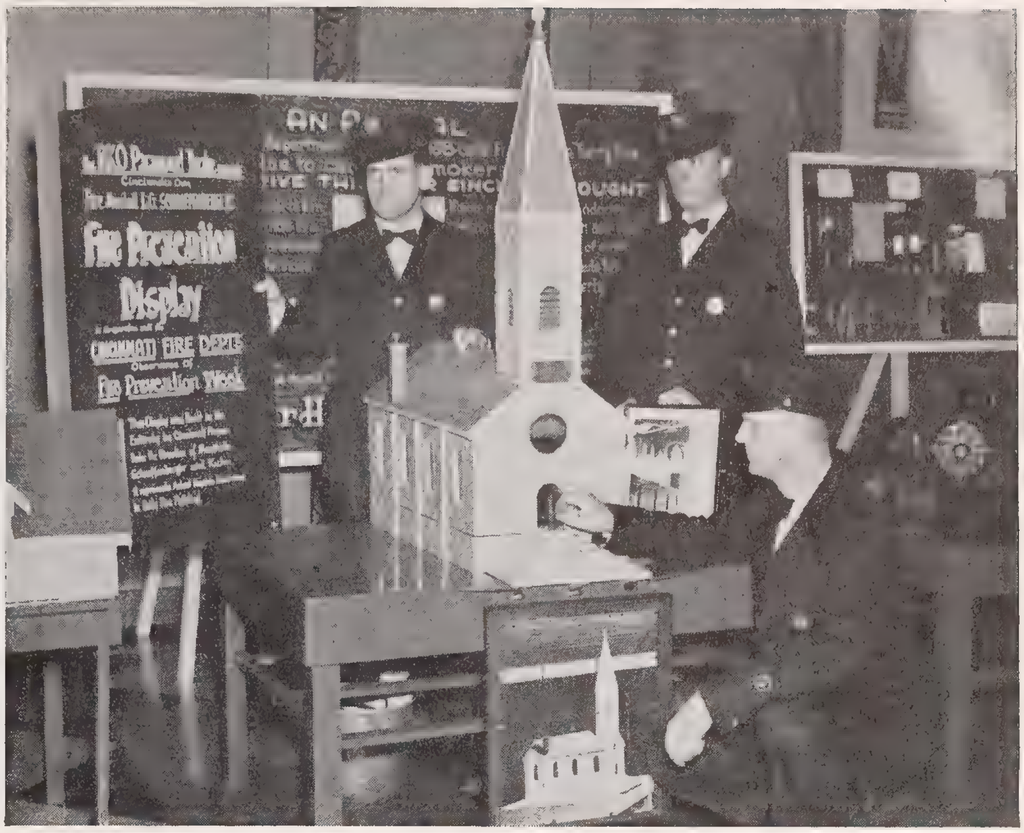
On behalf of opening of "Alexander's Ragtime Band" at the Rialto Theatre, Cohoes, N. Y., Manager Paul Archambault tied in with local girls' drum and bugle corps. Band marched through streets to theatre where they performed on stage.

Conceived and executed by Anthony Laurie, assistant to Julius Lamm, at Warners' Uptown, Cleveland, was lobby display shown at right. Through tieup with Boy Scouts, their complete equipment was planted in lobby for week, boys on duty demonstrating the various activities of their group.


STARTS SUNDAY

Setpiece below was planted in the lobby of the RKO Palace, New York City, by Ray Conners, for "The Brave Little Tailor."

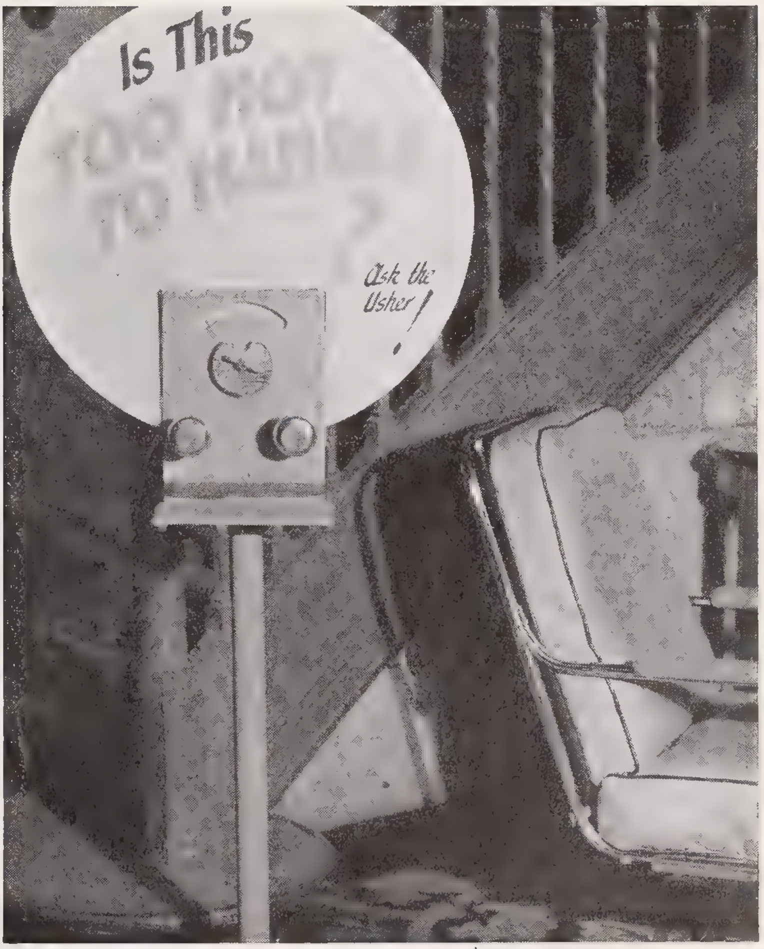

LIKES MICKEY MOUSE IN GIANT-KILLER ROLE... SO WILL YOU--AND YOU!
Look at "THE BRAVE LITTLE TAILOR" and Other Disney Hits Playing This Theatre!


RKO Paramount
Fire Prevention Display
Cincinnati Fire Dept's
Fire Prevention Week

Tying in with the local Fire Prevention Week, Joe Goetz, assistant to Arthur Frudenfeld, RKO Theatres, Cincinnati, promoted the "House of Hazards" display for the lobby of the Paramount theatre there. Firemen stationed there during the entire week, answered all questions. Fire truck was also parked in front and made complete tour of the neighborhoods and schools calling attention to the theatre display. Newspapers were generous in their publicity breaks.

At left may be seen Borough President George Harvey of Queens, L. I., turning over his office to honor student Neill Twohill as part of the elaborate campaign staged by Sam Coolick and Pete McCarty in north Queens for Loew's Theatres on "Boys Town".

An effective lobby gag was that shown at right and created by Bill Exton, Kenosha Theatre, Kenosha, Wis., for "Too Hot to Handle." A penny electric machine was stationed in lobby and as patrons would ask about it, ushers furnished them a penny and they were then instructed to hold on to the handles of the machine. Exton reports the idea as attracting considerable attention.


Is This
TOO HOT TO HANDLE ?
Ask the Usher!

Salesgirl Matinee Builds 'My Heart'

"Salesgirl's Matinee" and charm contest on opening day in which all department stores in the city allowed their girl employees to participate, provided an attention-getting novelty stunt to the campaign conducted by Marty Burnett for "There Goes My Heart" at Loew's, Dayton.

With important sequences of the film woven around department store procedure, the stunt found the ready cooperation of store officials, and, further, tied-in directly with the picture.

To lend an unusual angle to the "Matinee" theme, the showing was held from 7:45 to 9:00 A. M., prior to the regular performances, and was followed by the selection of the most attractive girl with cash prizes being awarded to the winners. Breakfast was served to all salesgirls attending the performance. Notices of the contest were posted on the bulletin boards of every store, and were inserted in payroll envelopes. The stunt attracted the attention of all local editors who accorded it prominent feature stories.

"LET'S HEAR FROM YOU"

"Marco Polo" Winners Announced by U. A.

Five winners of the cash prizes in the National Exploitation Contest conducted by United Artists for the best individual campaigns on Samuel Goldwyn's "The Adventures of Marco Polo" were chosen from a field of 323 entries.

Ed Levin, of Balaban & Katz, Chicago, was awarded first prize of $100 for a publicity drive that extended over a period of four months. Other winners were John Hesse, Roger Sherman, New Haven, second, $50; Russell Bovim, Loew's Columbus, third, $50; Marsline K. Moore, Hollywood, Ft. Worth, fourth, $25, and Bill Saxton, Century, Baltimore, fifth, $25.

All entries were judged by Samuel Goldwyn, James Mulvey, eastern representative for Mr. Goldwyn; Lynn Farnol, advertising and publicity director of United Artists, and Monroe W. Greenthal, exploitation manager for United Artists.

"LET'S HEAR FROM YOU"

Merchants Aid Simon On Fall Harvest Tiein

To usher in his Harvest Season, Alfred Simon, Inwood Theatre, Forest Hills, has secured the cooperation of various merchants on the block where his theatre is situated and is putting on a special week. Sponsored by the stores tying in, each night gifts are donated for a lucky number giveaway. Food baskets, Chinese dinners, and merchandise credits are some of the items promoted by Simon.

Lobby is appropriately decorated with fall foliage, etc., and merchants plug the special nights in their stores in addition to taking paid ads in theatre program, which covers entire printing and distribution costs for Simon. Also contained in the program is a misspelled word contest, guest tickets going to those readers who discover the incorrectly spelled words in the various merchants' ads and reporting them as requested.

SPOOK SHOW— BY POLLOCK

HALLOWEEN
SPOOK
SHOW

Past-master in the art of spoofing the customers with his entertaining stage show at Hallowe'en time, Les Pollock reports a successful party at Loew's Rochester. The Spook Show was well advertised ahead, especially at the theatre over the P.A. system, while usherette-farmerettes distributed cider to passersby in the midst of Hallowe'en atmosphere, as illustrated above, with Les, himself, sampling the brew.

* *

The party itself carried a lot of laughs, among others "Old Man Mose," whose demise was represented by a dangling skeleton (below) worked in black and thrust forward to audience on bamboo pole. Accompanying this was a woman in white, whose head followed her around the stage. Worked in complete darkness with dim spot.

Other items to intrigue the audience had ghosts rising from coffins, plus other devices looked for by patrons in the celebration of this yearly occasion.

DIED
1847
"OLD MAN
MOSE"

Many Tieins Made for 'Waltz' Contest

The dance competition on behalf of MGM's "The Great Waltz" conceived by Howard Dietz and carried through by Billy Ferguson's exploitation men has assumed nationwide proportions with eliminations already held in all parts of the country. In addition to the MGM exploiteers, other theatremen are following through on arrangements set by the home office, tying in with newspapers, hotels, ballrooms and social organizations to encourage local interest in the campaign.

Featured in the drive was a tiein with the New York *World-Telegram*, a page ad announcing all the details of the elimination and finals to be held at the Waldorf Astoria, here the sectional winners will compete for the high prize of a Hollywood contract. Newspaper is carrying additional publicity and will fully report the finals, the proceeds of which will go to the American Red Cross.

In Cleveland, Milt Harris has obtained the sponsorship of the *Press* for the local hookup with Loew's theatres. A "Great Waltz" contest was held on November 8 at the Arena for the benefit of the paper's Christmas Fund. The daily plugged the campaign thoroughly with a series of page one breaks in advance of the playdate at Loew's State.

Also reported in Shreveport, La., the Saenger Theatre is working the contest with the *Journal*, which ran coupons for entries. The semi-finals have already been held and sectional winner will be selected immediately preceding the local playdate. City social club memberships make up list of judges for contest with dancers judged on grace, rhythm, personality, dance deportment and general appearance, each counting 20 per cent.

"LET'S HEAR FROM YOU"

Radio Helps Roy on "That Certain Age"

Lively program initiated by Andy Roy, manager of the Strand, in Albany, N. Y., brought better than average box office for "That Certain Age." Liberal use of radio announcements over Stations WOKO and WABY, together with tie-ins by 150 merchants playing up Deanna Durbin headlined the efforts.

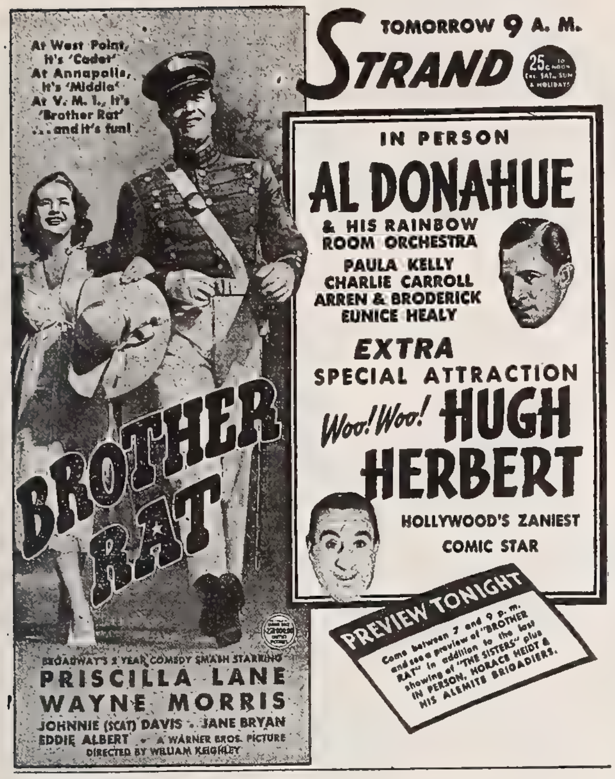
Both local papers featured a 6-column fashion spread a la Durbin, with children's shops advertising the star's clothes models. Local news distributor bannered his trucks and heralds were inserted in *Liberty* magazines, while RCA Victor, department stores and the highly popular music counters in five-and-dime palaces played Durbin music.

"LET'S HEAR FROM YOU"

Plants Election Contest

Tying in with the recent elections, Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., planted a contest in the Bridgeport *Times*, whereby 25 guest tickets to "Drums" were offered those coming closest to determining the outcome of the balloting. Entrants had to write down the number of votes they thought the gubernatorial candidates of the three political parties would receive and send their guesses to the theatre before 4:30 P. M. on election day.

SOME NEW YORK NEWSPAPER ADS



At West Point, it's 'Cadet' At Annapolis, it's 'Middie' At V. M. I., it's 'Brother Rat' ... and it's fun!

BROTHER RAT

BROADWAY'S 2 YEAR COMEDY SMASH STARRING

PRISCILLA LANE

WAYNE MORRIS

JOHNNIE (SCAT) DAVIS • JANE BRYAN

EDDIE ALBERT • A WARNER BROS. PICTURE

DIRECTED BY WILLIAM KEIGHLEY

TOMORROW 9 A. M.

STRAND 25c to noon exc. Sat., Sun. & Holidays

IN PERSON

AL DONAHUE

& HIS RAINBOW ROOM ORCHESTRA

PAULA KELLY

CHARLIE CARROLL

ARREN & BRODERICK

EUNICE HEALY

EXTRA

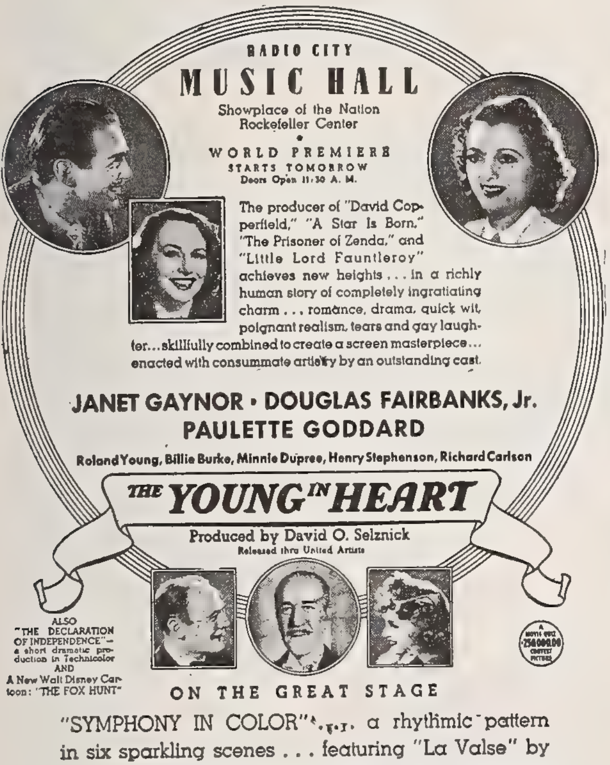
SPECIAL ATTRACTION

Woo! Woo! HUGH HERBERT

HOLLYWOOD'S ZANIEST COMIC STAR

PREVIEW TONIGHT

Come between 7 and 9 p. m. and see a preview of "BROTHER RAT" in addition to the last showing of "THE SISTERS" plus IN PERSON, HORACE HEIDT & HIS ALEMITE BRIGADIERS.



RADIO CITY

MUSIC HALL

Showplace of the Nation

Rockefeller Center

WORLD PREMIERE

STARTS TOMORROW

Doors Open 11:30 A. M.

The producer of "David Copperfield," "A Star Is Born," "The Prisoner of Zenda," and "Little Lord Fauntleroy" achieves new heights . . . in a richly human story of completely ingratiating charm . . . romance, drama, quick wit, poignant realism, tears and gay laughter... skillfully combined to create a screen masterpiece... enacted with consummate artistry by an outstanding cast.

JANET GAYNOR • DOUGLAS FAIRBANKS, Jr.

PAULETTE GODDARD

Roland Young, Billie Burke, Minnie Dupree, Henry Stephenson, Richard Carlson

THE YOUNG IN HEART

Produced by David O. Selznick

Released thru United Artists

ALSO "THE DECLARATION OF INDEPENDENCE"—a short dramatic production in Technicolor AND A New Walt Disney Cartoon: "THE FOX HUNT"

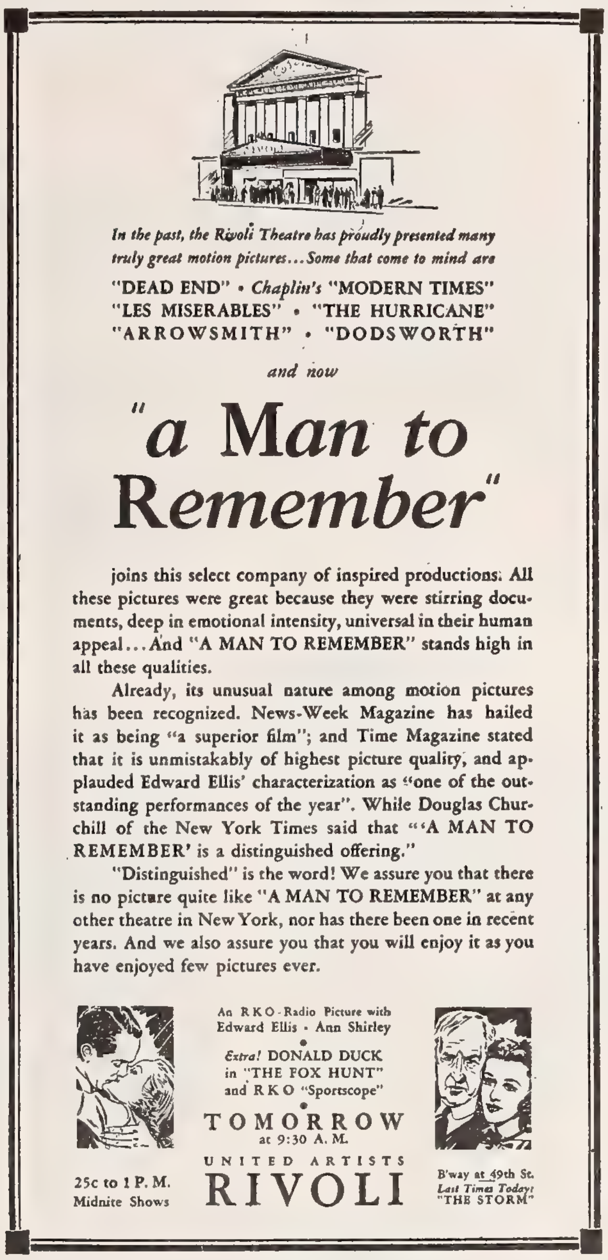
ON THE GREAT STAGE

"SYMPHONY IN COLOR" . . . a rhythmic pattern in six sparkling scenes . . . featuring "La Valse" by Ravel . . . produced by Leonidoff, settings by Bruno Maine . . . with The Briants, Rosita Ortega, Troy and Lynn, Ruby Mercer, Hilda Eckler, Jerome Andrews, the Rockettes, Corps de Ballet and Glee Club. Symphony Orchestra, under the direction of Erno Rapee.

Last times today "YOUNG Dr. KILDARE"

Picture at: 11:48, 2:27, 5:08, 7:49, 10:28 • Stage Show at: 1:29, 4:10, 6:51, 9:30

FIRST MEZZANINE SEATS RESERVED IN ADVANCE • Phone Circle 6-4600



In the past, the Rivoli Theatre has proudly presented many truly great motion pictures... Some that come to mind are

"DEAD END" • *Chaplin's* "MODERN TIMES"

"LES MISERABLES" • "THE HURRICANE"

"ARROWSMITH" • "DODSWORTH"

and now

"a Man to Remember"

joins this select company of inspired productions. All these pictures were great because they were stirring documents, deep in emotional intensity, universal in their human appeal... And "A MAN TO REMEMBER" stands high in all these qualities.

Already, its unusual nature among motion pictures has been recognized. News-Week Magazine has hailed it as being "a superior film"; and Time Magazine stated that it is unmistakably of highest picture quality, and applauded Edward Ellis' characterization as "one of the outstanding performances of the year". While Douglas Churchill of the New York Times said that "'A MAN TO REMEMBER' is a distinguished offering."

"Distinguished" is the word! We assure you that there is no picture quite like "A MAN TO REMEMBER" at any other theatre in New York, nor has there been one in recent years. And we also assure you that you will enjoy it as you have enjoyed few pictures ever.

An RKO-Radio Picture with Edward Ellis • Ann Shirley

Extra! DONALD DUCK in "THE FOX HUNT" and RKO "Sportscope"

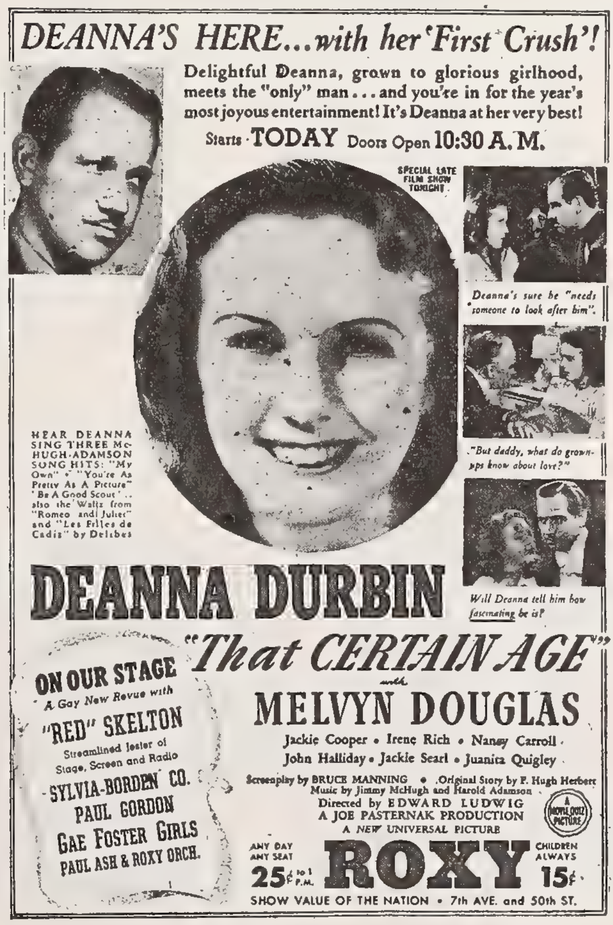
TOMORROW at 9:30 A. M.

UNITED ARTISTS

RIVOLI

25c to 1 P. M. Midnite Shows

B'way at 49th St. *Last Times Today:* "THE STORM"



DEANNA'S HERE...with her 'First Crush'!

Delightful Deanna, grown to glorious girlhood, meets the "only" man . . . and you're in for the year's most joyous entertainment! It's Deanna at her very best!

Starts TODAY Doors Open 10:30 A. M.

SPECIAL LATE FILM SHOW TONIGHT

Deanna's sure he "needs someone to look after him".

"But daddy, what do grown-ups know about love?"

Will Deanna tell him how fascinating he is?

HEAR DEANNA SING THREE McHUGH-ADAMSON SONG HITS: "My Own" • "You're As Pretty As A Picture" "Be A Good Scout" .. also the Waltz from "Romeo and Juliet" and "Les Filles de Cadiz" by Delibes

DEANNA DURBIN

"That CERTAIN AGE"

with

MELVYN DOUGLAS

Jackie Cooper • Irene Rich • Nancy Carroll • John Halliday • Jackie Searl • Juanita Quigley

Screenplay by BRUCE MANNING • Original Story by F. Hugh Herbert

Music by Jimmy McHugh and Harold Adamson

Directed by EDWARD LUDWIG

A JOE PASTERNAK PRODUCTION

A *NEW* UNIVERSAL PICTURE

A MOVIE QUIZ PICTURE

ON OUR STAGE

A Gay New Revue with

"RED" SKELTON

Streamlined Jester of Stage, Screen and Radio

SYLVIA-BORDEN CO.

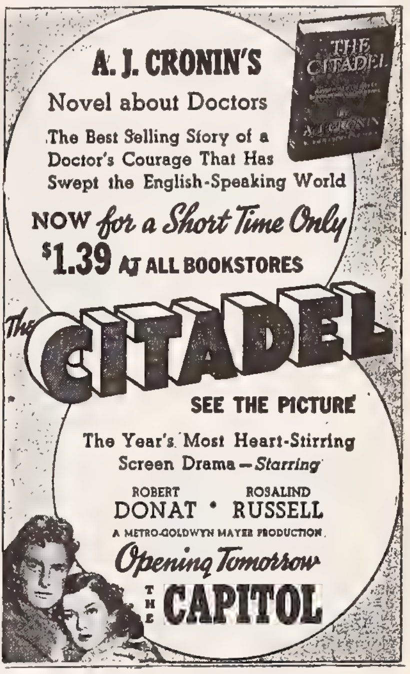
PAUL GORDON

GAE FOSTER GIRLS

PAUL ASH & ROXY ORCH.

ANY DAY ANY SEAT 25¢ to 1 P.M. ROXY CHILDREN ALWAYS 15¢

SHOW VALUE OF THE NATION • 7th AVE. and 50th ST.



A. J. CRONIN'S

Novel about Doctors

The Best Selling Story of a Doctor's Courage That Has Swept the English-Speaking World

NOW *for a Short Time Only*

$1.39 AT ALL BOOKSTORES

The CITADEL

SEE THE PICTURE

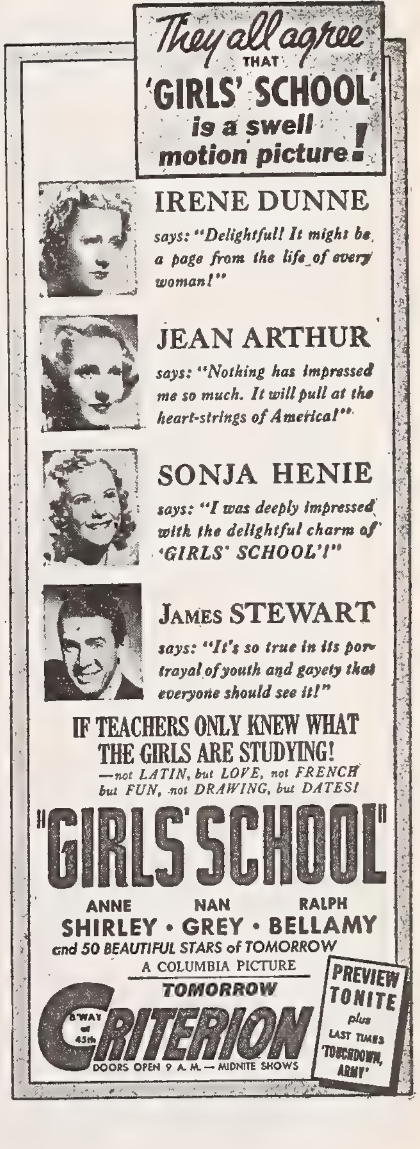
The Year's Most Heart-Stirring Screen Drama—*Starring*

ROBERT DONAT • ROSALIND RUSSELL

A METRO-GOLDWYN MAYER PRODUCTION

Opening Tomorrow

THE CAPITOL



They all agree THAT 'GIRLS' SCHOOL' is a swell motion picture!

IRENE DUNNE

says: "Delightful! It might be a page from the life of every woman!"

JEAN ARTHUR

says: "Nothing has impressed me so much. It will pull at the heart-strings of America!"

SONJA HENIE

says: "I was deeply impressed with the delightful charm of 'GIRLS' SCHOOL'!"

JAMES STEWART

says: "It's so true in its portrayal of youth and gayety that everyone should see it!"

IF TEACHERS ONLY KNEW WHAT THE GIRLS ARE STUDYING!

—not LATIN, but LOVE, not FRENCH but FUN, not DRAWING, but DATES!

"GIRLS' SCHOOL"

ANNE SHIRLEY • NAN GREY • RALPH BELLAMY

and 50 BEAUTIFUL STARS of TOMORROW

A COLUMBIA PICTURE

TOMORROW

B'WAY at 45th CRITERION

DOORS OPEN 9 A. M. — MIDNITE SHOWS

PREVIEW TONITE plus LAST TIMES 'TOUCHDOWN, ARMY'

MEET UP WITH SOME MEMBERS

Don Ballard
(above)
Lyric Theatre
Sullivan, Ind.

Albert Cologiovanni
(below)
Bijou Theatre
Providence, R. I.

Julius Fisher
(above)
Capitol Theatre
Singapore, S. S.

Jim Keefe
(below)
Ritz Theatre
Clarksburg, West Va.

Joseph Nevison
(above)
Grange Theatre
Philadelphia, Pa.

Ray Summers
(below)
McCloud Theatre
McCloud, Cal.

J. F. Bradshaw
Imperial Theatre
Lenoir, N. C.

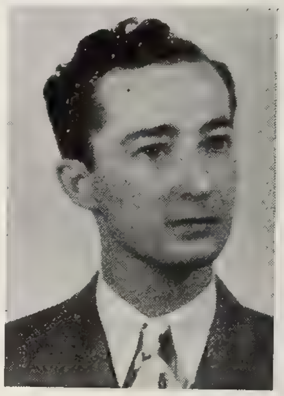
James Courtney
Rosedale Theatre
Rosedale, Miss.

M. Garfin
Chaba Theatre
Jasper Park
Alberta, Canada

W. W. Lineberger
Strand Theatre
Florala, Ala.

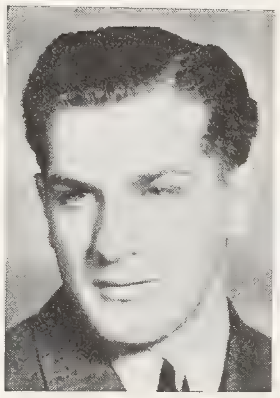
Jude Poynter
San Clemente Theatre
San Clemente, Cal.

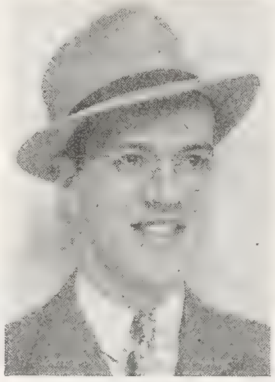
Bill Smith
Capitol Theatre
Amarillo, Tex.



D. O. Brantley
Rivoli Theatre
Rome, Ga.

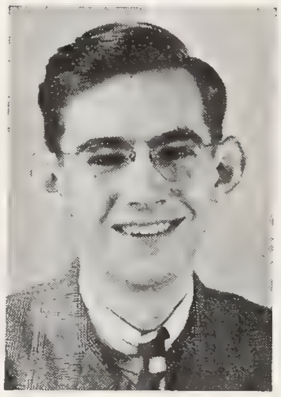
Danny Dandrea
State Theatre
Shippensburg, Pa.

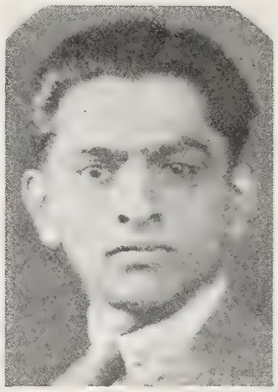




C. L. Hannah
Brown Theatre
Louisville, Ky.

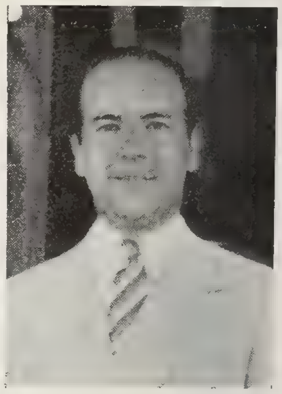
Shelby McCallum
Palace Theatre
Greenfield, Tenn.

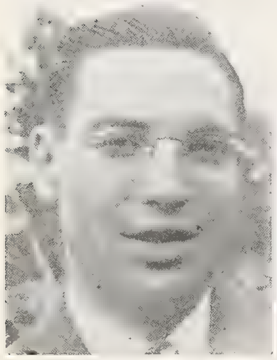




Harsukhray L. Raval
Prakash Talkies
Ahmedabad, India

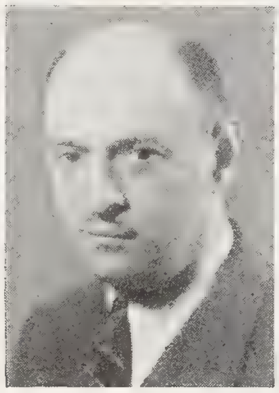
Frank Staley
Princess Theatre
Alton, Illinois

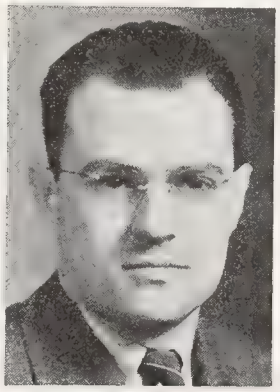




John A. Cherry
Stuart Theatre
Lincoln, Neb.

Jack Fieman
Loew's Mayfair
New York City



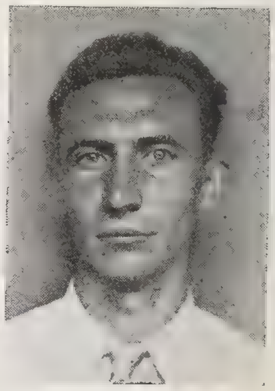


Herod Jimerson
Best Theatre
England, Ark.

Frank Miller
Metropolitan Theatre
Morgantown, W. Va.

J. P. Shipley
Dunkin Theatre
Cushing, Okla.

C. E. Watson
Assistant Manager
Colonial Theatre
Buckhannon, W. Va.



GOVERNMENT ORGANIZES NEW UNIT AS OUTLET FOR ADVERTISING FILMS

Commerce Department to Handle Distribution, Exhibition of Sponsored, Industrial Pictures in Consumer Education Drive

The United States Government, through the Department of Commerce acting in cooperation with the national Chamber of Commerce, has completed and approved plans for a federal agency which will undertake the distribution and exhibition of industrial and "consumer education" motion pictures through non-theatrical channels. The plan, under which advertising films will be shown to an audience estimated by the sponsors at 50,000,000, is expected to bring vital changes in a field which has developed rapidly in recent years but until now has had little precedent, direction or stabilization.

The new agency in some respects will be a development of the Government's present activities in the industrial film field concentrated in the Bureau of Mines through which documentary or educational films of a general promotional nature based on the operations of the heavy industries or films produced by other Government departments are distributed on request for free showings. These pictures, without the organized distribution and exhibition service which will be rendered by the new agency, were given 102,462 showings to a total audience of 9,476,813 persons in 1937. The Bureau, now under the Department of the Interior, will continue this "gravity" distribution.

If developed as at present contemplated the plan will give manufacturers and advertising agencies the controlled circulation which they have been seeking in varied and increasingly numerous attempts to place their films on theatrical screens and will lessen the pressure at present being exerted to reach the theatrical audience. Government executives say that the films, to be shown in school and municipal auditoriums under the sponsorship of local committees on consumer education, will not constitute competition for theatres.

Establishment of the Government agency to supply distribution for advertising films is the culmination of long efforts on the part of advertisers to make full and profitable use of the screen—theatrical or otherwise—as a medium to promote sales. Prompted by the theory that the eye and ear appeal of the sound film projected in a darkened auditorium with no possibility of distraction for the audience is potentially the most powerful advertising medium available today, agencies and their clients in the last year have devoted increasing attention and study to the problem of exploiting the field.

Spurred by the promotional activities of advertising film producers and distributors many of which had been operating for a number of years the medium reached a peak last spring. Many agencies handling large national accounts announced the establishment of special advertising film departments, extensive surveys were made, experiments in film were launched to test the possibilities of the field, and predictions were made that the $10,000,000 gross business handled by the medium in 1937 would be increased by 50 per cent in 1938.

BLAMES TEACHERS, NOT MOTION PICTURES

The motion pictures were placed secondary to the influence of teachers, in causing juvenile delinquency, by Major W. H. Lester Drane, assistant to J. Edgar Hoover of the Federal Bureau of Investigation, in an address last Saturday before the Southwestern Ohio Teachers' Association in Cincinnati.

"You teachers are more responsible for juvenile crime and delinquency than the motion picture, the newspapers and the popular thriller magazines," said the Major. "I can but remind you of the importance of directing the reading of children in the proper channels, their enjoyment of the proper motion pictures and books, and their respect for law and discipline. In doing this, you will keep them out of mischief."

The bright promise of spring failed to materialize. Agencies and clients found that no matter what form their advertising copy took, no matter what branch of the medium they entered, whether minute movie or longer sponsored film, a basic problem remained unsolved—control and assurance of circulation. They learned that even minute movies, the short length trailers which have been made and sold for years by companies long established in the field, are paid for at a rate based only on average theatre attendance for a six months period. Accustomed to buying audited circulation in newspapers and magazines they found it difficult to offset this disadvantage even with the compensating circumstance that 100 per cent coverage of the theatrical audience their films did reach was assured. The difficulty was accentuated in the case of longer films distribution of which has never reached the minute movie's degree of stabilization.

Four Reel Length To Be Used

Films to be distributed by the new Government agency are to be four reels or longer of the type which in the past have been produced for non-theatrical consumer audiences. In recent months theatrical distribution has been sought for several of these films without notable success. Some of the new product will be in documentary form, explaining the operations of a whole industry. Others will constitute direct advertising, explaining the uses and advantages of a particular product. According to present plans they will be produced entirely by the advertisers.

Local committees on consumer education will be set up in cities and towns under the leadership of the Department of Commerce. In many cases committees of local Chambers of Commerce or education units of Granges will be utilized. These committees will order complete film programs from Washington headquarters of the agency or from film depositories to be established in the field. Prints will be available in either 16 or 35 mm.

Showings will be arranged by the committees in church, school, club or civic auditoriums or even in vacant theatres or theatres which operate only one or two days a week. The prints will be owned by the Government, serviced in the agency's depositories and shipped under Government frank as will all bulletins, posters, circulars and other material designed to promote bookings and attendance at the free shows.

Projector Cost To Be Cut

Negotiations are now in progress to make 16 mm sound projectors available to the local consumer education committees at a price considerably below their present average of $400.

Final details for the establishment and operation of the Industrial Film Institute as the agency will be called are now being completed by Frank R. Wilson of the Department of Commerce, who first conceived the idea after a conversation with John D. Biggers, president of the Libby-Owens-Ford Company, last summer. The plan grew out of subsequent talks between Mr. Wilson and the heads of most of the country's major industries. His knowledge and experience of the motion picture field was gained as a financial director of D. W. Griffith, Inc., president of the Producers Finance Corporation, the Motion Picture Capital Corporation, North American Theatres, Inc., and Talking Picture Epics, Inc., and vice-president of the Principal Distributing Corporation.

The membership of the United States Chamber of Commerce, including most of the country's largest advertisers, is ready to participate in the plan and many companies which have not previously been active in the advertising film field are reported considering plans for production.

From shoes and ships and sealing wax down to and including laxatives and hangover elixirs, nearly every commodity blazoned to the public by radio, newspaper, magazine and billboard is or at some time has been the subject of screen advertising, a medium which brought exhibitors in the United States added revenue in excess of $1,500,000 last year and has bulked large in the conversations and plans of advertisers and their agents this year.

All during the life of the theatrical motion picture the screen's 80,000,000 regular weekly patrons have been regarded enviously by sales organizations. The advertiser's problem has been and remains the question of how best to speak his piece without arousing the antagonism of the public, the exhibitor and the press, which more than once has attacked what it considered a diversion of its revenue to a medium to which it devotes columns of publicity.

The evolution of the field has brought two main classifications, called for convenience the sponsored film, of one reel or longer, and the minute movie, short trailers 60 to 120 feet in length. The sponsored film lends itself to further classification into those bearing direct advertising for a specific product and those of a general institutional or promotional nature, finally tapering off to films properly called documentaries.

Furthermore, the line of demarcation between theatrical and non-theatrical is not clearly defined. Many advertising films of one reel or longer which have achieved occasional theatrical distribution were produced primarily for the non-theatrical field with distribution through a special bureau set up by the sponsor or through agencies which specialize in that ex-

(Continued on following page)

LOCAL GROUPS TO SPONSOR SHOWS

(*Continued from preceding page*)

tensive field. Other pictures, designed primarily for theatrical distribution through various agencies and devices, have been routed to other audiences when the distribution proved unsatisfactory or impossible to obtain on the scale originally planned.

Development of the sponsored film never has attained the degree of stability reached by the minute movie, although attempts to adopt it to extensive use have paralleled successful periods in the history of the short trailers and consequent attraction of the attention of agencies and advertisers. Such cycles of success have been particularly marked in screen advertising. Reasonably they can be linked, as one experienced producer in the field has theorized, with the degree of prosperity of the industry's box-offices. When attendance falls off, it has been pointed out, theatre managers eye thoughtfully and in many cases agree to accept the additional revenue possible for him through placing advertisements on his screen. When business revives he no longer considers the revenue which at best paid only the weekly salary of an usher or two sufficient to justify the possible ill will of his patrons.

Medium Is Time Worn

Minute movies are a direct outgrowth of the lantern slides and curtain advertisements which are as old as the motion picture itself. They were in existence in their present form if not technique in the days before the World War and they are produced and distributed today by established, well-financed companies, at least one of which has been operating for 20 years.

These companies annually distribute thousands of prints to the more than 8,000 theatres which now use the trailers more or less regularly. For showing those prints the theatre owners received in 1937 approximately $1,500,000, and although the business showed a decline in the first months of this year it is estimated that nearly the same amount will have been disbursed by the end of 1938.

The bulk of the business handled by these distributors is the sale of stock library films to local dealers in all sorts of commodities. The dealer contracts for a series of films, advertising the product he sells, to be shown in selected local theatres with his name added to the leader. Services and commodities advertised in stock films currently available include automobile garages and service stations, bakeries, banks, beauty parlors, building materials, cafes, cleaners, dairy and creameries, drug and confectionery, dry goods, florists, flour and feed, fuel and ice, furniture, groceries and markets, hardware and sporting goods, ice cream, insurance, jewelry and optometry, ladies' ready-to-wear clothing, laundries, men's clothing and haberdashery, paint and wallpaper, public utilities, gas and electric companies, plumbing and heating, radios, refrigeration and shoes. Series of films in black and white, and color, are available under all these classifications and on various specialties in each group.

Cooperative Deals Arranged

Many of the trailers feature specific nationally advertised products under a cooperative arrangement with the manufacturer, and it was the growth of this type of advertising which resulted in increased attention to the medium from national advertisers and the formation in 1933 of General Screen Advertising and later of Screen Broadcasts Corporation. These companies arrange cooperative deals for distributing companies which comprise their membership. Recently they have devoted intensive and profitable attention to the sale of the theatrical circulation available through their members to agencies for campaigns on national accounts.

CAN'T FIND WOODEN INDIAN, USE ACTOR

Studio prop departments, proud boasters that they can duplicate any object that the mind of man can conceive and outdo Nature in its own creations, couldn't discover an old fashioned cigar store wooden Indian, nor were MGM's wood carvers eager to hew one out of a tree trunk.

So instead of a wooden Indian, demanded in the script of "Idiot's Delight," the manufacture of which baffled the technicians, an actor will portray the dummy. Naturally the chosen player insisted that his identity remain anonymous.

Feenamint Featured

The extent and success of the resulting campaigns has been as varied as the products advertised. Presently being released is a series on Feenamint, the candy laxative. Now in production is a railroad thriller for National Carbon Company, one of a series tieing in with its magazine advertisements for flashlights. A scenario calling for the rental of a section of railroad and damage to a train resulting from an emergency stop will make it one of the most expensive minute movies ever made. Cartoons in color have appealed especially to advertisers as being certain to win audience sympathy. A series in this medium is being produced for Sinclair Oil.

Automobile manufacturers have been the most consistent and the largest single users of the screen medium. General Motors last year was reported to have spent $2,500,000 for production and distribution of films of all types on its products. The figure this year was reported to have been reduced by more than $1,000,000 following a decline in car sales of 44 per cent in the six months to June, 1938, and a corresponding decrease in earnings of 70 per cent for the same period.

Cigarette compaines have made occasional use of the medium but the latest extensive effort was production late last year of a series of seven minute movies in color featuring the testimonials of Hollywood stars for Lucky Strikes.

Occasional users of minute movies either for national campaigns or dealer cooperative campaigns, in addition to these, include Alka-Seltzer, Bauer & Black Thermat Heat Pad, Delaware & Lackawanna & Western Coal, Old English Wax, Acme White Lead and Paint, Florsheim Shoe, General Electric, Quick Elastic Starch, Norge Refrigerator, Nu-Enamel, Pillsbury Flour, Procter & Gamble, Monarch Coffee, Textile Bag Manufacturing Association, United Gas Corporation, Westinghouse, Dr. Pepper (soft drink), Automatic Butler Stoker, Kerr Mason Jar Company, Philco, RCA and Zenith radios, Zinsmaster Baking Company, Salisbury and Satterlee furniture, Seminole Flavor Company, American Gas Association, California Consolidated Water Company, Armstrong Cork Products Company, Berwind Fuel Company, Willard Batteries, U. S. Industrial Alcohol (anti-freeze), National Carbon Company's Prestone, Ethyl gas, Phillips and Sinclair gas and oil, Goodrich Tire, U. S. Tire, Coca-Cola.

Standard rates quoted by General Screen Advertisers and Screen Broadcasts for the advertising are $3 per thousand average weekly attendance for each booking. Payment to theatres averages about $2 of each $5 received by the distributors for the showings. Circuits receive about $30 a theatre for a week's showing, although as high as $75 has been paid on certain campaigns. Many distributor contracts with circuits have been signed recently, some of them giving the distributor exclusive rights to the circuit's screens.

Early last year national advertisers and their agencies turned their attention to the longer, sponsored film, a medium in which there had been little activity since the collapse in 1931 of a plan initiated by Paramount and Warner Brothers to produce sponsored shorts and guarantee circulation in the distributor-affiliated circuits.

In the comparatively few instances in which it has been tried, theatrical distribution of films carrying direct advertising follows the lines evolved for the minute movies. The distributor pays the theatres to show the film, relying on its entertainment content and interesting presentation to overcome exhibitor and public antagonism. Although several companies specialize in such distribution, there are no standards of comparison. Separate arrangements usually must be made for each picture, since the bookings vary widely, depending on the subject matter and the success with which the producer has combined entertainment and the advertising message.

Several experiments have failed to produce any definition of that dividing line between entertainment and advertising. Some agency executives have maintained that it is possible to produce advertising pictures not only of sufficient entertainment value to gain entree to any screen but even to be given that entree free of charge. Results have not justified their stand. The only films to be played under such conditions have been of a general promotional nature, in the category of public service or public health.

Auto Men Extensive Customers

The automobile industry, again, has been a major factor in the field. Many of the General Motors films which have received theatrical distribution have been of one reel. "Trees and Men," a near documentary film on the lumber industry produced for the Weyerhauser Timber Company, is gaining some circulation in theatres. Latest of three sponsored films to play the Music Hall in Radio City was the United States Steel production, "Men Make Steel," produced in color last year at a cost of $200,000. The company appropriated $15,000 for distribution of the film, which first was shown last spring. Original plans for large scale distribution were abandoned. Recently the film has been booked through states right exchanges.

Previously this year the Music Hall showed a production made for the National Association of Manufacturers and a public health film sponsored by the Metropolitan Life Insurance Company. "Boy Meets Dog," a cartoon in color advertising Bristol-Myers' Ipana toothpaste, was given scattered theatrical distribution last spring, but plans for further exploitation have been held in abeyance.

ALPHABETICAL INDEX TO THE RELEASE CHART

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

Accidents Will Happen, Mel.......WB
Adventure in Sahara, Mel...........Col
Adventures of Chico, Mel....Woodward
Adventures of Jane Arden, Mel....WB
Adventures of Marco Polo, Mel....UA
Adventures of Robin Hood, Mel. (C) FN
Affairs of Annabel, Com...........RKO
Air Devils, Mel....................Univ
Alf's Button Afloat, Com......General
Algiers, Mel. ....UA
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Alexander's Ragtime Band, Mus. 20-Fox
Always Goodbye, Mel............20-Fox
Always in Trouble, Com.........20-Fox
Always Leave Them Laughing, Com-Mel. ....WB
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, Mel............Para
Arizona Legion, Mel................RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel.....................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.......Regal

B

Barefoot Boy, Mel.................Mono
Bar 20 Justice, Mel................Para
Battle of Broadway, Com........20-Fox
Beauty for the Asking, Com......RKO
Beloved Brat, Mel...................FN
Billy the Kid Returns, Mel.........Rep
Black Bandit, Mel..................Univ
Blackwell's Island, Mel.............WB
Blind Alibi, Mel....................RKO
Blond Cheat, Com..................RKO
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Booloo, Mel. ....Para
Border G-Man, Mel.................RKO
Boy Meets Girl, Com................WB
Boys Town, Mel...................MGM
Breaking the Ice, Mus.............RKO
Break the News, Mus..........General
Broadway Musketeers, Mel.........FN
Bronze Buckaroo, Mel.............Sack
Brother Rat, Com...................FN
Bulldog Drummond in Africa, Mel..Para

C

Cafe Society, Mel...................Para
California Frontier, Mel.............Col
Call of the Rockies, Mel............Col
Call of the Yukon, Mel.............Rep
Campus Confessions, Com..........Para
Captain Midnight, Mel..............UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Tri Nat'l
Castles, The, Mus.................RKO
City Streets, Mel.....................Col
Charlie Chan in Honolulu, Mel...20-Fox
Chaser, The, Com-Mel............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel.................GN
Citadel, The, Mel..................MGM
Climbing High, Com................GB
Cocoanut Grove, Mus..............Para
Code of the Fearless, Mel.....Spectrum
College Girl, Mel..................Henka
College Swing, Mus................Para
Colorado Trail, The, Mel...........Col
Convicted, Mel........................Col
Convict 99, Mel..................General
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, Mel............Rep
Condemned Women, Mel..........RKO
Courier of Lyons, Mel..............Pax
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crime Is a Racket, Mel............FN
Crime Over London, Mel............GB
Crime Ring, Mel...................RKO
Crime School, Mel..................FN
Crime Takes a Holiday, Mel.......Col
Crowd Roars, The, Com-Mel.....MGM
Curtain Call, Mel....................WB

D

Dangerous Cargo, Mel............20-Fox
Danger on the Air, Mel...........Univ
Dark Eyes, Mel..................Kassler
Dark Rapture, Mel................Univ
Dark Sands, Mel................Record
Dark Victory, Mel...................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel....Progressive
Desert Patrol, Mel...................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel...................WB
Devil's Party, The, Mel...........Univ
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel...........Casino
Doctor Rhythm, Com..............Para
Dodge City, Mel.....................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com........20-Fox
Dramatic School, Mel..............MGM
Duke of West Point, Mel...........UA
Durango Valley Raiders, Mel......Rep
Dusky Sentries, Mel...........Pallavinci
Dybbuk, The, Mel..................Geist

E

Each Dawn I Die, Mel.............WB
Edge of the World, Mel............Pax
Empty World, Mel...................GB
Evergreen, Mus.......................GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel...................GN
Exposed, Mel........................Univ
Extortion, Mel........................Col

F

Fast Company, Com-Mel..........MGM
F. B. I. Doesn't Answer, Mel.......GB
Federal Man Hunt, Mel.............Rep
Female Fugitive, Mel..............Mono
Feud Maker, The, Mel..............Rep
Fight for Peace, Mel...........Warwick
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel..............20-Fox
Flight at Midnight, Mel.............Rep
Flight Into Darkness, Mel......Kassler
Flight Into Nowhere, Mel..........Col
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.....MGM
Foggy Quay, Mel................Victoria
Fools for Scandal, Com..............FN
Four Daughters, Mel................FN
4 Men and a Prayer, Mel.......20-Fox
Four's A Crowd, Com..............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel......................GB
Frontiersman, Mel.................Para
Frontier Scout, Mel.................GN
Fugitives for a Night, Com.........RKO

G

Gang Bullets, Mel..................Mono
Gangs of New York, Mel...........Rep
Gangster's Boy, Mel..............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel.....................20-Fox
Ghost Town Riders, Mel...........Univ
Girl Must Live, Com................GB
Girls on Probation, Mel.............FN
Girls' School, Mel...................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Go Chase Yourself, Com..........RKO
Going Places, Com-Mel..............WB
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, Mel.........Rep
Gone Harlem, Mel...................Sack
Goodbye Broadway, Com...........Univ
Grand Illusion, Mel...............World
Great Man Vote, Com.............RKO
Great Waltz, The, Mus............MGM
Guilty Trails, Mel.................Univ
Gunga Din, Mel....................RKO
Gun Law, Mel.......................RKO
Gun Packer, Mel..................Mono
Gunsmoke Trail, Mel.............Mono

H

Hard to Get, Com-Mel.............WB
Harlem Rides the Range, Mel.....Sack
Having Wonderful Time, Com.....RKO
Heart of Arizona, Mel.............Para
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Her Jungle Love, Mel. (C)........Para
Heroes of the Hills, Mel...........Rep
Hey! Hey! U. S. A., Com.........GFD
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com...........20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com.........................Col
Homicide Bureau, Mel.............Col
Hotel Imperial, Mel.................Para
Hunted Men, Mel..................Para

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel...................Col
Ice Follies, Com-Mel..............MGM
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel...........20-Fox
I Married a Spy, Mel...............GN
I'm From the City, Com...........RKO
In Early Arizona, Mel...............Col
In Old Chicago, Mel..............20-Fox
In Old Mexico, Mel.................Para
Inside Story, Mel..................20-Fox
International Crime, Mel...........GN
International Spy, Mel..............Col
Invisible Enemy, Mel...............Rep
I See Ice, Mel............Assoc. British
I Stand Accused, Mel...............Rep
Island in the Sky, Mel..........20-Fox
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel................ABFD
It's Spring Again, Com..............UA
I've Got a Horse, Mel......British Lion

J

Jesse James, Mel. (C)...........20-Fox
Josette, Com.......................20-Fox
Joy of Living, Mus-Com...........RKO
Juarez, Mel..........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel.................Col

K

Kate Plus Ten, Com............General
Katherine the Last, Com-Mel.....MGM
Keep Smiling, Com...............20-Fox
Kentucky, Mel. (C)..............20-Fox
Kentucky Moonshine, Com.......20-Fox
Kidnapped, Mel...................20-Fox
Knight of the Plains, Mel......Spectrum
King Kong, Mel....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Underworld, Mel.......WB

L

Ladies in Distress, Com.............Rep
Lady Buckaroo, Mel.................GN
Lady in the Morgue, Mel.........Univ
Lady Luck, Mel....................Univ
Lady Objects, The, Mel.............Col
Lady Vanishes, Mel..................GB
Lafarge Case, The, Mel...........Cipra
Land of Fighting Men, Mel........Mono

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Last Express, Mel..........Univ
Last Outlaw, Mel..........Mono
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Law of the Plains, Mel..........Col
Law of the Texans, Mel..........Col
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Letter of Introduction, Com-Mel..Univ
Liebe Im ¾ Takt, Com..........Casino
Life Begins at 40, Com..........20-Fox
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Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com..........UA
Mad Miss Manton, Com..........RKO
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Man from Music Mountain, Mel....Rep
Man to Remember, Mel..........RKO
Man with 100 Faces, Mel..........GB
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Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C)..........Para
Mexicali Kid, Mel..........Mono
Mi Candidato, Mel....Produciones ARB
Mis Dos Amores, Mus..........Para
Missing Guest, The, Mel..........Univ
Mr. Chump, Com..........WB
Mr. Doodle Kicks Off, Com..........RKO
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
Mr. Wong, Detective, Mel..........Mono
Monastery, Mel..........World
Moscow Nights, Mel..........Lenauer
Mother Carey's Chickens, Com...RKO
My Bill, Mel..........FN
My Lucky Star, Mus-Com..........20-Fox
Mystery House, Mel..........FN
Mysterious Mr. Moto, Mel..........20-Fox
Mysterious Rider, Mel..........Para

N

Nancy Drew, Detective, Mel..........WB
Nancy Drew, Reporter, Mel..........WB
Never Say Die, Com..........Para
Newsboy's Home, Mel..........Univ.
Night Hawk, Mel..........Rep
Numbered Woman, Mel..........Mono
Nurse from Brooklyn, Mel..........Univ

O

Oklahoma Kid, Mel..........WB
One Third of a Nation, Mel..........Para
One Wild Night, Mel..........20-Fox
Orage, Mel..........Tri-Nat'l
Orphans of the Street, Mel..........Rep
"Our Wife," Com..........Col
Outlaw Express, Mel..........Univ
Outlaws of Sonora, Mel..........Rep
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Overland Express, Mel..........Col
Overland Stage Raiders, Mel..........Rep
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Over the Moon, Mel. (C)..........UA
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P

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Painted Desert, Mel..........RKO
Pals of the Saddle, Mel..........Rep
Panamint's Bad Man, Mel..........20-Fox
Parents on Probation, Mel..........Para
Paris Honeymoon, Mus-Com..........Para
Passport Husband, Com..........20-Fox
Pearls of the Crown, Mel..........Lenauer
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Tri-Nat'l
Penny Paradise, Mel..........ATP
Penrod's Double Trouble, Mel..........FN
Personal Secretary, Mel..........Univ
Persons in Hiding, Mel..........Para
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Phantom Ranger, The, Mel..........Mono
Phantom Stage, Mel..........Univ.
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Pirates of the Sky, Mel..........Univ
Policy Man, Mel..........Sack
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Pride of the West, Mel..........Para
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Prison Farm, Mel..........Para
Prison Nurse, Mel..........Rep
Prison Train, Mel..........Equity
Prison Without Bars, Mel..........UA
Professor Beware, Com..........Para
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Pygmalion, Com-Mel..........MGM

R

Racket Busters, Mel..........WB
Rage of Paris, Com..........Univ
Rascals, Com..........20-Fox
Rawhide, Mel..........20-Fox
Rebellious Daughters, Mel..Progressive
Reckless Living, Mel..........Univ
Red River Range, Mel..........Rep
Reformatory, Mel..........Col
Refugiados en Madrid, Mel..........Fama
Religious Racketeer, Mel Fanchon Royer
Renegade Ranger, The, Mel..........RKO
Restless Age, The, Mel..........UA
Renfrew, No. 3, Mel..........GN
Renfrew on the Great White Trail, Mel..........GN
Return of the Scarlet Pimpernel, Mel UA
Rhythm of the Saddle, Mel..........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para.
Riders of the Black Hills, Mel....Rep
Riders of the Range, Mel..........Para
Ridin' the Range, Mel..........Rep
Road Demons, Mel..........20-Fox
Road to Reno, Com..........Univ
Rollin' Plains, Mel..........GN
Romance of the Limberlost, Mel..Mono
Romance on the Run, Com..........Rep
Room No. 111, Mel..........Danubia
Room Service, Com..........RKO
Rothchild, Mel..........Regal
Royal Divorce, Mel..........Para

S

Safety in Numbers, Com..........20-Fox
Sailing Along, Mus..........GB
Saint in New York, Mel..........RKO
St. Martin's Lane, Mel...Assoc British
St. Louis Blues, Mel..........Para
Samson and the Ladies, Mel.....20-Fox
Sante Fe Stampede, Mel..........Rep
Say it in French, Com..........Para
Scandal House, Mel..........Progressive
Secret Service on the Air, Mel.....FN
Secrets of a Nurse, Mel..........Univ
Secrets of an Actress, Mel..........FN
Service De Luxe, Com..........Univ
Shadows Over Shanghai, Mel..........GN
Sharpshooters, Mel..........20-Fox
Shine On Harvest Moon, Mel..........Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel..........MGM
Show Goes On, Mel..........GB
Singing Sheriff, The, Mel..........Univ
Sing, You, Sinners, Mus..........Para
Sinners in Paradise, Mel..........Univ
Sisters, The, Mel..........WB
Six Gun Trail, Mel..........Victory
Six Shootin' Sheriff, Mel..........GN
Sixty Glorious Years, Mel. (C)..20-Fox
Skids, Com-Mel...........MGM
Sky Giant, Mel..........RKO
Sky Raiders, Mel..........Mono
Smashing the Rackets, Mel..........RKO
Songs and Bullets, Mel..........Spectrum
Son of Frankenstein, Mel..........Univ.
Sons of the Legion, Mel..........Para
South of Arizona, Mel..........Col
South Riding, Mel..........UA
Spawn of the North, Mel..........Para
Speed to Burn, Mel..........20-Fox
Spirit of Youth, Mel..........GN
Spring Madness, Com-Mel..........MGM
Stablemates, Com-Mel..........MGM
Stage Coach, Mel..........UA
Stagecoach Days, Mel..........Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, Mel..........Mono
Stolen Heaven, Mus..........Para
Storm, The, Mel..........Univ
Storm Over Bengal, Mel..........Rep
Story of a Cheat, Mel..........Gallic
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel..........GB
Strange Faces, Com-Mel..........Univ
Student Nurse, Mel..........FN
Submarine Patrol, Mel..........20-Fox
Suez, Mel..........20-Fox
Sunset Strip Case, Mel..........GN
Sunset Trail, Mel..........Para
Sweethearts, Mus. (C)..........MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Com..........Univ
Swing That Cheer, Mel..........Univ
Swiss Miss, Com..........MGM

T

Tail Spin, Mel..........20-Fox
Tarnished Angel, Mel..........RKO
Tenth Avenue Kid, Mel..........Rep
Terror of Tiny Town, Mel....Principal
Test Pilot, Mel..........MGM
Texans, The, Mel..........Para
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com..........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
They Were Five, Mel..........Lenauer
This Man Is News, Mel..........Para
This Marriage Business, Com......RKO
39 Steps, Mel..........GB
Three Blind Mice, Mel..........20-Fox
3 Comrades, Mel..........MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com.....20-Fox
3 on a Weekend, Mel..........GB
Thundering West, The, Mel..........Col
Time Out for Murder, Mel......20-Fox
Tip-Off Girls, Mel..........Para
Titans of the Deep, Mel..........GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel......Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel..........Pennant
Topper Takes a Trip, Com..........UA
Torchy Blane in Panama, Mel.....FN
Torchy Gets Her Man, Mel..........WB
Torchy in Chinatown, Mel..........WB
To the Victor, Mel..........GB
Touchdown Army, Com..........Para
Tough Kid, Mel..........Mono
Toy Wife, The, Mel..........MGM
Trade Winds, Com-Mel..........UA
Trailer Romance, Com..........RKO
Trail of the Tumbleweed, Mel......Col
Traveling People, Mel......Amer.-Tobis
Treasure Island, Mel..........MGM
Trip to Paris, Com..........20-Fox
Tropic Holiday, Mus..........Para
Two Gun Justice, Mel..........Mono
Two-Gun Man from Harlem, Mel..Sack

U

Under the Big Top, Mel..........Mono
Under the Western Stars, Mel.....Rep
Union Pacific, Mel..........Para
Up the River, Mel..........20-Fox
Utah Trail, The, Mel..........GN

V

Vacation from Love, Com..........MGM
Valley of the Giants, Mel. (C)....WB
Vivacious Lady, Com..........RKO
Volga Boatman, Mel..........Hoffberg

W

Wanted by the Police, Mel..........Mono
We Are Not Alone, Mel..........WB
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, Mel..........Rep
West of Cheyenne, Mel..........Col
West of Sante Fe, Mel..........Col
When Were You Born, Mel..........FN
Where the Buffalo Roam, Mel.....Mono
While New York Sleeps, Mel....20-Fox
Whirlwind Horseman, Mel..........GN
White Banners, Mel..........WB
Wife, Husband and Friend, Com..20-Fox
Wings of the Navy, Mel..........WB
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C)..........MGM
Woman Against Woman, Mel.....MGM
Women Are Like That, Mel..........FN
Women in the Wind, Mel..........WB
Wreckage, Mel..........Col

Y

Yellow Jack, Com-Mel..........MGM
Yellow Sands, Mel.......Assoc British
Yes, My Darling Daughter, Com..WB
You and Me, Mel..........Para.
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..........Univ
Young in Heart, Com..........UA
Youth Takes a Fling, Com..........Univ

Z

Zaza, Mel..........Para

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†		
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38	54	
City Streets	Edith Fellows-Leo Carillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Extortion	Scott Colton-Mary Russell	Apr. 25,'38	58	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38	65	Mar. 19,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Gary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38	56	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The	Edith Fellows-Robt. Paige	Oct. 24,'38†		
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38	55	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38	55	Apr. 9,'38
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden—Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38	81	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
"Blondie" (G)	Penny Singleton-Arthur Lake-Larry Sims-Don Mummert	Nov. 30,'38†	*70	Nov. 5,'38
California Cavalcade	Bob Elliott-Luana De Alcaniz			
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†		
Homicide Bureau	Bruce Cabot-Rita Hayworth			
International Spy	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
Lone Wolf's Daughter, The	Warren William-Ida Lupino			
North of Shanghai	Betty Furness-James Craig	Dec. 7,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
"Our Wife"	Cary Grant-Jean Arthur			
Overland with Kit Carson	Bill Elliot			
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†		
Rio Grande Round-Up	Chas. Starrett-Iris Meredith			
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
There's That Woman Again	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54.)				
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38	62	Feb. 19,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G)	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	*90	Oct. 15,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38	81	Mar. 19,'38
Four Daughters (G) 352	Lane Sisters-Jeffrey Lynn G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls on Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr . 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38	70	Oct. 15,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38
When Were You Born (G) 263	Anna May Wong-M. Lindsay	June 18,'38	65	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38	78	Apr. 23,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	*105	Oct. 29,'38
(See "In the Cutting Room," Aug. 13,'38.)				
Comet Over Broadway	Kay Francis-Ian Hunter	Dec. 17,538		
Crime Is a Racket	Humphrey Bogart-Gale Page			
(See "In the Cutting Room," Oct. 22,'38.)				
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone	Dec. 24,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Secret Service on the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Aug. 15,'38†	80	Nov. 7,'36
Evergreen (re-issue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	98	June 23,'34
F. P. I. Doesn't Answer (re-issue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38	71½	
Frog, The	Noah Beery-Gordon Harker	Nov. 15,'38†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas	Nov. 1,'38†	96	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38†	87	Feb. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed under the title, "The Three Maxims.")				
Strange Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	85	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	86	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder	May 1,'38†	78	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Coming				
Climbing High		Dec. 1,'38†		
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	*70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38	60	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	*65	Sept. 17,'38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38	59	
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38	66	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†		
Titans of the Deep 326	Dr. Wm. Beebe	Oct. 28,'38†	48	
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38	58	
Coming				
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty			
Lady Buckaroo	Dorothy Page			
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 55; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68.)				
Chaser, The (G) 842	D. O'Keefe-A. Morris-L. Stone	July 29,'38	75	July 30,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Crowd Roars, The (G) 840	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Fast Company 839 (G)	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Karjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38	79	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
	J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power -			
(See production article, Mar. 26,'38, p. 16; exploration: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young	Nov. 18,'38†	80	
(See "In the Cutting Room," Oct. 15,'38.)				
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	*90	Oct. 8,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38	73	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38	119	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69; Sept. 24,'38, p. 63.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery-Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbe	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85, 90; July 23,'38, p. 66; July 30,'38, pp. 84, 85.)				
Young Dr. Kildare (G)	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	*80	Oct. 15,'38
Coming				
Christmas Carol, A	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 23,'38†		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Dramatic School	Luise Rainer-Paulette Goddard-Alan Marshal-Ann Rutherford-Lana Turner	Dec. 9,'38†		
Flirting with Fate	Joe E. Brown-Leo Carrillo	Dec. 2,'38†		
Honolulu	Eleanor Powell-Robert Young-Burns and Allen			
Ice Follies	Original Ice Follies Cast—Joan Crawford - James Stewart - Lew Ayres			
Idiot's Delight	Norma Shearer-Clark Gable			
I Take This Woman	S. Tracy-H. LaMarr-W. Pidgeon			
Katherine the Last	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 16,'38†		
Out West with the Hardys 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Pygmalion (A)	Leslie Howard-Wendy Hiller		96	Sept. 10,'38
Skids	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton			
Stand Up and Fight	Robt. Taylor - Wallace Beery - Florence Rice-Helen Broderick-Barton MacLane		114	
Sweethearts 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†		
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	56	Apr. 28,'38
Gang Bullets	Anne Nagel-Robert Kent	Nov. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Gangster's Boy (G)	Jackie Cooper	Nov. 16,'38†	*80	Nov. 12,'38
Gun Packer	Jack Randall	Nov. 9,'38†		
Gunsmoke Trail 3740	Jack Randall	May 8,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Apr. 11,'38	53	
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Phantom Ranger, The 3730	Tim McCoy	May 29,'38	53	
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erickson	Oct. 10,'38†	74	Oct. 14,'33
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38	57	June 4,'38
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	*59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Am a Criminal	John Carroll-Mary Kornman	Dec. 7,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Last Outlaw	Jack Randall	Dec. 21,'38†		Dec. 21,'38†
Navy Girl	Anne Nagel			
Sky Pirate	John Trent	Dec. 28,'38†		
Song of the Buckeroo	Tex Ritter	Nov. 23,'38†		
Sundown on the Praire	Tex Ritter			
Tough Kid	Frankie Darro	Dec. 14,'38†		
Wild Horse Trail	Jack Randall			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Apr. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye - Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38	86	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90; Sept. 3,'38, p. 58.)				
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Divine	May 6,'38	80	Apr. 30,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38	68	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66; Aug. 27,'38, p. 78; Oct. 8,'38, p. 60; Oct. 29,'38, p. 60.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlise	May 27,'38	65	May 14,'38
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A)	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	*55	Oct. 1,'38
(See "In the Cutting Room," Aug. 20,'38.)				
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38† speci'	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Field	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G)	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50, Nov. 12,'38, p. 65.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G) 3748	Randolph Scott-Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	*77	Nov. 12,'38
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38	62	Mar. 19,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53).				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	*90	Oct. 29,'38
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†		
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†		
Hotel Imperial	Isa Miranda-Ray Milland			
(Exploitation: Oct. 1,'38, p. 57.)				
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†		
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson	Dec. 23,'38†		
Parents on Probation	Charles Ruggles-Mary Boland.. Donald O'Connor-Billy Lee			
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†		
(See "In the Cutting Room," July 16,'38.)				
Persons in Hiding	L. Overman-Patricia Morrison			
Ride a Crooked Mile	Akim Tamiroff-Frances Farmer-Leif Erickson	Dec. 9,'38†		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20,'38.)				
Riders of the Range	Wm. Boyd-Geo. Hayes			
Say It in French	Olympe Bradna-Ray Milland	Nov. 25,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 9,'38†	*65	Oct. 22,'38
Tom Sawyer, Detective	Donald O'Connor-Robt. Kent-June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff			
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'38†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38	70	Apr. 16,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	67	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38	65	Mar. 26,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot-T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Jean Joyce	Apr. 14,'38	55	Apr. 30,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Sante Fe Stampede 813	Three Mesquiteers-June Martel	Nov. 18,'38†	56	
Storm Over Bengal (G)	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38	65	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On Rangers !	Roy Rogers-Mary Hart	Nov. 21,'38†		
Federal Man Hunt	Robt. Livingston-June Travis			
Flight at Midnight	Col. Roscoe Turner			
Orphans of the Street	Robt. Livingston-June Storey-Tommy Ryan	Nov. 22,'38†		
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran			
Ridin' the Range	Gene Autrey-Smiley Burnette			
Shine On Harvest Moon	Roy Rogers-Mary Hart			
Western Jamboree	Gene Autry - Smiley Burnette - Jean Rouverol	Nov. 28,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	*60	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38; p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1,'38	77	Mar. 12,'38
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38	70	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38	91	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Law West of Tombstone, The 909	Jean Rouveral-Harry Carey-Tim Holt - Evelyn Brent	Nov. 18,'38†		
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	*80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37	59	Nov. 27,'37
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38	71	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Loraine Johnson			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
Great Man Votes, The	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo			
Gunga Din 912	Gary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Dec. 23,'38†		
(See "In the Cutting Room," July 30,'38.)				
Love Affair	I. Dunne-C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Pacific Liner	Victor McLaglen-Chester Morris-Wendy Barrie			
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Pure in Mind	Anne Shirley-Roger Daniel	Dec. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Trailer Romance 910	Lucille Ball-James Ellison	Dec. 2,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Amechee	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38	84	Apr. 2,'38
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38	60	Jan. 1,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hershort-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38	85	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38	110	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77; Aug. 20,'38, p. 65; Sept. 3,'38, p. 61; Nov. 5,'38, p. 54; Nov. 12,'38, p. 68.)				
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1,'38	67	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	*70	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Bellew-Evelyn Daw	July 8,'38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Rawhide (G) 842	Smith Ballew - Evalyn Knapp - Lou Gehrig	Apr. 8,'38	59	Mar. 19,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18,'38†	*60	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Three Blind Mice (G) 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†		
Charlie Chan in Honolulu	Sidney Toler-Phyllis Brooks	Jan. 20,'39†		
Dangerous Cargo	Preston Foster-Lynn Bari			
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	*60	Oct. 15,'38
Everybody's Baby	J. Prouty-S. Byington-S. Deane			
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
Keep Smiling (G)	Gracie Fields-Roger Livesey		92	Oct. 22,'38
Kentucky	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†		
Little Princess, The	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto's Last Warning	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Road Demons (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Samson and the Ladies	Michael Whalen-Lynn Bari			
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	*95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Tail Spin	A. Faye - C. Bennett - Nancy Kelly-J. Davis - Chas. Farrell	Jan. 13,'39†		
Thanks for Everything	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Three Musketeers, The	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 3,'39†		
Up the River (G)	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	*75	Nov. 12,'38
While New York Sleeps (G)	Michael Whalen-Joan Woodbury	Jan. 6,'39†	*60	Aug. 27,'38
Wife, Husband and Friend	Loretta Young-Warner Baxter.. Binnie Barnes-George Barbier	Feb. 17,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38	104	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77; Aug. 20,'38, p. 64.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gray Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38	91	Jan. 15,'38
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38	88	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	*90	Nov. 5,'38

Coming

Title	Star	Rel Date	Running Time Minutes	Reviewed
Captain Midnight	Francine Bordeaux - Brian Aherne - Victor McLaglen			
Duke of West Point	Louis Hayward-Joan Fontaine	Dec. 29,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stage Coach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	
(See "In the Cutting Room," Oct. 15,'38.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38	70	Mar. 26,'38
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	
(See "In the Cutting Room," Nov. 5,'38.)				
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38	70	May 14,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38	56	
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22.'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38	67	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38	68	Apr. 2,'38
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Swing That Cheer 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3.'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gambling Ship	Robert Wilcox-Helen Mack	Dec. 16,'38†		
Ghost Town Riders 3054	Bob Baker-Fay Shannon			
Honor of the West	Bob Baker-Marjorie Bell			
Last Warning, The	P. Foster-F. Jenks-F. Robinson	Dec. 16,'38		
Little Tough Guy in Society	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†		
Phantom Stage, The	Bob Baker—Marjorie Reynolds			
Pirates of the Skies	Kent Taylor-Rochelle Hudson			
Secrets of a Nurse 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†		
(See "West Side Miracle," "In the Cutting Room," Oct. 29,'38.)				
Son of Frankenstein, The	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson			
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Jan. 13,'39†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewee
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38	62	Feb. 26,'38
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p 58; Sept. 17,'38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G)	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room." Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†		
(See "In the Cutting Room," Oct. 22,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38	66	Apr. 2,'38
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	*60	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Always Leave Them Laughing	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Curtain Call	K. Francis-J. Litel-I. Hunter			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
(See "In the Cutting Room," Nov. 12,'38.)				
Devil's Island	Boris Karloff	Dec. 3,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland-Ann Sheridan-Bruce Cabot-A. Hale-F. McHugh-V. Jory			
Each Dawn I Die	James Cagney-Edw. G. Robinson			
Going Places	D. Powell-A. Louise-A. Jenkins			
(See "In the Cutting Room," Oct. 8,'38.)				
Juarez	Paul Muni-Bette Davis			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Love Bites Man	Pat O'Brien-Joan Blondell			
(See "Unfit to Print" "In the Cutting Room," Oct. 8,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains			
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros	Apr. 10,'38	60	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick	Apr. 30,'38	70	Apr. 30,'38
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack			
Code of the Fearless	Fred Scott	Spectrum			
Harlem Rides the Range	Negro Cast	Sack			
Headleys at Home, The	Evelyn Venable	Standard		*60	Nov. 12,'38
Prison Train (A)	Fred Keating	Equity		*65	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†		
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Break the News (G)	Maurice Chevalier.	General		78	May 14,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dark Sands (G)	Paul Robeson	Record		75	July 30,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion.")					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
I See Ice (G)	George Formby	Assoc. British		81	Apr. 2,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Liebe im ¾ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Orage (A)	Charles Boyer	Tri Nat'l Films		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Nagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38	91	
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ankles Away 8434	May 13,'38	15½
Andy Clyde		
Cuckoorancho 8431	Mar. 25,'38	16½
Joe Besser		
Halfway to Hollywood 8436	July 1,'38	17½
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb 8407 (6-18-38)	May 20,'38	16
(3 Stooges)		
Home on the Rage 9426	Dec. 9,'38†	17
Andy Clyde		
Jump, Chump, Jump 8432	Apr. 15,'38	19½
Andy Clyde		
Many Sappy Returns 9421	Aug. 19,'38†	18
Charley Chase		
Mind Needer, The 8433	Apr. 29,'38	18
Charley Chase		
Mutts to You 9402	Oct. 14,'38†	18
(3 Stooges)		
Nag in the Bag 9425	Nov. 11,'38†	2 rls.
Smith & Dale		
Nightshirt Bandit (10-28-38) 9424	Oct. 28,'38†	17
Charlie Chase		
Not Guilty Enough (10-29-38) 9423	Sept. 30,'38†	20
Andy Clyde		
Old Raid Mule, The (4-2-38) 8429	Mar. 4,'38	17½
Andy Clyde		
Soul of a Heel, The (6-11-38) 8435	June 4,'38	16½
(All Star)		
Sue My Lawyer (10-15-38) 9422	Sept. 16,'38†	17
Harry Langdon		
Tassels in the Air (4-30-38) 8406	Apr. 1,'38	18
(3 Stooges)		
Three Goofy Gobs 9403	Nov. 25,'38†	2 rls.
(3 Stooges)		
Three Missing Links (6-25-38) 8408	July 29,'38	17½
(3 Stooges)		
Time Out for Trouble (4-2-38) 8430	Mar. 18,'38	16½
Charley Chase		
Violent Is the Word for Curly (9-10-38) 9401	Sept. 2,'38†	16
(3 Stooges)		
COLOR RHAPSODIES		
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	6
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Little Moth's Big Flame 9508	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½
Window Shopping (7-2-38) 8509	Apr. 14,'38	7
COLUMBIA TOURS		
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	
COMMUNITY SING		
No. 7 (4-2-38) 8657	Mar. 18,'38	10
(Gus Van Song Shop)		
No. 8 8658	May 6,'38	10½
(Songs of the Southland)		
No. 9 (6-18-38 8659)	June 25,'38	9½
(Spanish Songs)		
No. 10 (6-18-38) 8660	July 4,'38	10
(Patriotic Songs)		
No. 11 (10-15-38) 8861	Aug. 26,'38	10
Songs of Yesteryear		
No. 12 8862	Sept. 15,'38	10
Scotch Songs		
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,538†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	
No. 4 (Moon Songs) 9654	Dec. 30,'38†	1 rl.
HAPPY HOUR		
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10
KRAZY KAT CARTOONS		
22. Auto Clinic, The 8703	Mar. 4,'38	6½
23. Little Buckaroo 8704	Apr. 11,'38	6
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.
PICTUREGRAPH		
No. 1 9951	Sept. 23,'38†	
SCRAPPY CARTOONS		
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Playmates 8757	Mar. 27,'38	6
Scrappy's Trip to Mars 8756	Feb. 4,'38	7
SCREEN SNAPSHOTS		
No. 7 (4-2-37) 8857	Mar. 4,'38	10
No. 8 (5-14-38) 8858	Apr. 1,'38	9
No. 9 8859	Apr. 29,'38	9½
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.
SPECIAL		
SPORT THRILLS		
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	1 rl.
Play Ball (4-23-38) 8807	Apr. 15,'38	10
Ski Rhythm 9802	Nov. 4,'38†	1 rl.
Sport Stamina (6-12-38) 8808	Apr. 10,'38	9½
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	10
WASHINGTON PARADE		
No. 1 9901	Nov. 11,'38†	1 rl.
(Harry Newman)		
WORLD IN COLOR		
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29,'38	9½

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
TERRY-TOONS		
Big Top, The 8520	May 12,'38	6½
Eliza Runs Again 8526	July 29,'38	6½
Gandy the Goose (3-19-38) 8515	Mar. 4,'38	6
Happy and Lucky 8516	Mar. 18,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Maid in China 8519	Apr. 29,'38	7
Milk for Baby 8524	July 8,'38	6½
Mountain Romance, A (4-39-38) 8517	Apr. 1,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15,'38	6½
TREASURE CHEST		
Kingdom for a Horse (5-7-38) 8604	Apr. 22,'38	10
Music from the Stars (4-30-38) 8610	Mar. 25,'38	11
Horace Lapp and Orch.		
Return of the Buffalo 8608	Apr. 8,'38	9½
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11
TWO-REEL COMEDIES		
Beautiful But Dummies 8117	Mar. 25,'38	17
Buster West-Tom Patricola		
Cactus Caballeros 8206	May 27,'38	19
Harry Gribbon-Joey Faye		
Cupid Takes a Holiday (2-19-38) 8115	Feb. 4,'38	15
Danny Kaye		
Cute Crime 8118	Apr. 29,'38	18
Jefferson Machamer		
Jitterbugs 8119	May 20,'38	16
Buster West-Tom Patricola		
Love and Onions (3-26-36) 8308	Mar. 11,'38	19
H. Timberg, Jr.-P. Rooney, Jr.		
Money On Your Life 8205 (12-4-37) 8108	May 13,'38	18½
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120	June 10,'38	17
Willie Howard		
Sing for Sweetie 8309	Apr. 15,'38	19
Lee Sullivan		
Wanna Be a Model? 8116	Feb. 25,'38	16
Jefferson Machamer		
Winner Lose All 8310	June 17,'38	19
Charles Kemper		

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
(In Sepia)		
Blue Monday (4-2-38) W-682	Apr. 2,'38	9
Buried Treasure W-689	Sept. 17,'38	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Pygmy Hunt, The W-687	Aug. 6,'38	8
Poultry Pirates W-683	Apr. 16,'38	9
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9
CRIME DOESN'T PAY		
No. 15—Miracle Money (5-21-38) P-612	Mar. 26,'38	21
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over P-616	Sept. 24,'38	20
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, the Pink City T-853	Oct. 29,'38†	8
Madeira—Isle of Romance T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
HISTORICAL MYSTERIES		
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727	July 2,'38	11
Frank McGlynn		
MGM MINIATURES		
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677	May 7,'38	10
Monty Woolley		
Hollywood Handicap (7-9-38) M-678	May 7,'38	10
"Original Sing Band"		
Optical Poem, An M-675	Mar. 5,'38	7
Streamline Swing (11-12-38) M-872	Sept. 10,'38†	9
(In sepia)		
Miracle of Salt Lake M-874	Nov. 12,'38†	11
That Mothers Might Live M-676	Apr. 30,'38	10
Shephard Struwick-Mary Howard		
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680	July 9,'38	10
Gilbert Emery-Doris Lloyd		
Tupapaoo (7-9-38) M-679	June 11,'38	11
Moroni Olsen		
What Do You Think, No. 3 M-672	Jan. 15,'38	11
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue R-603	Mar. 26,'38	21
Harriet Hoctor-E. Marshall		
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Erik Rhodes-Virginia Grey		
It's in the Stars (8-27-38) R-606	July 30,'38	19
Eleanor Lynn-Johnny Downs		
Magician's Daughter, The (8-20-38) R-605	July 16,'38	18
Eleanor Lynn-Frank Albertson		
Snow Gets in Your Eyes (6-4-38) R-604	May 14,'38	20
Virginia Grey-Roger Converse		
OUR GANG		
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Bear Facts (4-2-38) C-735	Mar. 5,'38	11
Came the Brawn C-737	Apr. 16,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	1 rl.
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright C-932	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Three Men in a Tub C-736	Mar. 26,'38	10
PASSING PARADE		
(Sepia)		
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules S-715	Oct. 15,'38	10
Hot on Ice S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
La Savate (4-9-38) S-706	Mar. 12,'38	8
Man's Greatest Friend S-902	Nov. 19,'38†	10
Modeling for Money S-708	Apr. 30,'38	10
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr. 9,'38	9
Prudence Penny-Gwen Lee		
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Figure Income Tax (4-9-38) F-753	Mar. 19,'38	8
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Watch Football F-951	Oct. 8,'38†	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
Opening Day F-952	Nov. 12,'38†	1 rl.

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38)	Sept. 16,'38†	7
Honest Love and True T7-8	Mar. 25,'38	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
Out of the Inkwell T7-9	Apr. 22,'38	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7
COLOR CLASSICS		
All's Fair at the Fair C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Hold It C7-5	Apr. 29,'38	7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bear (11-12-38)	Oct. 28,'38†	8
COLOR CRUISES		
Guatemala (8-27-38)		10
Mexico (10-15-38)	Oct. 7,'38†	10
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38)	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hall's Holiday (4-23-38) A7-11 George Hall and Orch.	Apr. 8,'38	10
Lights! Action! Lucas! (9-10-38) Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
Star Reporter, No. 3 A7-10	Mar. 11,'38	
PARAGRAPHICS		
Bike Parade V7-10	Apr. 22,'38	10
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Jungle Glimpses (color) V7-9	Mar. 25,'38	10
Mildewed Melodramas (10-15-38)	Sept. 9,'38†	11
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38)	Oct. 14,'38†	9
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
PARAMOUNT PICTORIAL		
No. 8—Styles in the Sun-Sleeping City — Pulchritude for Pups P7-8	Mar. 4,'38	1 rl.
No. 9—Can They Take It—Seeing's Believing — Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—(9-24-38)		10
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	7
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Goonland	Oct. 21,'38†	1 rl.
House Builder-Upper, The E7-8	Mar. 18,'38	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 16,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
Thanks for the Memory SC7-4 Bert Block and Orch.	Mar. 25,'38	8
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	7
GRANTLAND RICE SPORTLIGHTS		
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38)	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38)	Oct. 28,'38†	10
UNUSUAL OCCUPATIONS (In Color)		
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38)	Oct. 7,'38†	11

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME		
1937-38		
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	18
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel —Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Devine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
NU-ATLAS PRODUCTIONS		
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38)	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15
RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18
RAY WHITLEY COMEDIES		
Western Welcome, A, 93,501	Sept. 9,'38†	18
REELISMS		
Dude Ranch 94,603	Nov. 11,'38	9
Trans-America 94,602	Nov. 11,'38†	
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise .... (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
Windward Way 84,303	Mar. 11,'38	10
SHEILA BARRETT COMEDIES		
Week-End Guest 94,401	Oct. 14,'38†	
SMART SET		
Buckaroo Broadcast, A.... (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	16
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb. 25,'38	7
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers, 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38)		8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
MAGIC CARPET SERIES (Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure 9103	Dec. 23,'38†	
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman 9523	Nov. 18,'38†	1 rl.
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The 9505	Nov. 4,'38†	1 rl.
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. [illegible],'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGERSEN (Sports)		
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Eternal Fire, The		
Fox Hunting		
Rome in Symphony		

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 3352	Sept. 12,'38†	9½
No. 55 3353	Oct. 3,'38†	9
No. 56 3354	Nov. 14,'38†	
No. 57 3355	Nov. 28,'38†	
LANTZ CARTUNES		
Baby Mouse	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Disobedient Mouse	Nov. 28,'38†	
Rabbit Hunt 3242	Oct. 17,'38†	7
Sailor Mouse, The 3243	Nov. 7,'38†	7
MENTONE MUSICAL COMEDIES		
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27,'38	19
York and King		
High Jack N' the Show (5-21-38) 2170	May 18,'38	17
(James Barton)		
Latin Hi-Hattin' (4-30-38) 2169	Apr. 27,'38	17
Dorothy Stone-Chas. Collins		
Music and Flowers (5-21-38) 2171	June 15,'38	19
Block and Sully		
Music and Models 3225	Dec. 14,'38†	2 rls.
Patio Serenade (11-12-38) 3224	Nov. 16,'38†	17
Tito Coral-Armida		
Rhythm Cafe 3221	Sept. 7,'38†	20
Virginia Verrill		
Side Show Fakir 3223	Oct. 12,'38†	20
Clyde Hager-Charioteers		
Somewhere in Paris (3-5-38) 2168	Mar. 23,'38	17
J. Harold Murray		
Stars and Stripes (7-2-38) 2172	July 6,'38	17½
Ed. East-Ralph Dumke		
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tall End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo In Harlem (7-9-38) 2289	July 18,'38	7
STRANGER THAN FICTION SERIES		
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38). 3366	Oct. 10,'38†	9½
No. 56—Novelty 3367	Nov. 21,'38†	
No. 57—Novelty 3368	Dec. 5,'38†	
UNIVERSAL SPECIAL		
Breathless Moments (2-26-38) 2160	Feb. 28,'38	19

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Under the Wire 3022	Mar. 26,'38	2 rls.
Joe and Asbestos		
Got a Match 3016	Apr. 9,'38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23,'38	2 rls.
Preisser Sisters		
Forget-Me-Knots 3011	May 7,'38	2 rls.
Bernice Claire		
Stocks and Blondes 3023	May 21,'38	2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004	May 28,'38	2 rls.
Evelyn Thawl-Jeffrey Lynn		
Prisoner of Swing 3012	June 11,'38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25,'38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38) 3017	July 2,'38	22
Eddie Peabody		
My Pop 3024	July 16,'38	2 rls.
Henry Armetta		
Sons of the Plains (7-23-38) 3006	July 30,'38	19
Mauch Twins		
Up in Lights 3018	Aug. 13,'38	2 rls.
Pat Rooney		
There Goes the Bride 3030	Aug. 27,'38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 3,'38†	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17,'38†	18
Johnnie Davis		
Murder with Reservations 4010	Sept. 24,'38†	2 rls.
George Campo		
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013.	Oct. 29,'38†	2 rls.
Hal Le Roy		
Cleaning Up (10-29-38)	Nov. 12,'38†	20
Cross & Dunn		
Start Dust	Dec. 12,'38†	2 rls.
Benny Davis		
Declaration of Independence The (10-15-38) 4002	Nov. 26,'38	19
John Litel		
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated	Nov. 5,'38†	1 rl.
COLORTOUR ADVENTURE		
(In Color)		
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38	1 rl.
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14,'38	1 rl.
Dream Comes True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death 4303	Oct. 15,'38†	1 rl.
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters	Dec. 10,'38†	1 rl.
LOONEY TUNES		
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38	11
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1rl.
No. 60—Porkey in Egypt	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The	Nov. 26,'38†	2 rl.
MELODY MASTERS		
Mike Riley and Orch. 3711	Mar. 26,'38	1 rl.
Rubinoff and His Violin. 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks & Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38)	Dec. 3,'38†	10
"Happy" Felton & Orch.		
MERRIE MELODIES		
(In Color)		
No. 54—A Star Is Hatched 3410	Apr. 2,'38	
No. 55—Penquin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education	Nov. 5,'38†	1 rl.
No. 69—Night Watchman, The	Nov. 19,'38†	1 rl.
No. 70—Daffy Duck in Hollywood	Dec. 12,'38†	1 rl.
PICTORIAL REVUES		
No. 8—Song Writers—Bowling 3808	Apr. 2,'38	1 rl.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
VITAPHONE VARIETIES		
Vitaphone Gambols 3907	Mar. 19,'38	1 rl.
Chaz. Chase		
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38	9
Juggling Fool, The 3910	May 14,'38	1 rl.
Bobby May		
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6,'38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude, A	Nov. 19,'38†	1 rl.

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Manila (2-26-38)	May 15,'38†	11
Old Towns of Normandy (4-9-38)	July 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar (7-2-38)	July 15,'38	28
LENAUER		
Datelines (6-18-38)		8
REGAL		
Youth Marches On (9-24-38)	Sept. 24,'38	20
SACK		
(with Negro Cast)		
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10
SANDERS FILMS		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38)	June 30,'38	20
(15 episodes)		(each)
Gordon Eliott-Kermit Maynard		
Overland with Kit Carson..		
Bill Elliott		
Secret of Treasure Island, The (4-9-38) 8160	Mar. 17,'38	19
Don Terry-Gwen Gaze		(each)
(15 episodes)		
Spider's Web, The (11-5-38) 9120	Oct. 22,'38†	19
		(each)
Warren Hull-Iris Meredith		
(15 chapters)		

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201	Aug. 20,'38	18
Ralph Byrd-Lynn Roberts		(each)
(15 episodes)		
Fighting Devil Dogs, The 7501 (5-28-38)	May 28,'38	18
Lee Powell-Herman Brix		(each)
Hawk of the Wilderness		
H. Brix-J. Martin-Mala 7301	Dec. 3,'38	
Lone Ranger Returns	Jan. 25,'39†	
Lone Ranger—Silver		
(15 episodes)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers 3881-92		
Larry Crabbe		
Flaming Frontiers (6-4-38) 3581-95	July 5,'38	20
Johnny Mack Brown-E. Hansen		(each)
Flash Gordon's Trip to Mars (2-19-38) 2581	Mar. 21,'38	20
Larry Grabbe-Jean Rogers		(each)
(15 episodes)		
(Exploitation: Sept. 3,'38, p. 59.)		
Red Barry (10-8-38) 3681-3792	Oct. 18,'38†	20
Buster Crabbe-Frances Robinson		(each)
(11-27-37) 2881		
Scouts to the Rescue	Jan. 17,'39†	
Jackie Cooper-Vandell Darr		

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Public Pays 61 Different Taxes On Tickets to Film Theatres; 16.4 Cents Out of Every Dollar

—Says the National Consumers Tax Commission

Leftists Urge Propaganda At "Democracy" Film Session

Court Rejects Plea to Limit Monopoly of a Sound Patent

Amusements Answer Nazis With Benefits for Victims

Trade Pact Gives No Relief From New British Quota Law

VOL. 133, NO. 9 NOVEMBER 26, 1938

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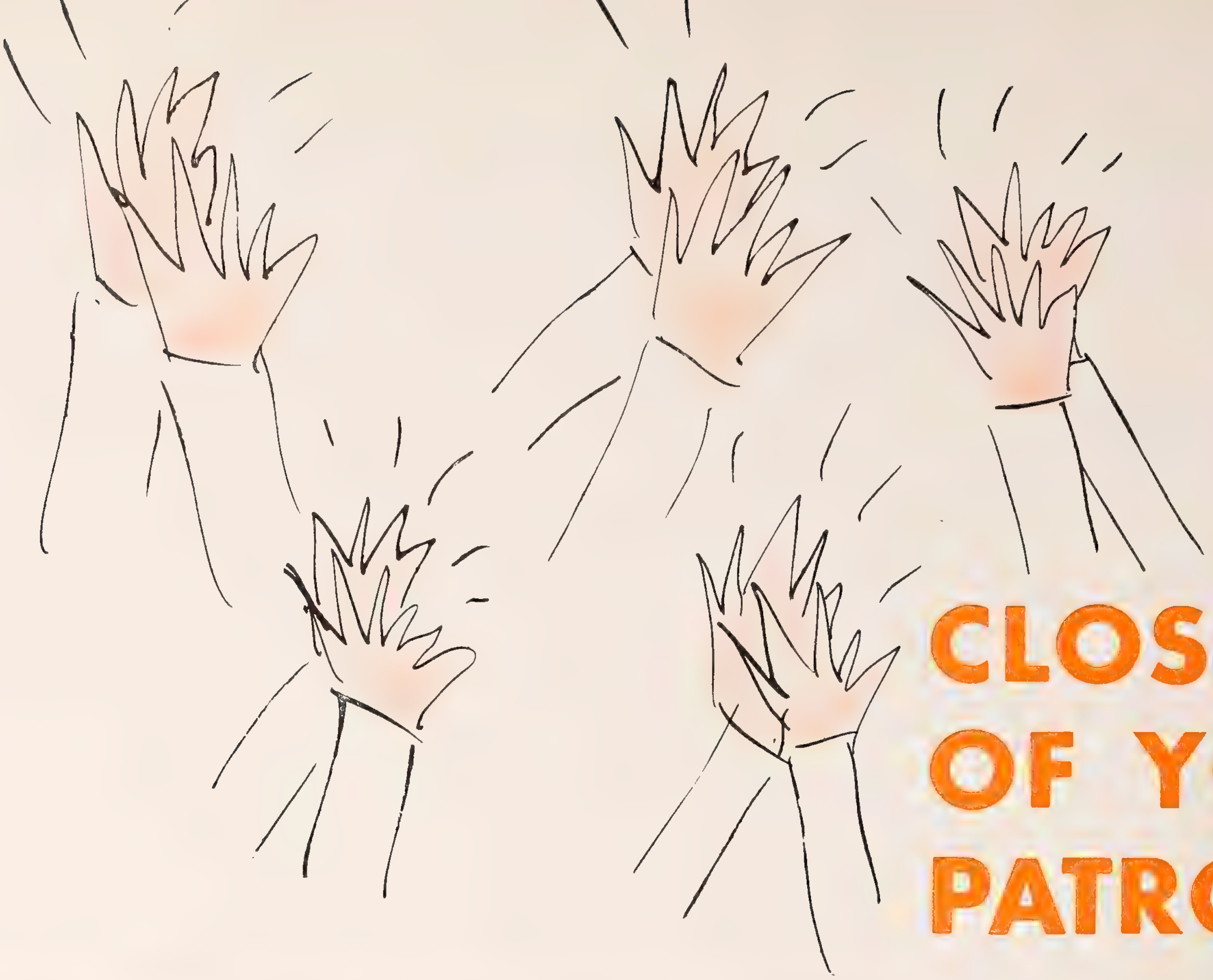

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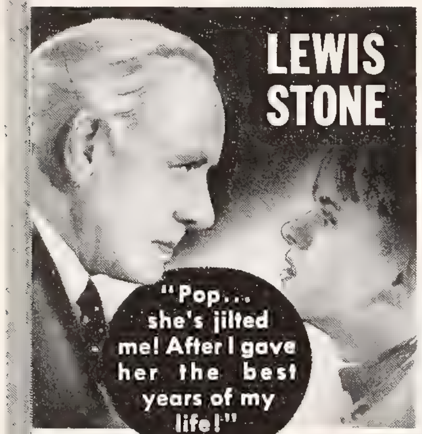
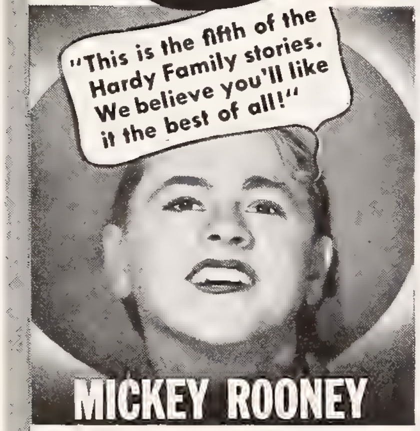

LEWIS STONE
"Pop... she's jilted me! After I gave her the best years of my life!"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"OUCH! Where the West begins! You'll laugh 'till it hu

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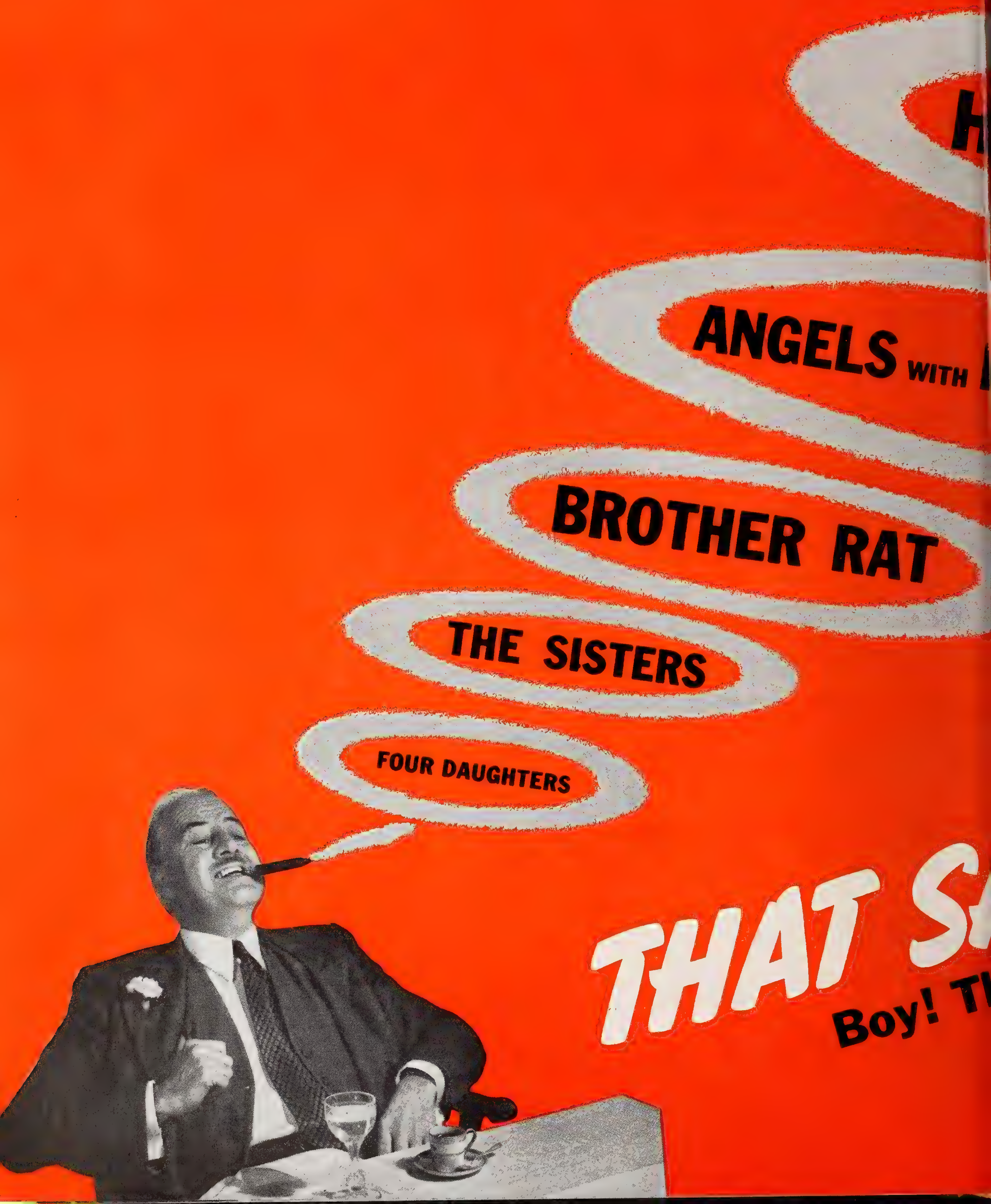
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THE SISTERS
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It opens

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... and builds

BIGGER!

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 9

November 26, 1938

"RUBBER HOSE"

ANY notion that the ultimate designs of some of the New Dealers, after these several amazing years, have by now been completely revealed is to be dismissed, forthwith. Apparently the nation is but at the beginning. Latest of the thrilling wonders comes from that newest of the Administration's stars, Mr. Thurman Arnold, assistant attorney general, who has decided, obviously with more practical backing than abstract authority, that American business is to be run by the Department of Justice.

Most significant, in sequel to the consent decrees in the Ford and Chrysler anti-trust suits, with their commitments involving restriction of advertising operations, is an amplifying statement from Mr. Wendell Berge, a special assistant attorney general, that:

"These restrictions are of signal importance and are illustrative of the possibilities of obtaining through consent decrees public benefits not actually required by law."

Not so long ago, in the period of the issues between the White House and the Supreme Court, we were being told that the old horse-and-buggy judiciary was in effect usurping the legislative functions of government, vetoing the will of the people as expressed by the law makers. Now, it is made manifest, under the club of suits, prosecution and "consent" decrees, there will be no waiting for the formalities of legislation and the ventilating processes of enactment. It is to be necessary only for the Commissar to decide.

To be sure, the "consent decree" method is not entirely unknown to the traditions of "the law." In the main, however, the technique has been limited to the use of a section of rubber hose in the basement of the police station.

△ △ △

CAMPAIGN

IN an article in the New Republic of November 23, one Mr. Leo H. Lehmann makes attack on the motion picture industry's Production Code, asserting that it is a part of a program of the Catholic Church for censorship of literature, radio, stage and screen.

Specific allegation is made that Mr. Martin Quigley made "the first unified step" with the Code. Says Mr. Lehmann: "Today the Catholic church controls Hollywood through Hollywood's master censor, Joseph I. Breen."

Mr. Lehmann's heated recording tends to defeat its purposes of alarm when it says: ". . . threat of federal censorship, troublesome political censorship boards and general criticism over the quality of productions" made the industry receptive.

What Mr. Lehmann really says is that the industry decided it needed a code as a way out of its difficulties. He does not complete the story by examining the success of its application, nor does he present to his readers the moral precepts of the Code. That would not help his inferential argument. He could hardly make a case if he admitted that the Code asks nothing more esoteric than common decency. It would be hard to be against that, too.

It also would not have made copy in support of the theme to have exposed the fact that Mr. Quigley, with a considerable investment in the institution of the screen, including most of his working career, was in his Code activities vastly interested that it be of service to the industry and its customers. Mr. Lehmann gives Mr. Breen a history unsupported by the facts.

More curious is Mr. Lehmann's statement that the Papal Encyclical of July 2, 1936, "condemned the motion picture industry in no uncertain terms. . . ." Apparently he has not read it. He might have found in that Roman document the observation to the churchmen of America: ". . . you . . . will be able to insist with justice that the industry in your country has recognized and accepted its responsibility before society."

In view of his considerable sojourn in Catholicism and his Catholic scholarship, one might have expected, from Mr. Lehmann, both a more careful and more accurate representation of the papal expression.

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HELPFUL HEDDA

NOT so long ago, Mr. Westbrook Pegler, the bitter sage of New Canaan, suggested in print that he was becoming annoyed with columnists, a pontificating lot who about six times a week sit down and dispose, authoritatively, of any or all of the world's problems in a matter of a few hundred words.

An exact exemplification in our own special world of the motion picture is afforded in an outgiving a fortnight ago by Miss Hedda Hopper in Mr. Harry Chandler's Los Angeles *Times*.

Miss Hopper is charmingly equipped to record the cafe chatter of Hollywood, or even some of the lighter gossip on the studio lots, but a reading indicates that even at the length of two columns of *The Times* she has not quite comprehended all of the industry's problems in international relations, nor yet the nature and modus operandi of the Production Code. She puts her paper in the position of unskilfully, ineptly, monkeying with the machinery. Maybe she'd better let the machinery alone.

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IT MOVES

THERE is that about the state of the world today which makes for a considerable national consciousness. That is at once the reason for both the production and acceptance of "The Declaration of Independence," a romantically patriotic short.

It has had a typically enthusiastic reception at the Radio City Music Hall and Mr. W. G. Van Schmus has written to Mr. Harry Warner: "You would be amazed and gratified at the reception, with applause, not only at the end but breaking out spontaneously during the course of the picture. The subject is one that should be thoroughly familiar to all of us, and yet, somehow, is not. It has been treated with such imagination and dramatic effect it makes a profound impression. I am happy to have had the privilege of showing it on our screen."

Just in case you haven't seen it, "The Declaration of Independence" is an action picture with a suspense sequence.

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"FIVE THOUSAND years hence students will learn more about New York from its garbage than from the ruins of Rockefeller Center," according to Dr. Alfred V. Kidder, historian of the Carnegie Institution. Not if our editorial wastebasket is found among the ruins.

TERRY RAMSAYE

This Week

61 Taxes on Ticket

Sixteen and four-tenth cents of every dollar paid in motion picture theatre admissions goes to taxes, according to the National Consumers Tax Commission, which cites 81 different federal, state and local taxes that are paid by the public on each ticket purchased.

The taxes are listed on page 12.

Deny Compromise

Individual companies and the Motion Picture Producers and Distributors of America, through Frederick L. Herron, foreign head of the MPPDA, this week denied any possibility of a compromise between Italy and the American film distributors on ENIC, the Italian government's film monopoly, scheduled to become effective December 31st.

The denial was made in answer to a statement by Minister of Popular Culture Alfieri which appeared in the *Corriere della Sera*, Milan. Alfieri had said, "We have not committed an act of hostility against the American film companies. The proof of this is that the only opposition to the monopoly has been the 'Big Four,' which have declared that they will not accept the system. Other American companies are negotiating with us." The reference to the "Big Four" is understood to mean Loew's, Twentieth Century-Fox, Paramount and Warner Brothers, which maintain their own distribution systems in Italy.

Dilemma

Britain's problem of two "super pictures" on one program, the double feature in American trade parlance, is taking on new significances following the report of the General Council's negotiating committee of the Cinematograph Exhibitors Association that the dilemma is unsolvable. At first considered a reflection of a weak position of the independent exhibitor, Wardour Street is beginning to see in the situation an evidence that the distributors as well are victims of the circuits' strength, writes Aubrey Flanagan from London.

The article appears on page 35.

Persecution Protest

Protest movements and benefits designed to aid the victims of persecution in Germany and Italy were launched this week in the motion picture and allied entertainment fields. Endorsement of the Federal Government's action in recalling the United States ambassador to Germany to "conferences" was general.

Plans for benefits and charity drives as well as the latest decrees of Nazi Germany and Fascist Italy are reported on page 17.

Folsom Protests

While his company in common with others who allow employees to share in profits, think it "good business" in preventing strikes and rapid labor turnover, he would oppose an "incentive tax" to compel other industrial units to adopt the plan, Marion B. Folsom, treasurer of the Eastman Kodak Company, one of the largest manufacturers of motion picture films, this week told the subcommittee of the Senate Finance Committee, investigating profit sharing systems.

Eastman employees on March 27, 1939, will shart in the 27th annual wage dividend, since that company's plan started in 1912. The company's directors recently voted that a total of $2,200,000 be paid. All regular employees who are working on March 27, or who have worked all or part of 26 weeks in 1938, will be eligible.

Patent Limitation Denied

The United States supreme court on Monday declined to limit the extent of the monopoly conferred by the ownership of a patent, and rejected appeals of the Department of Justice for judicial limitation of such monopoly.

The issue involved was American Telephone's suit for patent infringement against General Talking Pictures, which was charged with using a vacuum tube in a theatre sound amplifier whereas the license permitted only its use in broadcast reception.

Highlights of the case appear on page 16.

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"Films for Democracy"

Denouncing critics of their organization, 300 members and guests of the organizing committee of "Films For Democracy," a "non-profit" organization formed to produce films "educating the people to democracy," at a dinner last Friday in New York City's Town Hall raised almost $3,000 in contributions to promote a fund-raising dinner; heard speakers New York's lieutenant-governor-elect, Charles Poletti, New York University's Dr. Ned Dearborn, and Professors Robert Speer, Henry Pratt Fairchild, others in education and public life praise their organization; and heard plans for production of three films the first year, to cost about $100,000 each..

The story of the meeting is on page 13.

Studying Sound

Hollywood's eight largest studios, working with the Research Council of the Academy of Motion Picture Arts and Sciences, this week announced another step in their joint program to raise the standards of sound in all theatres.

The new method is in the form of a series of "balancing films," of regular release print types, upon which a 1,000-cycle tone has been recorded to check the volume level balance between the minimum two projectors in theatre booths to enable projectionists to present a complete show without unwarranted changes in the loudness or softness of the dialogue or music.

Statistical Marathon

The Federal Communications Commission's widely heralded investigation of "monopoly" in the radio broadcasting industry bogged down this week in a morass of statistics on programs, writers, actors and comparative number of receiving sets. Less than half the witnesses to be heard for the National Broadcasting Company had appeared and none of the array expected to be marshaled by Mutual and Columbia.

The proceedings are condensed on page 21.

Television Rules

Pressure is being brought to bear on the Federal Communications Commission, following recent announcement of the impending removal of the medium from its experimental phase to the public domain, to bring about the formulation of standards, rules and wave band assignments. Such formulation would permit television broadcasters to sell advertising on sponsored programs.

The objections of Commission engineers and developments in the field are outlined on page 32.

Anticipation

The program of trade practice self-regulation to be formulated by the distributor-exhibitor round table conferences remained in the speculative phases with whatever commitments agreed upon kept secret pending revelation of the complete plans. Representatives of the Motion Picture Theatre Owners of America are to resume discussion with the distributors' committee on December 8th, but dates for further conferences with Allied and the non-affiliated units have not been set. The government's suit was seen in Washington Wednesday as precluding anti-film legislation in the next session of Congress.

See page 18.

No Relief

No mention was made of the motion picture industry in the trade treaty signed last week by representatives of Great Britain and the United States in spite of the hope of American companies that the negotiations might result in relief from some of the provisions of the new British Films Act. A treaty signed at the same time with Canada, however, granted duty reductions on colored positive prints not made in Canada and on black and white "emergency" positives occasionally imported from the United States.

The treaties are discussed on page 14.

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Arnold Wants Congressional Fund For "Business Control" Program

Thurman Arnold, head of the anti-trust division of the Department of Justice, on Tuesday disclosed in Washington that he would seek additional funds from Congress to expand the activities of his division, eventually setting up regional offices in leading cities to prosecute anti-trust violations. Mr. Arnold's division for more than two years has had scores of investigators in the field of motion picture practice, resulting, for one thing, in the current U. S. suit against the majors. Also, the Department only recently filed a criminal contempt trust proceeding against the majors in Chicago, and is continuing investigations elsewhere.

Mr. Arnold Tuesday told newspapermen that his division will need 150 additional investigators and lawyers to carry out expanded plans, giving further evidence of the United States Government's "business control" program.

Mr. Arnold denied that the Justice Department desired to control advertising. Referring to the Ford and Chrysler consent decrees, he said that the anti-trust division did not want to control advertising. This was a purely isolated case, he added. Furthermore, he emphasized that in the movie industry anti-trust action he foresaw no curb of advertising.

What Happened

Associated Press Wednesday cabled from London that Sir John Simon, chancellor of the exchequer, had told the House of Commons that the British government acted in conjunction with Joseph P. Kennedy to suppress a Paramount newsreel which, the British government felt, might have had "a prejudicial effect" during the Chechoslovakian crisis and that Sir John had said his government believed the newsreel would have hampered Prime Minister Neville Chamberlain in his conference with Adolph Hitler at Godesberg on the Rhine late in September.

Ambassador Kennedy, told of Sir John's statement, said that it was "inaccurate to give the impression" that he "personally took any action which caused the newsreel to be changed." The ambassador explained, according to Associate Press, that he merely referred the matter to the office of Will H. Hays in the United States and did not know that the Hays organization had taken action in the matter.

The Paramount organization received Sir John's praise for their "sense of public duty," but opposition in Commons cried "government cersorship."

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Barney Balaban, president of Paramount, said the matter never had come to the attention of the home office and that the newsreel sequence referred to, giving criticisms of Chamberlain's policies from the "man-on-the-street"—was intended solely for local British consumption, and would not ordinarily have been sent to the American newsreel.

Wanna Bet?

by FRANCIS L. BURT

in Washington

A representative delegation from Motion Picture Producers and Distributors of America is expected to attend the eighth international conference of North and South American states which will meet in Lima, Peru, December 9, according to the State Department.

The announced intention was interpreted as an attempt of the film industry to forestall a spread, to this side, of "nationalistic" curbs on American pictures, which have closed or restricted a number of European markets.

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At the Hays office in New York it was emphatically denied that any MPPOA representative or home office representative would attend the conference—except newsreel men.

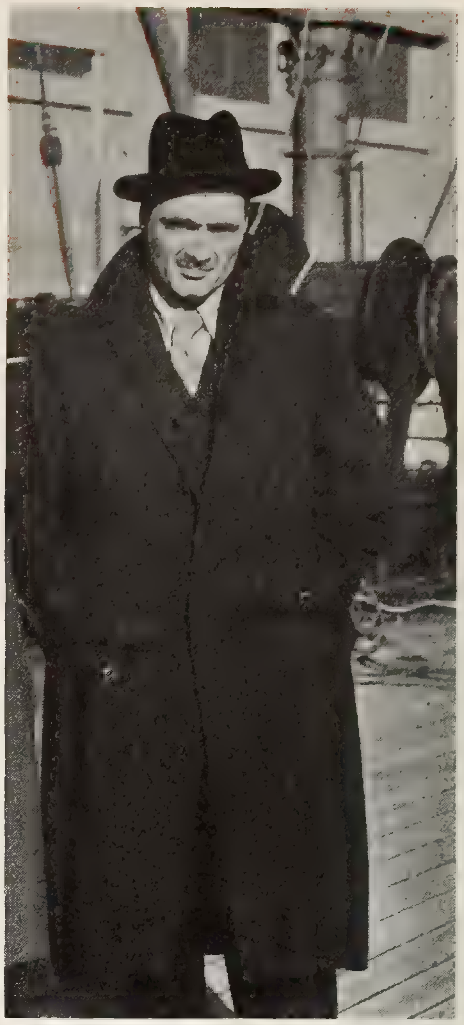
Ticket Code

Efforts of the League of New York Theatres to make Broadway ticket brokers adhere to the code to limit advances to a maximum of 75 cents per ticket are receiving new support, with plans for additional legislation towards that end being discussed Monday by theatrical interests at a meeting with Paul Moss, N. Y. C. license commissioner, and Howard Spellman, city councilman. Mr. Spellman will introduce a bill before the City Council to compel theatre owners to limit the resale price; and Mr. Moss, in January, intends to sponsor a bill before the state legislature to transfer the licensing power over ticket agencies to cities.

This Week In Pictures

By Metropolitan

DISTINGUISHED representation for the pomp of Empire at the opening of "Sixty Glorious Years" at the Radio City Music Hall in New York. Left to right: Leslie Howard, Godfrey Haggard, C. M. G., O. B. E., British Consul General; Anna Neagle, W. G. Van Schmus, Music Hall managing director; Noel Coward and Herbert Wilcox.



JOHN GRIERSON, British Government film officer, arrives in Canada to undertake the organization of documentary film production by and for the Dominion Government. Story on page 15.

By Metropolitan

RKO's new Director of Exhibitor Relations, H. M. Richey, above right, discusses policies and duties with Ned E. Depinet, vice-president of RKO Radio Pictures. Mr. Richey's headquarters have been established at the home office in New York.

P. J. WOOD, above left, secretary, and Martin G. Smith, president of the Independent Theatre Owners of Ohio, surround David Palfreyman of the Motion Picture Producers and Distributors of America at the annual convention banquet of the exhibitor organization in Columbus. The gesture is familiar.

A WIDE audience of newspaper readers is the target of Columbia's screen animation of the cartoon strip "Blondie." The four principals in the scene at left are Larry Simms, Arthur Lake, Penny Singleton and Dorothy Moore.

By Cosmo-Sileo

IN the familiar pose of star arriving, above, is Nancy Kelly, of Twentieth Century-Fox's "Submarine Patrol," in New York for the opening of the picture at the Roxy.

LEADERS of Films for Democracy, below, meet in New York to organize and discuss plans for production of motion pictures treating "vital issues" from a "progressive viewpoint." Left to right, Susan Brandeis of the State Board of Regents; Samuel Rodman, executive secretary of the group; Dr. Ned Dearborn and Henry Pratt Fairchild of New York University. See page 13.

By Staff Photographer

By Staff Photographer

JOSEPH D. BASSON, above, president of Local 306, IATSE, discusses plans for employment of union projectionists for all film showings at the New York World's Fair.

ARTHUR LOEW, below left, head of the MGM international department, in Mexico City on a Latin-American tour. With him are Mrs. Isabel C. de Niebla, Mrs. Loew, and Carlos E. Niebla, MGM manager in Mexico.

BECAUSE of the illness of her father, Betty Warner, 18-year-old daughter of Harry M. Warner, receives in his name a citation from the American Legion for distinguished Americanism at a mass meeting of 3,000 Legionnaires in the Warner Hollywood theatre, below. Presenting the citation is Dr. John R. Lechner, chairman of the Legion Americanism committee.

SAN GABRIEL

GRACIE FIELDS, right, ranking British star who arrives in New York this week en route to Hollywood for her first production there.

MURRAY SILVERSTONE, right, executive head of United Artists, informs the press of plans discussed by the board of directors, including a 1939-40 release schedule increased by Chaplin and Fairbanks productions, introduction of a profit sharing system on a "reward for merit" formula, and new attention to the Latin-American market. Story on page 22.

By Staff Photographer

PUBLIC PAYS 61 TAXES ON TICKETS TO FILMS, SAYS CONSUMERS GROUP

Sixteen and Four-Tenths Cents of the Dollar in Most Cases Is Diverted, Commission Finds; Forty-one Federal Levies

Sixteen and four-tenths cents of most of the dollars that go through the box office windows of motion picture theatres in the United States are diverted to taxes, the public, exhibitors and the industry generally paying 61 taxes, mostly indirect, on each ticket, 41 of them of a federal nature, 20 levied by state and local governments.

This state of affairs is cited by the National Consumers Tax Commission, which has headquarters in Chicago and active units working in each of the 48 states and in the District of Columbia, to point out burdensome taxation on business, which passes the taxes on to the consuming public.

The Commission, a non-profit non-partisan organization, according to its statement, fights to protect the public against excessive taxes and to get relief for the public from existing heavy taxation. Mrs. Kenneth C. Frazier, of Dallas, is national president, leading a national committee of 48.

Practically All "Hidden"

The Commission's investigation of the tax situation as it concerns theatre tickets was conducted over an extended period, and its conclusions in this instance are based on its own tax figures and on official reports compiled by the Bureau of Home Economics Division of the United States Department of Agriculture.

The taxes are all "hidden," with the lone exception of the "labeled" federal and state admission taxes. In the case of the Federal admission tax, of course, only tickets priced more than 40 cents are taxed.

The "hidden" taxes range all the way from the general property tax to tire and tube taxes paid by those who transport motion pictures between the exchanges and theatres, and include taxes paid by the film manufacturer, producer, distributor and exhibitor. They are listed by the Consumers Tax Commission as all being passed on to the buying public, and include the following:

Taxes Paid by Film Manufacturer

1. Federal Income
2. Federal Capital Stock Value
3. Unemployment Compensation
4. Old Age Benefit
5. Excess Profits
6. Telephone & Telegraph
7. Electrical Energy
8. Stamp Taxes:
    Bond Issue
    Bond Transfer
    Capital Stock Issue
    Capital Stock Sale or Transfer
9. General Property
10. State Income
11. State Stock Transfer
12. Corporation Franchise

Taxes Paid by Producer

13. Federal Capital Stock Value
14. Federal Income
15. Unemployment Compensation
16. Old Age Benefit
17. Excess Profits
18. Telephone & Telegraph
19. Electrical Energy
20. Stamp Taxes
21. Tire & Tube Excise
22. Federal Motor Fuel
23. General Property
24. State Income
25. State Motor Vehicle
26. State Motor Fuel
27. Corporation Franchise

Taxes Paid by Railroad, Express Companies Or Other Transporters of Films

28. Federal Income
29. Electrical Energy
30. Federal Capital Stock Value
31. Telephone & Telegraph
32. Carrier Employees Compensation
33. Carrier Excise
34. Stamp Taxes
35. Excess Profits
36. General Property
37. State Income

Taxes Paid by Distributor

38. Federal Income
39. Old Age Benefit
40. Unemployment Compensation
41. Federal Motor Fuel
42. Tire & Tube Excise
43. Excess Profits
44. Federal Capital Stock Value
45. Stamp Taxes
46. General Property
47. Corporation Franchise
48. State Motor Fuel
49. State Stock Transfer
50. Motor Vehicle Registration

Taxes Paid by Exhibitor

51. Federal Income
52. Federal Capital Stock Value
53. Old Age Benefit
54. Unemployment Compensation
55. Stamp Taxes
56. Electrical Energy
57. General Property
58. State Income
59. State Stock Transfer
60. Corporation Franchise

Paid Directly by the Consumer

61. Federal and State Admission Taxes

The last-named assessment is the only one plainly "labeled," says the National Consumers Tax Commission.

U. S. TAX RECEIPTS OFF LAST YEAR'S

Federal admission tax collections for October, for the seventh successive month, were under those of the corresponding period last year, it was disclosed by figures made public Wednesday by the Bureau of Internal Revenue at Washington.

Receipts for the month, the bureau reported, totaled $1,596,367, a drop of $72,000 from the September revenue of $1,668,827 and $370,000 under the October, 1937, total of $1,966,617.

Collections for the 10 months ended with October were $785,000 under those of the same period last year, totaling $15,655,832 against $16,441,430. The greater part of this loss has taken place since June 30, bureau records for the first four months of the current fiscal year placing total admission tax collections at $6,309,070 compared with $6,921,416 last year, a drop of $612,346.

Accessory Sales of Drive at $197,777

Accessory sales in the Motion Pictures' Greatest Year drive have mounted to $197,777 or $100,000 over the figure quoted since the recent presentation by Howard Dietz of the report of the advertising committee.

The sale of a million additional Movie Quiz booklets also has been reported by campaign headquarters since the October total of 30,000,000.

All newsreels will give notice to the public of the closing weeks of the $250,000 Quiz contest.

Trailer No. 10, completed by National Screen Service, will be distributed through the campaign's regular exchanges. The trailer ties in with the holiday season; the announcer appears as Santa Claus, distributing gifts in the form of prizes.

The latest oversea request for Movie Quiz booklets comes from Surrey, England. Similar inquiries have come from Bombay, India, Mexico, Japan and Norway. Only residents of the United States and Canada are eligible.

The United States News, published in Washington, recently paid tribute to the industry for its leadership in American business efficiency and its cultural achievements.

The *Christian Science Monitor* next week and the *Chicago Daily News* join the list of newspapers reproducing the full page complimentary ad on motion pictures, which the New York *Sun* ran November 1st and 7th.

Supreme Court Will Hear ASCAP Appeals in January

The United States supreme court in the first week of January will hear appeals by American Society of Composers, Authors and Publishers against legality of legislation in Washington and Florida. On the outcome of these appeals depends the fate of similar legislation enacted in Nebraska, Montana, and Tennessee, forbidding ASCAP from operating there.

ASCAP's attack against the Nebraska legislation, to be heard in federal court in Lincoln, Neb., will be delayed until after the first of the year.

Edgar H. Kerner has been appointed assistant manager of the Trinidad branch by Columbia. Mr. Kerner's promotion comes after three years in the home office.

ACCEPT "DEMOCRACY" FILMS OR FACE ROADSHOWS, THEATRES ARE TOLD

Woman Speaker Praises "Publicity" Given Spanish Loyalists at Dies Hearings; Another Calls "Concealed Propaganda" Best

Some 300 guests of the organizing committee of Films for Democracy, at a dinner last Friday in New York City's Town Hall, applauded a condemnation of critics of their organization and heard New York's lieutenant governor-elect, Charles Poletti, declare:

"We have to fight damn hard for democracy and for civil liberties."

A warning was sounded to the motion picture industry that if theatres do not accept the organization's films, the group will "road-show" them, with the help of organized labor.

Paid or pledged was $2,789 and plans were announced for a fund-raising dinner with 1,000 guests expected.

The first three pictures will be made at a total cost of $250,000, the Town Hall meeting was told.

The organization, formed some four months ago, mainly through the efforts of its executive secretary, Samuel Rodman, proposes to "safeguard and extend" democracy, choosing motion pictures as the most effective means of "educating" the public.

Mr. Rodman refused to reveal any of his background to MOTION PICTURE HERALD, unless a copy of the story to be written on the dinner was submitted to him. At the dinner Mr. Rodman indicated that he had spoken in behalf of Loyalist Spain to various groups in several cities; and the offices of North American Committee to Aid Spanish Democracy said that Mr. Rodman had spoken under their auspices on various occasions.

Correspondent in Spain and Russia

In relating his own entrance into the organization, Dr. Ned Dearborn, chairman of the organizing committee, and dean of the New York University division of general education, revealed that Mr. Rodman's "enthusiasm for democracy" was a result of Mr. Rodman's experiences as a correspondent of the *London News Chronicle*, newspaper with "decidedly liberal" views, in Spain, Russia and other countries.

In the group discussion following the speeches, one woman "praised" the "publicity" which the Dies Congressional Committee, investigating un-American affairs, had given the North American Committee to Aid Spanish Democracy, of which she was a member. The audience applauded her.

Robert Dell, representative of the *Manchester Guardian*, one of England's great newspapers, speaking as a guest, declared the group should bear in mind that "the best form of propaganda is concealed propaganda." He reminded them of "Russian pictures like 'Potemkin,' which appealed to everyone, and therefore got hold of the unconverted."

Roadshows If Not Approved

Another guest asked whether the films to be produced by the organization could be distributed without the approval of "the Hays organization," to which Mr. Dudley Murphy, director for Paramount of "One Third of a Nation," replied that there was no reason to doubt that the Hays office would give its approval, as "We all know that Mr. Hays believes in democracy"—whereupon laughter arose from the gathering.

JUDGE DENIES FILMS AID JUVENILE CRIME

Judge Henry S. Waldman of the Union County, New Jersey, juvenile court, this week answered allegations that some films contribute to juvenile crime and delinquency. Not one of the 4,000 children who have appeared in his court in the last seven years started on a delinquent career as a result of "going to the movies," the judge said, adding "A study of the film going habits of 198 delinquent girls and boys in our court during 1937 disproves the theory that delinquent children are interested only in gangster pictures. The cowboy is a greater hero to the boys than the gangster."

Mr. Rodman, in answering the same question, said that the films, if not approved by the Motion Picture Producers and Distributors of America, would be "roadshown," and seen by the Visual Educational Committee of The Congress for Industrial Organization, and the membership of the American Federation of Labor.

Speakers of the evening, Judge Poletti, Professor Dearborn, Susan Brandeis, of the New York State board of regents; Paul Kern, president of the Municipal Civil Service Commission; Helen Hall, of the Henry Street Settlement; Fred MacPeak, of Jam Handy Picture Corporation, producers of films for industry, and Dudley Murphy—praised the movement, pledged their support.

Judge Poletti expressed pleasure in being with "men and women who are fighting for democracy." Mr. Kern advocated use of the "same type of propaganda which has been so long and so successfully used by our enemies," and pointed to Frontier Films pictures as showing "the practicability of the job upon which we are about to embark."

"Yearning to Express Themselves"

Mr. Murphy, asserted many players, story writers, and technicians in Hollywood were "yearning" for a chance "to express themselves." He said they were high priced for capitalist enterprises, but would give their services cheaply for the organization, and that pictures at a cost of $100,000 each were entirely practical.

The real vehemence of the evening was reserved for an editorial by Martin Quigley, publisher, in last week's MOTION PICTURE HERALD and *Motion Picture Daily*, and one in the HERALD by Terry Ramsaye, editor of the HERALD. The editorials criticized the organization for its special pleading, its leftist sponsors, and its determination to invade the entertainment screen.

With a copy of *Motion Picture Daily* in his hands, Professor Robert K. Speer, head of the elementary education department of New York University, and treasurer of Films for Democracy, referred to the editorial "by a man named Martin Quigley." Said Professor Speer:

"Reactionaries are not concerned with ordinary democratic movements; they are ineffective. Reactionaries attack those movements which are effective. Their instant response indicates we are effective."

Professor Speer then read congratulatory messages from actor Fredric March and Judge Julian Mack, and shouted, waving the *Motion Picture Daily* above his head:

"And these are the answers to Martin Quigley!"

Sociologist Replies

Professor Henry Pratt Fairchild, head of the sociology department of the New York University graduate school, referred to the editorials with the remark that, "in this instance, I am inclined to believe that the critics are more ill than the thing they criticize."

Copies of the *Daily* and the HERALD had been circulated among the guests before the dinner, and then had been handed to Professor Speer before he made his "reply."

Telegrams from Thomas Mann, Franz Boas, Herman Shumlin, Libby Holman, Kirk Mather, Lee Pressman, Will Rogers, Jr., Carleton Beals, Abraham Flexner and others were read to the gathering.

Mr. Rodman outlined plans for a fund raising dinner which would be attended by 1,000, with Harold Ickes, Secretary of the Interior, as probable honor guest. Plans for such a dinner were dependent on the response of those present, he said: $2,789 was pledged at the Friday meeting.

Committee and Board Members

Members of the organizing committee of Films For Democracy are Dr. Dearborn, chairman; Hadley Cantril, Helen Hall, George S. Counts, Arthur Hopkins, Gardner Jackson, Paul J. Kern, Clyde R. Miller, Dudley Nichols, Jesse H. Newlon, Louise Pearson, Harry Scherman, George Seldes, Herman Shumlin, Sigmund Spaeth, Ordway Tead, Frank P. Walsh, Percival Wilde, Robert K. Speer, Samuel J. Rodman.

On the advisory board are Mary E. Woolley, Sherwood Anderson, James W. Angell, James L. Brewer, Dr. A. A. Brill, Heywood Broun, Senator Arthur Capper, Marc Connelly, Olin Downes, Walter Prichard Eaton, Henry Pratt Fairchild, Dorothy Canfield Fisher, Abraham Flexner, Osmond K. Fraenkel, Edwin Franko Goldman, Jesse H. Holmes, Mrs. Shepard Homans, Stanley M. Isaacs, Horace M. Kallen, Dorothy Kenyon, Freda Kirchway, Robert D. Leigh, Irene Lewisohn, Robert Moss Lovett, Thomas Mann, Philip Merivale, W. W. Norton, Lee Pressman, Libby Holman Reynolds, Will Rogers, Jr., William S. Schieffelin, Mark Starr, Robert K. Straus, Rexford Guy Tugwell, Lillian D. Wald, Walter F. Wanger, Walter White.

Paramount Censor Authority Calls "Zaza" Reports False

Luigi Luraschi, Paramount studio censorship authority, this week branded as untrue published reports that "Zaza," production starring Claudette Colbert and Herbert Marshall, has been denied a Production Code Administration certificate. Reports described by Mr. Luraschi as unfounded were that a basic story situation and a French music hall staging of a can-can dance number were in conflict with PCA standards as presented. He said retakes and editing will require three weeks.

NO RELIEF FOR FILMS IN BRITISH TRADE PACT

Canadian Import Duty on Positive Films Reduced to 2¼¢ a Foot; Excise Tax Dropped

American motion picture companies were given no relief from England's quota restrictions in the new reciprocal trade agreement between the United States and the United Kingdom, signed last Thursday afternoon by President Roosevelt and Cordell Hull, secretary of state, and by Sir Ronald Lindsay, British ambassador, and Arnold Overton, second secretary of the British Board of Trade.

There had been some anticipations during the treaty negotiations that the friendship of Joseph P. Kennedy for the motion picture industry might result in some concessions. Mr. Kennedy, former motion picture executive, had been appointed ambassador to the Court of St. James's at London at about the time negotiations were started, early in the year.

Aside from the usual provisions that the contracting parties will afford fair and equitable treatment to each other's products in cases where quotas or other limitations on imports are imposed, the only mention of films in the British treaty was the binding of present duty status by ten of the British colonies whose imports of American pictures range only from $1,735 to $113,829 a year.

Canadian Import Duty Cut

In a second agreement, with Canada, signed at the same time, however, the American picture industry was given definite recognition by a provision for a reduction in the Canadian import duty on positive films from three to two and one-quarter cents per linear foot, and the erasing of the special three per cent excise tax on U. S. film imports. This is the first agreement on films to be made by Canada, the original pact, signed in 1936, making no provision for any concession on motion pictures. Canadian imports of positive films last year were valued at $254,000.

The reduced duty on films will go into effect January 1, the effective date of the treaty. Actual abolishment of the special excise tax will not take place until the Canadian Parliament passes the necessary legislation. Parliament is scheduled to convene January 12. With the exception of the special excise tax, there is no major change in tariff or taxation advertising accessories.

Both for Three Years

The greatest Canadian gain in the matter of actual films will be the duty reduction on colored positive prints not made in Canada and on black and white "emergency" positives occasionally imported from the United States. There will be little effect on the cost in Canada of black and white positive films which are made in Dominion laboratories from master negatives brought in from the U. S. for the purpose. All colored prints are imported, however, and the socalled "emergency" prints are the occasional pictures which are required after the master negative has been returned to the U. S. The cost of printing a positive in Canada is three cents per foot while the cost of American-made positive is 4¾ cents per foot in the Dominion. This difference, it is believed, will warrant the continuance of the present procedure of making prints in Canada.

The British agreement also will become effective January 1, 1939. Both run for three years, during which tariff reductions or concessions are granted by the countries on a total of 1,000 products.

Among the tariff concessions granted the United States on goods entering the United Kingdom is a reduction from 33 1/3 to 25 per cent ad valorem in the duty on theatre sound amplifiers and loud speakers.

Present duty status under the British pact is protected against changes in the colonies of Bahamas, British Guiana, British Honduras, Ceylon, Federated Malay States, Fiji, Gold Coast, Jamaica, Northern Rhodesia and Trinidad and Tobago, whose total imports of American films in 1936 amounted to but $390,000.

Aside from the binding of colony rates there was no mention of films in the 170-page British agreement.

Few New Operations In Film Securities

Operations of officers and directors of film companies in the securities of their corporations continued in low volume in September, it was reported Tuesday by the Securities and Exchange Commission at Washington in its semi-monthly summary of such transactions.

The only activities noted were the acquisition of 700 Universal Corporation common voting trust certificates by Daniel M. Sheaffer, of Philadelphia, a director; and the disposition of 600 shares of Paramount common by Y. Frank Freeman, New York, an officer, and the acquisition, through his wife, of 600 shares of the company's second preferred stock.

The report showed that at the close of the month Mr. Sheaffer held 15,500 Universal Corporation voting trust certificates direct and, through Standard Capital Company, 26,500 certificates and 111,283 common voting trust certificate warrants. The disposition of 600 shares of Paramount common by Mr. Freeman cleaned out his holdings in that class and the acquisition of 600 shares of second preferred was his first in that class.

George J. Shaefer, elected an officer in Keith Albee Orpheum October 21st, held no equity securities in the company on that date, it was shown.

White Estate $237,250

The will of Pearl White, probated in London last week, showed that the star of silent films left an estate of $237,250. After bequests to friends, servants and to charity, the residue was divided equally among her brother, her sister, two nieces and two nephews.

MGM Winners Return

Nine members of Metro-Goldwyn-Mayer's domestic staff returned this week on the *Queen Mary* after a month's trip in Europe for winning an international billing contest.

Fletcher to GN

Tex Fletcher, the "Lonely Cowboy" of radio, has been signed by Grand National to star in its "Troubadour of the Plains" series of westerns.

New Film Law Book in India

A two volume work titled "The Law Relating to Places of Entertainment and Amusement" has just been issued in the first edition. The author, K. Venkoba Rao, advocate in the High Court in Madras, India, has covered the whole field of entertainment as it relates to law. In the preface, Mr. Rao mentions the many types of litigation possible in the motion picture field alone, and says, "The present work is an attempt to present the various aspects of these types of cases and elucidate them on authority and criticize them on principle."

In the first chapter of his book the author sketches the outlines in different countries of the industry which, he says, "typifies the entertainment having the largest popular appeal in modern times—namely, the screen." In that chapter, various film bills are discussed, including the British Films Act of 1938, which raised the American quota, and which is summarized in the chapter.

Chapter 3 deals with motion picture theatres; in chapter 4 libel by sound films is discussed. In chapter 11 is an outline of the American law relating to places of entertainment, along with a summary of distribution contracts and an abstract of opinions in some outstanding film cases. Chapter 12 gives a complete report and history of the Cinematograph Films Bill, and changes sustained before passage by parliament. Among the many special appendices is one on New York state Bills affecting the industry.—W. S.

Normandie Theatre Opening

Tri-National's picture, "Sacrifice D'Honneur," will be the feature at the opening next Wednesday of the new Normandie theatre, on Park Avenue and Fifty-Third Street, New York City. The picture was made in France, is English-titled, is distributed in the U. S. by Tri-National Films, Inc.

"Great Waltz" Contest

About 1,500 cities in virtually every state will have participated in Metro-Goldwyn-Mayer's "Great Waltz" contest by the time the finals are held at the Waldorf-Astoria December 12th, according to William R. Ferguson, exploitation manager.

Jack Kirsch, president of Allied of Illinois, will be guest at a testimonial dinner at the Congress hotel in Chicago December 2d. Henri Elman, Chicago Monogram manager, is handling reservations.

George Friedl, Jr., director of sound engineering, International Projector Corporation, left Tuesday for Hollywood to cooperate with producers in use of the Simplex Four Star Sound System.

The "March of Time" radio program will go off the air December 2d. *Time Magazine* has been sponsoring the program, and another sponsor has not been found.

Consolidated Film Industries has declared a dividend of 25 cents on the preferred stock, payable December 27th to stockholders of record December 5th.

Denmark's Press Pares Publicity

by KRIS WINTHER
in Copenhagen

Motion picture publicists in Denmark are faced with a difficult problem following the announcement from the Copenhagen Editorial Board to the effect that advance notices in the daily press are to be limited to one picture and 10 lines reading matter on any one motion picture to be released in this country.

This gives the distributor's publicist (in Denmark practically all publicity work in connection with the press, whether daily or periodical, must be arranged by the distributor) the choice between publicizing his picture in the Sunday supplements of the big circulation dailies about two months in advance of the premiere and leaving the weekly and monthly publications out in the cold when the picture finally appears, or dropping publicity in the supplements and stressing space in weeklies and monthlies about a week before an opening.

The view generally held by the publicists is that all publicity should appear at about the time of the release and that publicity appearing a month or more before this date is virtually wasted effort.

The Copenhagen Editorial Board is comprised of the editors-in-chief of the 10 Copenhagen dailies. It is known that the motion was made by Niels Hasager of *Politiken,* largest circulation daily in the city, but, beyond this fact, no other information for the motive is available.

Major Plans Three Films

Walter Futter and Leslie Howard, who recently formed Major Pictures, Ltd., arrived this week on the *Normandie.* Mr. Futter said the company plans to make three pictures in England, with Howard starring, production to start in January. Stories lined up include "The Mississippi Bubble" and "The Life of General Gordon," the latter in color. Sir James Barrie's "The Admirable Crichton" will also be made if the rights can be cleared.

Censors Protest "Birth"

First official act of the new "moral welfare" board (of censors) in Wausau, Wis., has been to oppose showing of "The Birth Of a Baby." The Ritz theatre played it six days, barring children under 10.

RKO Radio has authorized first-run engagements for "Snow White and the Seven Dwarfs" during Christmas Week, Jules Levy, general sales manager for the company, said this week.

Mae West's first starring vehicle to be made by her Mae West Empire Productions will be a musical instead of "Catherine the Great." The film is to get under way early in January.

Newsreel Theatres, Inc., will open a new house on December 2d in the Associated Press Building, Rockefeller Center, New York. The house is in the same block as the Music Hall.

A second newsreel theatre has opened on Hollywood Boulevard east of Vine Street, Los Angeles.

CANADA TO USE FILMS AS PROPAGANDA AID

John Grierson, British Government Officer, in Montreal on Call to Start Project

by COLIN R. HAWORTH
in Montreal

Canada, first to governmentally engage in film production, beginning about 1914, is to again engage in screen production activity, and again in exploitation of the physical resources of the Dominion.

Canada's plans to organize the governmental production of motion pictures about the Dominion came out into the open Monday with the arrival in Montreal of John Grierson, British Government film officer, from London, aboard the liner Montrose. (Picture in pictorial section). On a visit to Canada earlier in the year Mr. Grierson had looked into the project and left, "indefinite" as to what might be done by Canadians; this time, however, he admitted he had been summoned by cable from the government at Ottawa, to start a project.

Mr. Greierson's ultimate aim is to have Canadians, both governmental and private producers, turning out "documentary" films dealing with Canadian life and progress, with the airways of the Dominion, its mines, farming, the development of the MacKenzie river, wheat growing and other such subjects, films such as those produced by the "alphabetical" agencies of the Administration in the United States.

The Briton's stay in Canada is of undetermined length, but will probably be three months. During that time he says he will make Ottawa his headquarters and act in an advisory capacity rather than take control. He hopes to demonstrate to Canadians the manner in which documentary film work has been done in England with success.

The first Canadian motion picture enterprise was founded and conducted by B. E. Norrish, who had entered the government service in connection with water power surveys for the department of natural resources. Early Canadian pictures were distributed as "scenics" on the General Film Company's program entered by the Essanay Film Company of Chicago.

About 1920, in sequel to its successful sponsorship of pictorial presentations of the visit of the Prince of Wales to Canada on the world screen, the Canadian Pacific railway participated in the formation of The Associated Screen News, Montreal, with Mr. Norrish as its managing director. At this point the official government film activity began to approach a diminuendo, releases became infrequent, their screen showings few. This condition has obtained for many years.

First Film Enterprise

The films produced under the new scheme in all probability will be distributed not only abroad for their publicity value to Canada but at home too. According to the visitor from London, local government officials, including the premier, MacKenzie King, and many cabinet members, are impressed with the value of such films as a means to develop national unity in Canada, overcoming petty provincial prejudices which exist due to the Dominion's territorial vastness and the consequent remoteness between persons in different sectors.

Local Dominion distribution, however, presents a problem. For while exhibitors in England are now using such pictures with success, Canadian exhibitors are inclined to frown on them. This might be counteracted, Mr. Gierson thought, by the showing of the films in small town halls, churches and other public buildings where exhibitors will not run them.

The field for the production of films dealing with Canada is excellent, he believes. The government here is anxious to undertake it; private producers are equally eager, and exhibitors overseas, disappointed by the standard of Canadian films, are more than willing to provide an outside market, according to Mr. Grierson. He is not, however, sure of other markets.

The dramatization of such subjects, he points out, does not mean fictionization. Facts alone will guide the production of each film, but they will be assembled and presented in a fashion that gives entertainment value to the reels, he hopes.

To Be Shown at Fair

This system of dealing with subjects, which when mishandled can be dull, uninteresting shows, has proved its value in England, the Briton claims. English producers, he said, have so captured the knack that the films have become a feature in the home market. This style of production he says will be amply exhibited to the American public at the New York World's Fair next year when England's exhibit opens a motion picture section there.

Mr. Grierson's plan to organize the documentary film industry in Canada is based on the principle of employing newspapermen experienced in "digging out the real story." It is, he claims, "much the same system used in building up the Canadian Broadcasting Corporation." In this regard he already has forwarded to Ottawa a list of names, gathered on his first visit here, of suitable or interested men.

During his stay in America Mr. Grierson will co-operate with Frank C. Badgley, director of the Canadian Government Motion Picture Bureau at Ottawa and Mr. Norrish, of Associated Screen News, Ltd., in Montreal.

U. A. Theatre Circuit To Reelect Leaders

Members of the board of directors and officers of United Artists Theatre Circuit, Inc., are slated for reelection, the directors at the annual stockholders meeting in Baltimore next Monday, and the officers at a directors' meeting in New York shortly.

Officers are: Joseph M. Schenck, chairman and president; Lee Shubert, vice-president; Dennis F. O'Brien, vice-president; William P. Philips, vice-president and treasurer; Bertram S. Nayfack, secretary, and A. M. Georger, comptroller.

Directors are: Harry D. Buckley, A. H. Frisch, Joseph H. Moskowitz, Bertram S. Nayfack, Dennis F. O'Brien, Willard V. King, William P. Philips, Joseph M. Schenck and Lee Shubert.

Thalberg Dartmouth Course

Dartmouth will soon start an "Irving Thalberg Memorial Course in Screen Writing." Professor Benfield Pressy is spending several weeks at the MGM studios to gather background.

SUPREME COURT REFUSES TO ACT ON PLEA TO LIMIT MONOPOLY OF PATENT

Rejects Appeal of Department of Justice in Reaffirming Its Decision Against General Talking Pictures Corporation

Rejecting appeals of the Department of Justice for judicial limitation upon the extent of the monopoly conferred by the ownership of a patent, the United States Supreme court on Monday reaffirmed the decision handed down last May in the vacuum tube patents case of the Telephone Company against General Talking Pictures Corporation, holding General to have been guilty of patent infringement by the use, in sound equipment for theatres, of amplifiers limited by license notice thereon by American Telephone and Telegraph Company and its subsidiary, Western Electric, to certain types of radio reception.

The court's action leaves undecided the question raised by General and the Justice Department as to whether a patent holder may control the "use" to which the patented article is put by a purchaser who acquires it "in the ordinary channels of trade". The court ruled that in the present case this question did not need to be answered.

The case was watched with interest by large patent holders both within and outside the picture business.

The rehearing of the A T & T case resulted in an intervention by the Government on the grounds that the court's first decision last spring would extend patent monopolies in a manner not intended by Congress. The Government argued that a patent holder had no legal right to control the use of his patent article once he had sold it or permitted it to be sold in ordinary trade channels.

Says U. S. Question Has No Bearing

In the majority opinion delivered by Mr. Justice Brandeis, the supreme court ruled that the vacuum tubes had not "passed into the hands of a purchaser in the ordinary channels of trade," and that consequently the Government's question had no bearing on the case.

The action had arisen when General purchased certain A T & T patented vacuum tube articles from American Transformer Company, an A T & T licensed vendor, used the tube in the manufacture of motion picture theatre sound equipment and then leased this equipment to others. Since the tubes bore a license notice restricting their use to amateur, experimental and broadcast radio reception, A T & T, through its subsidiary, the patent holder, claimed infringement.

General corporation argued that no infringement was involved since royalties had been paid and no changes made in the tubes. This contention was rejected by the court.

Black and Reed Dissent

As was the case last May, also, the U. S. high court divided on the question, five members joining in the majority opinion to which Associate Justices Hugo L. Black and Stanley Reed dissented, while Associate Justice Owen J. Roberts took no part.

As a result of the court's decision, General Talking Pictures is liable for triple damages.

MONOPOLY INQUIRY TO GO INTO PATENTS

Restriction of patented devices and its effect on the national economy will be the first order of business of the Congressional-Executive Monopoly Investigating Committee, Senator O'Mahoney, its chairman, said last week after a conference with President Roosevelt.

Senator O'Mahoney said the committee probably would begin hearings the first week of December and would continue in session, after an adjournment for the Christmas holidays, for "as long as is necessary to tell the story." Government investigators now engaged in making studies on which the inquiry is based will be the first witnesses to testify, the Senator told the Washington press.

Pointing out that the American Transformer Company was one of a number licensed by the A T & T "patent pool" and that its activities were restricted by its license to manufacture and sale for use in certain specified fields, the court explained:

"Transformer Company, knowing that it had not been licensed to manufacture or to sell amplifiers for use in theatres as part of talking picture equipment, made for that commercial use the amplifiers in controversy and sold them to Pictures Corporation for that commercial use. Pictures Corporation ordered the amplifiers and purchased them knowing that Transformer Company had not been licensed to make or sell them for such use in theatres. Any use beyond the valid terms of a license is, of course, an infringement of a patent. If where a patented invention is applicable to different uses, the owner of the patent may legally restrict a licensee to a particular field and exclude him from others, Transformer Company was guilty of an infringement when it made the amplifiers for, and sold them, to Pictures Corporation. And as Pictures Corporation ordered, purchased and leased them knowing the facts, it also was an infringer."

Calls Restriction Legal

Referring to past decisions holding that a restrictive license is legal, the opinion held that "as the restriction was legal and the amplifiers were made and sold outside the scope of the license, the effect is precisely the same as if no license whatsoever had been granted to Transformer Company. And as Pictures Corporation knew the facts, it is in no better position than if it had manufactured the amplifiers itself without a license. It is liable because it has used the invention without license to do so.

"We have consequently no occasion to consider what the rights of the parties would have been if the amplifier had been manufactured 'under the patent' and 'had passed into the hands of a purchaser in the ordinary channels of trade.' Nor have we occasion to consider the effect of a 'licensee's notice' which purports to restrict the use of articles lawfully sold."

Asserting that in decisions reaching back almost a century the court has held that when a patented article is sold and passes into the hands of a purchaser it is no longer within the limits of the monopoly conferred by the patent, Associate Justice Black, in his dissenting opinion, charged that the majority had returned to an interpretation of the patent law which was expressly overruled within five years.

"In result," he declared, "the judgment here is a second departure from the traditional judicial interpretation of the patent laws."

Triple Damages Ordered

"As a consequence of the return to the interpretation of the patent statutes previously repudiated and expressly overruled," he commented, "petitioner is enjoined from making full use of, and must account in triple damages for using, tubes and amplifiers which he owns. . . . The departure here permits the patentee—by virtue of his contract with the manufacturer—to restrict the uses to which this purchaser and owner may put his tubes and amplifiers."

Even the contract authorizing the Transformer Company to make and sell the amplifiers provided that they should be considered as sold when billed out, delivered, shipped or mailed.

"Notice to the purchaser in any form could not—under the patent law—limit or restrict the use of the amplifiers after they were sold and knowledge by both vendor and purchaser that the articles were purchased for use outside the 'field' for which the vendor had been given the right to sell, made the transaction between them no less a sale," Mr. Black continued. "Had petitioner—after making the purchase—decided not to use these amplifiers in the forbidden fields, or had they been destroyed prior to such use, certainly the mere state of mind of the parties at the time of sale would not have made them both infringers.

"Petitioner has persistently contended throughout this litigation that no existing trade practice permits a patentee—under guise of a "license"—to extend his monopoly to commodities after sale, and has not stipulated otherwise. Neither stipulation nor practice could justify extension of patent monopoly beyond the limits of legality fixed by Congress and recognized by this court for over three-quarters of a century," he concluded.

Griffith Promotes Five

Five promotions of Griffith Amusement Company managers include Carl Benefiel, city manager at Enid, Okla., to Pampa, Tex., as city manager; George Limerick, Cleburne, Tex., manager, to Enid, succeeding Mr. Benefiel; Frank Aydelotte, city manager at Drumright, to Cleburne, as city manager; Galy Varnell, Hugo, Okla., city manager, to Drumright in the same capacity, and Taylor Joyce, assistant at Griffith's Stillwater, Okla., theatre, will manage two Griffith theatres in Hugo, Okla., as city manager.

The original stockholders of International Cinema, Inc., independent laboratory on the west coast, have organized a new corporation, Cinema Laboratories, Inc., which this week purchased for $70,000 the physical assets of the laboratory at a bankruptcy sale. Under the deal, which must be consummated in 30 days, creditors will receive 30 per cent cash for their claims and 40 per cent in preferred stock of the new corporation.

Charles F. Iles and H. E. McKinney, owners of the Iowa Film Delivery Company, have purchased the Meadows Transfer Company, Des Moines.

PROTESTS AND BENEFITS IN SHOW BUSINESS FOLLOW NAZI'S ATTACKS

Italy Restricts Business Activities; Mexico's Censors Snip Mussolini from Newsreel; Berlin Press Attacks March of Time

Protest meetings against the Nazis' treatment of Jews in Germany, and benefits for those being "purged" were opened this week in several quarters in the motion picture business and allied amusement fields, from Broadway to Hollywood.

At the same time, press services reported from Rome that 15,000 Jews in Italy had lost their jobs under Il Duce's edict of November 10th, aimed particularly against the holding of government positions by "non-Aryans", and was also restricting them in general business and professions, presumably including motion pictures.

Three German refugees, who arrived Tuesday in New York from Berlin, on the *Veendam,* will seek employment with American film companies. They were in the business in Germany. One, Franz Paul Wisbar, formerly connected with Terra and UFA, will confer with W. Ray Johnston at Monogram about a possible contract before going to Hollywood. The others are Theodor Daniel Bachenheimer, stage manager and director, and Kurt Dry, song writer.

The decree last week of Italy's Minister of Propaganda, Dino Alfieri, barring all foreign cartoon characters except Mickey Mouse, Donald Duck and Popeye, is of little effect because the American distributors are withdrawing from that market anyway, on January 1st, as a result of another Mussolini decree creating a governmental monopoly in distribution.

Il Duce, in turn, was deleted from newsreels appearing in Mexico City where censors scissored shots of the Italian dictator playing golf, on the grounds that showing the Fascist chieftain indulging in such a non-proletarian diversian would hardly do.

A note from the United States to Germany, asking formal assurances that the decree ousting Jews from business enterprises does not apply to those holding American citizenship, was presented at the Foreign Office in Washington on Monday.

Just being released is March of Time's "Uncle Sam—the Good Neighbor," which treats of the activities of the U. S. State Department in counteracting Nazi Germany's influence and bid for power in South and Central America, as well as Germany's challenge in Europe and Japan's in China.

UA Condemns Nazi Policy

Murray Silverstone, chairman of the executive committee of United Artists, this week sent the following telegram to President Roosevelt:

"We heartily applaud your courageous sentiments against the outrages committed on a defenseless and innocent people by the Nazi regime. We, the undersigned, in the motion picture industry, express our grateful appreciation for your humanitarian views. You have ably voiced the feeling of horror and indignation of the American people toward Nazi brutality, and we all earnestly hope in pursuance with your high ideals that, at the proper moment, you will use your great influence towards obtaining a discontinuance of all relationship with a nation that has such wanton disregard for human rights."

NAZI POLICIES HURT FILMS, SAYS 'NATION'

The "escape-from-reality" themes so dominant in current German films; the expulsion of that country's best writers, directors, producers, and actors; the throttling of its export markets by boycotts instituted in reprisal against German governmental measures; the amassing taboos which make almost impossible the producing of a script good enough to avoid cutting which hampers coherence in the production—these are given as factors of the dilemma facing the German motion picture industry, in an article in the Nation, of November 19, entitled "Films in Nazi Germany."

The result, according to the article, has been a drastic drop in exports.

The telegram was signed by the executives of the Samuel Goldwyn, Alexander Korda and United Artists organizations.

The film division of the Theatre Arts Committee, in New York, gathered a large number of additional signatures which were appended to the same message.

Mary Pickford, speaking in Washington, denounced dictators, demanded that women back a big national defense program.

Calling Hitler "mad as a March hare," she predicted that "when he finishes with the Jews he will turn to the Catholic Church, then to the Protestants," and finally "to the country that has the most gold."

Benefits for Refugees

The show business—screen, stage and radio—has started to put on benefit shows for Jewish refugees from Germany. Motion picture circuits are contributing from box office proceeds, among them the Karl Hoblitzelle-Bob O'Donnell Interstate Circuit in Texas, N. L. Nathanson's Famous Players Canadian Corporation, and others.

Some $100,000 was grossed by the United Palestine Appeal Fund from its "Night of Stars" show at New York's Madison Square Garden, last week, where scores of stars from radio, the stage and screen performed.

Special benefit performances of "Abe Lincoln in Illinois" and "Knickerbocker Holiday" were given at the Plymouth and Ethel Barrymore theatres in New York.

German refugee relief committees will benefit from the proceeds of a special preview showing of "Pygmalion" at the Astor in New York next Wednesday evening. Nicholas M. Schenck has issued invitations for the performance.

In Hollywood, the Anti-Nazi League, numbering scores of motion picture personalities in its ranks, held an open demonstration against the Nazis.

On Friday night, the Theatre Arts Committee staged a protest rally at the Fulton Theatre, New York, Eddie Dowling was a guest.

Although the Chicago censor board said they expect rioting to follow the showing of "Professor Mamlock," a Russian film depicting Nazi persecution of Jews at the Sonotone theatre, Police Commissioner James Allman thinks otherwise.

Charity Group Pledges $225,000

Members of the motion picture and theatrical committee of the New York-Brooklyn Federations of Jewish Charities campaign pledged themselves to raise a quota of $225,000 at a luncheon meeting at the Hotel Astor Tuesday. The drive ends January 31.

Louis K. Sidney, of Loew's, will head a Hollywood committee.

B. S. Moss reported he has organized the accessories field, and William Morris, Jr., says the artists' representatives group is functioning. Meetings have been set for December for independent exhibitors, with William and Harry Brandt as chairman; for the legitimate theatre group, headed by William Klein, Sam Forrest, Harry Goetz and Marcus Heiman; independent producers, headed by Budd Rogers; and music publishers and composers, under the chairmanship of Louis Bernstein and Irving Caesar.

David M. Bernstein and Albert Warner are co-chairmen of the amusement division.

Among those at the meeting were:

Barney Balaban
Nate J. Blumberg
Jules Brulatour
Leopold Friedman
Arthur Israel, Jr.
Alan Freedman
Jules Levy
B. S. Moss
Martin Quigley
Jack Alicoate
Louis Nizer
Oscar A. Doob
Eugene Picker
Aubrey Schenck
Marvin Schenck
Fredric Ullman, Jr.
Fred J. Schwartz
Ed Rugoff
William Brandt
Harry Brandt
M. A. Schlesinger

Louis Bernstein
Max B. Blackman
Leo Brecher
Irving Caesar
Sam Forrest
Herman B. Gluckman
Harry M. Goetz
Sam Hacker
Budd Lytton
William Klein
Jules Levey
Marcus Heiman
Jack Goetz
Samuel Rosen
Max Rudnick
Sam Sax
Max Seligman
Sam Strausberg
Sidney Piermont
Joseph Phillipson.

Jack Cohn, vice-president of Columbia, was appointed chairman of the Motion Picture and Theatre Division of New York City's Christmas Seal Sale for the benefit of the New York Tuberculosis and Health Association. William S. Paley, president of Columbia Broadcasting System, will head the radio division, and Lucille Manners is chairman of the radio entertainers group.

U. S. Bests Nazis In Equipment Sale

The Polish Telegraph Agency, government institution at Warsaw, has placed an order for 200 American-made 16 mm. sound film projectors, together with gasoline-electric generators, according to a report to the United States Department of Commerce from the American Commercial Attache at Warsaw. They were sold in competition with projector manufacturers in Germany.

The telegraph agency is the official news, newsreel and information agency of the Polish government. The total value of the projectors is estimated to be $65,000. Delivery is to be made in lots of 25 to 50.

INDEPENDENT EXHIBITORS DEMAND CONCILIATION

MPTOA Returns to Conference Table with Distributors on Self-Regulation December 8th

Industry action on self-regulation awaits the resumption of negotiations between the distributors and the exhibitor groups, with December 8th and 9th still standing as the dates for the MPTOA returning to the conference table, and dates still to be set on Allied and non-affiliated units' meetings.

Sales managers and counsel of the eight majors will meet Friday in New York to go over the distributors' trade practice proposals, and the final program will be ready in a week for presentation to exhibitors.

Broadway was speculating this week over the outcome of the program, with predictions freely made that the strain of block booking will be eased, the right to buy probably achieved, clearance rules changed, score charges eliminated, the forcing of shorts abandoned and a general industry-wide system of arbitration or conciliation set up. How these would be achieved was as much of a mystery as is the true nature of the program itself, pending the final conferences.

The only open action of the week was a declaration by the Independent Theatre Owners of New York demanding conciliation, on the grounds that exhibitors have "too much to lose by legislation and regulation."

Daily Reports on Theatre Deals

Solution of the problem posed by the Department of Justice demands that the defendant major circuits in the anti-trust suit maintain the status quo in operations, pending trial. is seen in the circuits' submission of daily reports on theatre deals to the government.

Inherently threatened in the Government's stand had been a possible preliminary injunction against the defendant companies, to prevent them from engaging in theatre dealings.

On the other hand, attorneys for the defendants feel the compromise is indicative of Governmental hesitation because of possible fears that injunctions could not be obtained without effort, long and costly.

United Artists counsel have asked the Government that Mary Pickford, Douglas Fairbanks and Charles Chaplin be eliminated as individual defendants in the suit; and it is understood that the Government may drop as defendants those of other companies no longer associated with them, or inactive.

Among those who may come under this category are Courtland Smith, formerly Pathe News head; Merlin Aylesworth, formerly RKO board chairman; Leo Spitz, who used to be RKO president; Dr. A. H. Giannini, no longer the president of United Artists; H. A. Fortington, for some time not on the Paramount board of directors; E. A. Schiller, of Loew's; Charles Rogers, no longer the Universal production chief, nor connected with the company; Adolph Ramish, member of the Universal board.

Action in Philadelphia Suit

A preliminary hearing in the anti-trust suit brought by Herbert J. Elliott, of the Fernrock theatre, Philadelphia, against 12 major producers and distributors, was adjourned last Friday when Mr. Elliott obtained a consent release on three films, "Hold That Co-Ed," "Straight, Place and Show" and "That Certain Age." The suit is based on a clearance question on the booking of the films into a territory in which the plaintiff claims his theatre has precedence over Warner Brothers' Lane theatre.

Federal Judge Welsh declared that he wished to go into the case thoroughly and demanded that counsel prepare their case fully for the next hearing. The hearings will be resumed December 1st.

At Friday's hearing, Mr. Elliott's attorney declared that it was impossible to obtain witnesses for the plaintiff because of fear of reprisals, and charged that a representative of one of the defendants, who was not specified, had that day refused to deal with Mr. Elliott unless the suit was withdrawn.

Extension in B. & K. Case

Federal Judge James Wilkerson, in Chicago, last Friday, extended the time for the filing of answers in the case against Balaban & Katz and the major companies instituted by 101 independent theatres, until December 15th. Judge Wilkerson told the defense this would be the final time extension. He also said he would not be able to try the case before January 1 or perhaps early in February.

More than 5,000 documents will be used as evidence, according to the defense attorneys, who told the court that the contracts asked for by the plaintiffs' legal counsel, Rosenberg and Stein, would be near that number. The documents to be photostated include all contracts with B. & K by the major companies for the last five years.

The defense attorneys, with Robert Golding as spokesman, told the court Friday that 57 of the 101 plaintiffs were not connected in any manner with the B. & K contracts with the majors.

The Government's criminal suit in Chicago against Barney Balaban, B. & K. and the major companies, excepting Columbia, will come up for hearing on November 28th. Answers to the Government's charges that the consent decree of 1932, handed down by Judge Woodward, had been violated, are due at that time.

Paramount Plans Only Quota Films

Paramount will confine its British production activities to the making of quota films only, with no high-budgeted films for world distribution planned. Production will be under Adolph Zukor, who arrives in London in two weeks, from Hollywood, where William Le Baron, as production general, and Y. Frank Freeman, as business head, have taken over Mr. Zukor's California studio duties. From London, an invitation has been sent to Mr. Zukor to attend the Cinema Luncheon Club on December 14th. The club is composed chiefly of exhibitors.

The leader line on Paramount productions —"Adolph Zukor Presents"—will be dropped January 1st after appearing on the company's releases for more than a decade. The decision to eliminate the line follows Mr. Zukor's transfer to London to head Paramount European operations. He continues as chairman of the board.

Mr. Freeman will leave New York Monday to assume his new post at the studio and Mr. Zukor will sail from New York for London on December 2nd.

CITES INDEPENDENTS' GAINS IN MPTOA

A statement sent out from MPTOA headquarters, over the signature of Ed Kuykendall, president, said that "the MPTOA now has the largest number of small independent exhibitors in its ranks that have ever been represented in a national organization of theatre owners."

"A responsible, representative exhibitor organization, through which independent exhibitors can coordinate and make effective their joint efforts, will be more than ever needed in the immediate future," he said, "with the drastic changes in our business that are impending, with Congress on the warpath and with the government threatening to impose new and increased taxes. The federal admission tax law comes up for reenactment this year. If the industry is hopelessly divided and we are obviously disorganized, fighting each other, we will be a push-over for unfair, special taxation and drastic regulation."

Washington and Arkansas Units Hold Sessions

L. O. Lukan of Seattle was reelected president of the Motion Picture Theatre Owners of Washington at the 16th annual session in Seattle held last week. The meeting was attended by approximately 125 theatre owners of Washington, Oregon, Idaho and Alaska.

Other officers are: Milton Kenworthy, first vice-president; Paul Aust, second vice-president; Cecil Gwinn, third vice-president, and James M. Hone, reelected executive secretary and treasurer. Three new trustees are John Hamrick, Mildred Bishop and Henry Davidson.

The Independent Theatre Owners of Arkansas held its semi-annual convention Sunday and Monday at the Hotel Marion in Little Rock. About 100 exhibitors attended.

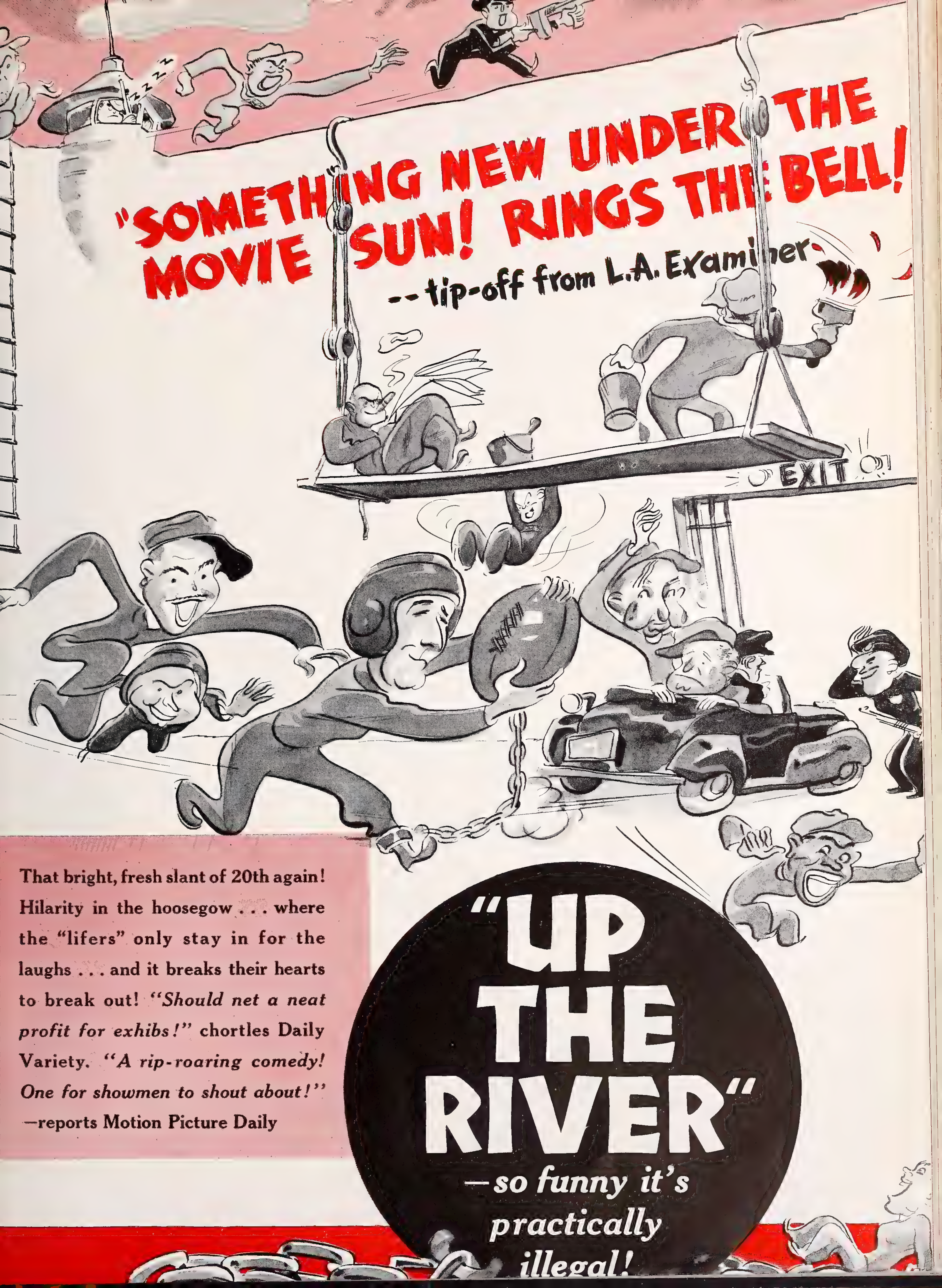
The convention adopted a resolution attacking motion picture theatres by showing first-run pictures for a nickel. A discussion of unfair trade practices was also held. S. A. Arnold of Little Rock was appointed a special representative to recruit new members for the organization.

Officers are J. F. Norman, president; G. Carey, vice-president; R. V. McGinnis, secretary-treasurer; O. G. Wren, W. E. Malin, Charles Bonner, K. K. King and L. F. Haven are directors.

Executives and actors of Paramount will be official hosts to the Independent Theatre Owners of California at a special entertainment program at the Carthay Circle, Hollywood, December 16th, in connection with the organization's annual get-together.

The program will consist of a stage show to be produced by Leroy Prinz and Cliff Lewis and a screening of "Artists and Models Abroad."

The Milford theatre, Chicago, has been taken over by Harry Balaban from Melchor Brothers.

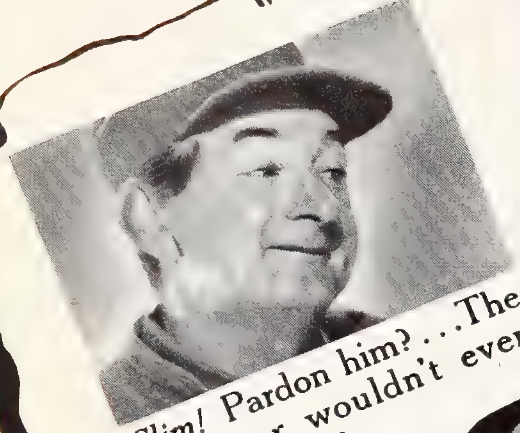


"SOMETHING NEW UNDER THE MOVIE SUN! RINGS THE BELL!"
-- tip-off from L.A. Examiner
EXIT
"UP THE RIVER"
—so funny it's practically illegal!

That bright, fresh slant of 20th again! Hilarity in the hoosegow . . . where the "lifers" only stay in for the laughs . . . and it breaks their hearts to break out! *"Should net a neat profit for exhibs!"* chortles Daily Variety. *"A rip-roaring comedy! One for showmen to shout about!"* —reports Motion Picture Daily

THE MERRIEST GALLERY OF ROGUES EVER TO ROCK THE BIG HOUSE!

Chipper and *Darby!* The world's slickest salesmen—they even cell themselves!



Slim! Pardon him?...The governor wouldn't even excuse him!

Fisheye! A trusty whose mother wouldn't dare to trust him!

Memphis! He puts that swing into the lock-step!

Tommy and *Helen!* Their love laughed at locksmiths—and right out loud!

UP THE RIVER

with

PRESTON FOSTER · TONY MARTIN · PHYLLIS BROOKS · SLIM SUMMERVILLE · ARTHUR TREACHER · ALAN DINEHART · EDDIE COLLINS JANE DARWELL · SIDNEY TOLER · BILL ROBINSON

Executive Producer Sol M. Wurtzel

Directed by Alfred Werker. Screen play by Lou Breslow and John Patrick. Based upon the original story by Maurine Watkins. Music and lyrics: "It's the Strangest Thing," "Song of Rockwell" by Sidney Clare and Harry Akst. Dances staged by Nicholas Castle and Geneva Sawyer.

20th CENTURY FOX

For your holiday dates: "THANKS FOR EVERYTHING" and "KENTUCKY"

U.S. GETS LOADS OF STATISTICS, BUT LITTLE ELSE SO FAR IN RADIO PROBE

Inquiry into Broadcasting "Monopoly" Drifts into "Fishing Expedition"; Only Half Dozen Witnesses Heard in 10 Days

Making slow progress in its investigation of "monopoly" in broadcasting, the Federal Communications Commission this week was doggedly plugging away on what had frankly degenerated into a "fishing expedition."

At the close of the first ten days of the Washington hearings, which may continue for months, the FCC had heard a mere half dozen of the 16 witnesses who will be offered by National Broadcasting Company alone, with probably an equal number from the Columbia and Mutual broadcasting systems.

On Wednesday John Royal, vice-president of NBC, in charge of programs, from the witness stand asserted that the reason that NBC asks writers to sign waivers on material was self-protective to avert plagiarism suits against the firm and not for purposes of securing a monopoly and control of writers.

Mr. Royal also said that while NBC insists that certain religious, educational and public affairs sustaining programs be carried by all stations which it owns or operates, local managers of these stations are free to refuse other sustaining programs in favor of features of more local interest.

O. B. Hanson, chief engineer of NBC, testified that the advent of sound motion pictures nearly ruined the broadcasting industry. With Hollywood clamoring for sound equipment and personnel trained in sound, he said NBC lost 50 per cent of its engineering staff to Hollywood. This "raid" almost wrecked operations, he testified.

First definite issue to be raised by William J. Dempsey, FCC counsel, was the propriety of NBC operating a talent booking office and seeking to tie up artists for radio, including television, vaudeville and other entertainment. The activities of the NBC bureau were discussed by Daniel S. Tuthill, assistant managing director, who testified that last year it had a net profit of $286,882 on commissions of $674,891 collected from talent booked to radio advertisers, film producers and others to the amount of $6,032,274. Motion picture bookings were $189,230, on which commissions were $25,476, but bulk of sales, naturally, were to radio advertisers, who paid $4,028,187.

Although Mr. Dempsey hinted that some of the 300 artists now having management contracts with NBC may have been taken away from Columbia and other booking agencies, Mr. Tuthill insisted that the interests of the artists were well taken care of.

No other medium can bring an obscure artist into prominence as quickly as broadcasting, Mr. Tuthill said, citing the cases of Russ Morgan, whose earnings jumped from $75 to over $3,000 a week in three years, and the "Fibber McGee" act which, getting $150 a week, climbed up to $3,000 in a short time.

The Committee stepped out of its usual line of questioning to ask Mr. Royal about censorship in broadcasting.

Questions pertained particularly to the script of "Beyond the Horizon," broadcast recently by NBC. It received some adverse comment from listeners.

"UPPER BRACKETS" PAY 82% OF ADMISSIONS

Eighty-two per cent of all box-office revenue accruing to exhibitors in the Chicago area is spent by families with incomes of more than $1,450 a year, those of lower incomes contributing but 18 per cent, according to a "market pattern" made up by the Chicago Daily News.

Expenditure percentages in some other lines run as follows:

	Income above $1,450 in %	*Income below $1,450 in %*
Reading	68.5	31.5
Gifts, taxes, etc.	88	12
Food	65	35
Clothing	77	23
Housing	65	35
Education	90	10

The Chicago territory is the second largest in the country.

Mr. Royal said the play had been staged by "60 or 70" churches, schools and clubs throughout the United States.

In regard to "scarces" on childrens' or other programs, Mr. Royal said:

"Radio mustn't be blamed for all excitable children—or adults."

He testified that NBC is trying to clean up the situation with respect to children's features, has strict rules against ad libbing and has been unable to do much about prize contests because they are popular, more than 6,000,000 responses being received in one week in one contest.

Mr. Royal testified that NBC agrees with the Commission as to the undesirability of such features as the highly publicized Mexican love song and the Mae West "Garden of Eden" broadcast.

At the same time, he revealed that NBC mail shows a surprisingly small proportion of criticisms.

The Commission was told by Hugh M. Beville, chief statistician for NBC, that research shows that the American type of program is the most popular.

Research Figures

Offering more dance music than any other country, Mr. Beville's charts showed, the United States has the most receivers per 1,000 of population. On the other hand, the proportion of receivers dropped as the volume of dance music was reduced and that of serious music increased, and the countries concentrating on serious music have the fewest receivers.

The nearly 38,000,000 receivers in use in the United States are more than the aggregate number in the twelve other countries which have more than 1,000,000 sets each, he said, while the 290 sets per 1,000 of population is more than 100 sets per 1,000 greater than Denmark, which has the second highest ratio.

Mr. Beville also submitted statistics showing that New York is losing its preeminence as an originating point for broadcast programs and, whereas 65.6 per cent of NBC programs originated there in 1930 only 37.6 per cent were originated in 1937, while in the same period Chicago originations jumped from 7.7 to 24.4 per cent, and those of Hollywood, seven years ago not even in the picture, now amount to 7.1 per cent.

The NBC program department has a budget for the current year of $5,200,000, it was testified by Mr. Royal, of which $1,375,000 is for the purchase of talent for sustaining programs and $2,223,000 for orchestras. The cost of talent for commercial programs was placed by him at $15,000,000, but the total cost of commercial, international and other programs other than sustaining, including talent and the services of the organizations involved, will run to $100,000,000 or more a year, he said.

Shows, he testified in reply to questions by Chairman Frank R. McNinch, may be put on for as little as $500 or $1,000 talent expense or for as much as $20,000 to $30,000.

U. S. Reports 22% Drop in Radios

Retail radio sales the first half of 1938 were 22.4 per cent under those of the corresponding period last year, it is indicated by the U. S. Census Bureau on the basis of a sample census of 243 stores, representing six per cent of the establishments and 10 per cent of sales shown by the 1935 census.

Total sales of the 243 cooperating stores jumped from $5,602,000 in 1935 to $8,080,000 last year. Sales during the first half of 1937 were $3,897,000 and for the same period this year, $3,024,000.

New Activity Set For Film Councils

The National Motion Picture Council of the National Board of Review of Motion Pictures has prepared an outline of activity for film councils and other film study groups.

The organization of film councils, according to the outline, should have as their objectives:

1. To demonstrate through the education of public opinion, the effectiveness of selection and classification, instead of censorship, as a means of forwarding the development of the motion picture and its best uses.
2. To encourage through open meetings, forums, classes and other means, the study of the motion picture as a medium of entertainment, education and artistic expression.
3. To concentrate the attention of the public on specific worthwhile films through the publication of a Photoplay Guide to the Selected Pictures being currently shown at local theatres.
4. To arrange family Friday night or week-end programs of selected family films, and junior matinees of pictures particularly suited to the tastes of children, through cooperation with local exhibitors.
5. To endorse and further the use of visual education through motion pictures in the schools.
6. To arrange and promote occasional exhibitions of exceptional and cultural films that would not ordinarily be shown in commercial theatres.

U. S. Produces Four More

Four pictures, available in 16 and 35 mm for free use, are being released by the United States Bureau of Mines, of the Department of The Interior. The pictures depict the production story of copper and were made with the cooperation of a large copper company.

FAIRBANKS AND CHAPLIN AGAIN ACTIVE FOR UA

Chaplin Will Make One Feature; Fairbanks To Produce Two or Three

Douglas Fairbanks and Charles Chaplin were "welcomed back into the fold" of active producers, and plans were discussed for new season product of its other producers, including one Hollywood picture to be made by Alexander Korda, at the annual meeting lost Friday of the United Artists' board of directors, in the New York offices of chief executive Murray Silverstone.

Present were attorney Charles Schwartz, representing Mr. Chaplin; Douglas Fairbanks; Mary Pickford; James Mulvey, representing Samuel Goldwyn; Emanuel Silverstone, representing Alexander Korda; Harry J. Miller, treasurer; attorney Dennis O'Brien; Murray Silverstone. Miss Pickford's departure for Chicago forced adjournment of the meeting, along with projected meeting of the company's stockholders, to November 30.

Mr. Chaplin will make one picture, starting in January; he will produce, direct, and star in it.

Mr. Fairbanks will make two or three on the Coast, under the banner of his new company, Albion Films.

Referring to Mr. Fairbanks decision to produce again, Mr. Silverstone said that Mr. Fairbanks' project appeared to be "a great plan as he presented it to us; however, it is doubtful if Fairbanks can make more than one or two a year. He's an individualist, you know."

Mr. Fairbanks will leave for Europe soon to complete financing arrangements for his new producing company. An associate in the company is British financier Montague Marks. Mr. Fairbanks' first picture will probably be "Lola Montez," it is reported; but this could not be confirmed. It is also understood that Mr. Fairbanks will not appear in any of his productions.

Mr. Mulvey will bring to the next meeting details of Samuel Goldwyn's new season plans.

Profit-Sharing Plan

The next meeting probably will see approval of the revised "profit-sharing plan" which all partners are understood to be agreed upon, but which was not taken up at the meeting. It provides for extra participation in the profits of pictures produced by them, and becomes effective January 1. The original plan provided for distribution of profits to all partners, whether or not they produced pictures. The revision allows only those who produce pictures to participate, and then only to share proceeds from their own productions.

South American revenue will more than make up for the loss of the European market, Mr. Silverstone declared, in an interview after the meeting's adjournment.

"We're going to lose our European market; there's no question about it," he asserted, adding that recent action by the German government in Austria, in seizing American films, was "grand larceny; that's what we call it."

Poland will shortly follow Italy's lead in "freezing" out American films, Mr. Silverstone said, adding his information was indirect but from reliable informants.

Mr. Silverstone said he believed American action now will save South American markets, and cultivation of it will overbalance the revenue lost in Europe. United Artists will probably finance South American producers, and produce Spanish dialogue pictures on Hollywood. He revealed he had discussed the South American situation recently with 20th Century Fox president Sidney Kent.

Mr. Silverstone will visit England briefly in early December, and plans to be back here before Christmas. United Artists is interested in 300 houses there, and Mr. Silverstone said three United Artists releases would have premieres on the day after Christmas in London—"The Cowboy and The Lady," "Trade Winds," "The Young In Heart."

Closeted with Mr. Silverstone this week were David O. Selznick, president of Selznick International, and John Hay Whitney, chairman of that company's board, who arrived in New York Thursday from England. A new releasing contract with United Artists was discussed.

According to Mr. Selznick, "Intermezzo" will be the first picture in the company's 1939-40 lineup, and there will be five additional.

The law firm of Dwight, Harris, Korgel & Caskey is now counsel for Samuel Goldwyn. Schwartz & Frolich, former attorneys for Goldwyn, continue their interest in United Artists, however, as counsel for the company and for Charles Chaplin, Alexander Korda and Murray Silverstone. Other counsel for the company are O'Brien, Driscoll & Raftery who also represent Mary Pickford and Douglas Fairbanks.

U.A. Theatre Circuit Earnings

The general slump in theatre business the last year was seen as a major factor in the decline of its net profits for the year ended August 31st, by United Artists Theatre Circuit, Inc. The annual report shows a net income of $148,743.37, compared with $364,973 the previous fiscal year.

The circuit owns and is interested in a total of 200 theatres, half of them in the New York metropolitan territory. The circuit has a 50 per cent interest in Robb & Rowley United, Inc., in Texas, and interests in mid-west and coast houses.

In the New York area, the circuit owns the Rivoli, on Broadway, a first run house, controls Metropolitan Theatres.

The circuit had $547,623 in cash on hand August 31, compared with $485,883 the previous year. Theatre investments at cost or appraised values, less reserves for depreciation and amortization, of $1,677,868, are carried on the books at $3,630,553, which is $178,000 under last year. Capital stocks and advances to affiliated companies owned less than 100 per cent, total $2,485,138. Total current assets are $8,265,639. Net income the past year, exclusive of the deductions for interest, depreciation, amortization, and Federal income tax allowance, was $573,440.08, compared with $627,254 for the previous period.

Cobian Signs del Carril

Hugo del Carril, Argentine tango singer, has been signed by Raphael Ramos Cobian of Productions, Inc., for two Spanish pictures. Mr. del Carril will arrive in New York from Argentine the latter part of January enroute to Hollywood.

Distribution deals for all of South and Central America, with the exception of Peru, has been closed by Monogram, according to Norton V. Ritchey, export manager.

FHA Opens Bids Short Reels On New Series

Five producers of commercial and institutional films have submitted bids to the Federal Housing Administration, to produce films for that agency in color and in black-and-white, demonstrating FHA activities. The five producers are Motion Picture Corporation of America, in New York; Pathe News, which already has done work for the government; Hollywood Industrial Picture Company, Culver City, Cal.; Loucks and Norling Studios, New York, and Splay Commercial Pictures, Hollywood.

Motion Picture Corporation's bid was as follows: for color sound, $8.20 per foot up to 1,000 feet, $7.80 to 3,000 feet; $6.65 per foot on anything longer. The company offers 35 mm sound prints at 12 cents per foot, up to 3,000 feet, and nine cents on any film longer; for color silent, $7.60 to 1,000 feet, $7.20 to 3,000 feet, and $6.20 if longer. In this category, 35 mm prints would be 12 cents per foot up to 3,000 feet, nine cents on longer films. Black-and-white sound films are $5.20 per foot up to 1,000 feet, $5.10 to 3,000 feet, and $5.05 on anything longer. Black-and-white silents would cost $4.60 per foot up to 1,000 feet, $4.50 to 3,000, and $4.45 on anything longer. The company did not quote prices on 16 mm color prints.

Pathe did not offer prices on prints, but quoted films costs as following: 35 mm color sound, $12.80 per foot up to 3,000 feet, and $9 per foot if longer. Color silent, $11.80 per foot up to 3,000, and $8 if longer. Black-and-white sound at $4.50 per foot and black-and-white silent for $3.50.

Loucks and Norling made the distance from New York responsible for variation in prices, as follows: $15 to $13 per foot for sound color films, if made within 400 miles of New York; $17 to $15 for the same, if over 500 miles. They offered 35 mm prints at 13½ to 7½ cents per foot, the price depending upon quantity ordered. They quoted a two cents additional per foot price for prints on acetate (safety) base. Their 16 mm print prices ranged from 17 to 13½ cents per foot. The same studio offered silent color films at $14, $13, and $12 if within 400 miles; and $16, $15, and $14.50 if made over 1,500 miles from New York. 35 mm prints on these would be 13½ to 7½ cents per foot, dependent on quantity; and 16 mm, 17 to 13½ cents. Black-and-white sound was offered at $7, $6.75 and $6.25; black-and-white silents at $6, $5.75 and $5.25, also depending on length.

The Hollywood Industrial Picture Company's bid offered color sound films, without animation, at $14 per foot to 1,000 feet, $13 to 3,000, and $12 for anything longer. They ask $20 per foot for animation. Prints in 35 mm were offered at from eight to 22 cents, depending on quantity. Additional charge of two cents per foot was asked for acetate (safety) film.

The same company asked $13, $12 and $11 for color silents, without animation, prints being same price as for sound. Black-and-white sound and silents were offered at prices dependent on length.

The Splay company quoted $4.10 per cut foot for sound color; 3.80 for silents; $3.25 for black-and-white sound, and $3.15 for the same, silent.

All bids except that by Splay Commercial Pictures were formal.

Jersey Allied Meetings

Setting its schedule so that each monthly meeting will be held in different part of the state, New Jersey Allied plans its next in Newton November 29. Members will meet in Passaic in December; Trenton, in January.

Max Suderov has formed the Kameo Amusement Corporation to operate the Kameo, Bronx, New York, and the Jackson Amusement Corporation to operate the Jackson, also in the Bronx. The Rosyl Amusement Corporation, Louis Morinberg, president, and Jack Field, secretary, is the new owner of the Cameo, Jersey City.

Dario Faralla has incorporated Dario Productions in Sacramento, Cal., and will make a series of Spanish pictures starring Tito Guizar for Paramount release. Irving Applebaum is production manager and Ralph Berger is art director.

THE HOLLYWOOD SCENE

Only Six Start

The number of pictures started on their way the past week was nothing to brag about. Only six were given the go ahead signal, but two of the starters are of more than ordinary importance. One is a bit of factual and romantic history. The other was born of a surprising accomplishment.

Deluxe new picture of the week was "Juarez," Warner Brothers, in which will be told the story of Maximillian and Carlotta, ill fated emperor and empress of Mexico. One of the company's most ambitious undertakings in scope and cost, the production will star Paul Muni and Bette Davis under the direction of William Dieterle. The supporting cast will feature a small regiment of the screen's most capable players. Important parts have been assigned Brian Aherne, Claude Rains, Gale Sondergaard, John Garfield, Donald Crisp, Joseph Calleia, Gilbert Roland, Montague Love, Harry Davenport, John Miljan, Charles Middleton, Georgia Caine, Frank Reicher, Robert Warwick, Gilbert Emery and Hugh Sothern.

The second unusual starting subject is RKO-Radio's "The Flying Irishman." The story which is based on the adventures of the young man who, upon flying across the ocean, announced that he had flown the wrong way, will star its inspiration, Douglas Corrigan. The supporting company will include Paul Kelly, Robert Armstrong, Donald McBride, John Arledge, Cora Witherspoon, Dorothy Appleby, Peggy Ryan and Joyce Compton.

Two by Monogram

Monogram started two pictures. Frankie Darro will be seen in the Crescent Production "Tough Kid." William Rowland, William Ruhl, Lillian Elliott, Judith Allen and Dick Purcell head the supporting roster. "Wild Horse Trail" will feature Jack Randall and Dorothy Short with Walter Long, Charles King and Warner Richmond.

"Trigger Pals" was started at Grand National. The cast includes Art Jarrett, Lee Powell, Al St. John, Dorothy Faye, Marie Adams, Stanley Blystone, Ted Adams and Nina Gilbert.

Initial sequences were begun on "King of the Turf," in which Adolphe Menjou and Roger Daniel will be starred by Edward Small.

Ten Completed

As the number of pictures actually shooting on November 19 stands at 48, a healthful increase above the average generally in the work at this season of the year, 10 pictures were completed as of the above date.

Two productions were marked off the list at Republic. Both are action romance stories. Roy Rogers, Mary Hart, William Farnum, Chester Gunnels, Lulu Belle and Scotty, Stanley Andrews, Matty Roubert, Pat Hennings, Frank Jacquet and Joseph Whitehead will be seen in "Shine on, Harvest Moon." "Federal Manhunt" will present Robert Livingston, June Travis, Horace MacMahon, Margaret Mann, Charles Halton, John Gallaudet, Sybill Harris, Jerry Tucker, Matt McHugh and Frank Conklin.

MGM completed "A Christmas Carol," a picturization of Charles Dickens' Yuletide classic. The cast will feature Reginald Owen, Terry Kilburn, Gene, Kathleen and June Lockhart, Leo Carroll, Ronald Sinclair, Lynne Carver, Ann Rutherford, Lionel Braham, D'Arcy Corrigan and Yorke Sherwood.

ENOUGH IS PLENTY, SAYS BICKFORD

With the return to Hollywood of the last members of the Cecil B. DeMille unit that endured the rigorous weather and storms of the Wasatch Mountains in Utah to make exteriors for "Union Pacific," the producer discovered that there were still things about the picture that made men afraid.

In casting about for the fearsome role of the man who gets whipped, DeMille first selected Charles Bickford, but when Mr. Bickford learned that he would have to face a twenty-five foot long bull whip wielded by Akim Tamiroff, he resigned the part. The actor acknowledged that he had been injured enough in pictures in fights with men and beasts and in battles with the elements and didn't care for any more. J. Carroll Naish accepted the role until it was learned that conflicting schedules would prevent his filling it. Thereupon Brian Donlevy became the recipient of the part of the chief antagonist of Barbara Stanwyck and Joel McCrea and the one whom Tamiroff will lash into submission.

For Paramount release Harry Sherman finished "Arizona Bracelets." A "Hopalong Cassidy," it will, as usual, feature William Boyd, Russell Hayden and George Hayes. Charlotte Wynters will be seen as will Russell Hopton, Sonny Bupp, Jack Rockwell, Roy Barcroft, John Merton, Bob Kortman and "The King's Men."

Columbia Finishes "Racketeers"

"Racketeers" was finished at Columbia. Alan Baxter and Jacqueline Wells head the cast which includes Joseph King, Gordon Oliver, Willard Robertson, John Tyrrell, Ed Featherstone, Dick Curtis, Harry Strong, Joseph Caits, Eddie Laughton, George Taylor and Stanley Brown.

RKO-Radio completed "The Pure in Mind." Ann Shirley and Roger Daniel are the stars. Feature support roles are filled by James McCallion, Walter Ward, Charles Powers, John Fitzgerald, Frank Malo, Paul White, Walter Tetley, Charles Lane, Alan Baxter, Fred Kohler, Arthur Hohl and Olin Howland.

Final shots were made on "Exile Express," which Eugene Frenke produced for Grand National. It will feature Anna Sten and Alan Marshall with Jerome Cowan, Walter Catlett, Jed Prouty, Leonard Kinskey, Irving Pichel, Theodore Chaliapin, Addison Richards, Henry Roquemore and Byron Foulger.

A story of women in aviation, "Tailspin," was sent on its way toward preview at 20th Century-Fox. It will present Constance Bennett, Alice Faye, Nancy Kelly, Joan Davis as the heroines and Charles Farrell, Jane Wyman, Kane Richmond, Wally Vernon, Edward Norris, Warren Hymer, Joan Valeria, Robert Lowery, J. Anthony Hughes and Jack Pennick.

"Swing, Sister, Swing" wound up at Universal. Kenny Murry, Johnny Downs, Kathryn Kane, Eddie Quillan, Ernest Truex, Edna Sedgwick, Nana Bryant and Ted Weems and his orchestra are the top names.

From Argentina

Dario Faralla productions signed up Argentine Actress Armanda Varela for a role with Tito Guizar in "Papa Soltero."

The starting date for the picture is December 1 and the publicity release has it that this will be Miss Varela's first trip to Hollywood. Maybe so, the young lady who is a real Argentine nonetheless has been singing in a local night club for months under her actual name, Jean Kelly.

Old Timers

News that Warner Baxter is again to play the role he created in "The Return of the Cisco Kid" proves that pictures can't do very well without the old timers. Sound and color have come, but there's still a considerable harking back to the personnel of the silent films. Leading men and women of yesterday, character players and comedians are still at the top of the heap.

Ronald Colman is more popular than ever. Lionel and John Barrymore are never out of work. Claudette Colbert remains glamorous as does Norma Shearer, Janet Gaynor and Joan Crawford. Gary Cooper continued very much of a buckaroo in "The Lady and the Cowboy." Carole Lombard is now at the peak of her career.

They were stars in the silent days. So were Wallace Beery, Lewis Stone, Victor McLaglen, Edmund Lowe, Jack Holt, Charles Bickford, Constance Bennett, Roland Young, Charles Butterworth and May Robson. Time has not hampered Joe E. Brown's talent to make fun or has it blunted Edward Everette Horton's whimsicalities.

Hersholt Signed

A new policy of increased budgets and top name casts for al future pictures to be made by producer Sol M. Wurtzell has been announced by 20th Century-Fox. Wurtzell's program calls for 28 pictures for the 1939 release schedule.

First casting under the new set up was the assignment of Jean Hersholt to a part in "Mr. Moto in Port Rico" which will star Peter Lorre. Marjorie Weaver who made a hit in "Hold That Co-Ed" has been slated for the lead in "Winner Take All" which will be started shortly.

Marquee names will appear with the familiar personalities in the next "Jones Family" feature which will go before the cameras about December 1. Future Jane Withers features will also carry stronger support cast names, as will the "Charlie Chans."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Beachcomber

(Paramount)

Psychological Melodrama

Theatregoers of adult understanding may be promised a rare cinema experience by showmen billing this Paramount import, first fruit of the union of the Erich Pommer and Charles Laughton talents in their significantly christened Mayflower Productions. Mr. Laughton's performance of the title role is a riper and richer portrayal than his Captain Bly, his Rembrandt, his Ruggles or his Henry VIII, and his vehicle is as finely wrought a work as any he has had, although similar to none of them.

Opposite Mr. Laughton and matching his best with as good is the accomplished Mrs. Laughton (Elsa Lanchester) and there are effective secondary performances by Tyrone Guthrie and Robert Newton. They play four white persons, three English and one Dutch, stationed on an island in the Dutch East Indies.

The Beachcomber played by Mr. Laughton is a classically dissolute person, a libertine, a sot, a cheat and a determinedly abandoned although not embittered remittance man. He entices native school girls from the classroom of the resident missionary's sister, defrauds the native merchants, wrecks a cafe whence he has escorted one of the dusky belles and lands in jail. The missionary and his spinsterish sister demand his deportation, but the Dutch controleur, a lonely Dutchman secretly fond of the reprobate's company, sentences him instead to three months at hard labor on a nearby island densely populated by entertaining native ladies and totally without work to be done.

The spinster is sent to nurse the sick on another island and the boat bringing her back puts in to pick up the beachcomber. A breakdown compels the two to spend a night on a barren rock with only male natives for chaperones and she mistakes his aversion for gentlemanly restraint. When, on return home, the missionary and the commandant compliment him on his gallantry he goes berserk and returns to his drunken state.

Later on force of circumstances makes him unwilling aide to the spinster in an outbreak of typhoid among the natives in a remote settlement. Whilst awaiting the arrival of enraged warriors who will murder them he mentions that he is the rebellious son of a vicar and she replies that her father drank himself to death. The native attack does not occur and picture's end finds the two back in England happily married and contentedly operating a profitable pub.

The story was adapted for the screen by Bartlett Cormack from "Vessel of Wrath" by W. Somerset Maugham, a circumstance explaining fine plotting, point and counter point. As produced and directed by Mr. Pommer the film is a masterly narration. Technologically and musically it is of challenging caliber.

There is a tale told around Hollywood to the effect that young actors screen tested by Paramount are given the script of "The Beachcomber" to read and enact, after which they are shown the film and the performances in it as examples of present day perfection. They could not experience so thorough a lesson in any other way.

It is rather important that showmen plan their campaigns in such fashion as to assure adult attendance. There is no reason whatever for labeling it an English production, save where that label is an asset, because Hollywood seldom produces so modern a demonstration of production technique. There need be no hesitancy whatever about billing it as Mr. Laughton's best performance.

Previewed November 22nd at the Village Theatre in Westwood with impressive success. —William R. Weaver.

Distributed by Paramount. Produced by Mayflower. Producer and director, Erich Pommer. Based on a story by W. Somerset Maugham. Screen play by Bartlett Cormack. Photographer, Jules Kruger. P. C. A. Certificate No. 02232. Release date to be determined. Running time, when seen in Hollywood, 88 minutes. Adult audience classification.

CAST

Ginger Ted	Charles Laughton
Martha Jones	Elsa Lanchester
Reverend Jones	Tyrone Guthrie
The Controleur	Robert Newton
Lis	Dolly Mollinger
Kati	Rosita Garcia
Sergeant Henrik	J. Solomon
Dutch Captain	Fred Groves
Native Clerk	Eliot Makeham
Ho	Mah Foo
Ah King	Ley On
Albert	D. J. Ward
Mechanic	S. Alley

and "Dudley"

Exposed

(Universal)

Comedy-Melodrama

There's quite a bit of diversified entertainment and exploitation material in "Exposed." It's a combination of several elements, importantly comedy, melodrama and romance, used with a wealth of interesting topical material and so put together that action and excitement are permitted full swing. The picture makes no pretence at being big but was designed to appeal to those who like to see something doing all the time on the screen.

"Click Stewart," ace photographer of a pictorial magazine, photographs derelict "Reardon," but publication brings a libel suit. Attempting to settle it, "Click" learns that if she only can find a girl whose father, "Reardon," a former prosecutor, wrongfully sent to the electric chair, he'll talk business. Thereupon "Click's" real adventures begin.

For name value, "Exposed" offers Glenda Farrell, Otto Kruger, Herbert Mundin, Charles D. Brown, Richard Lane, Lorraine Kruger and Eddie Anderson, the "Rochester" of Jack Benny's radio program.

Previewed in Universal City studio projection room.—Gus McCarthy.

Produced and distributed by Universal. Max H. Golden associate producer. Directed by Harold Schuster, Screenplay by Milton Gropper, Charles Kaufman and Franklin Coen. Story by George R. Bilson. Maurice Wright, film editor. Frank Shaw assistant director. Photographed by Stanley Cortez. P. C. A. Certificate No. 4769. Running time, when seen in Hollywood, 60 minutes. Release date: November 4, 1938. General audience classification.

CAST

Click Stewart	Glenda Farrell
William Reardon	Otto Kruger
Skippy	Herbert Mundin
Steve	Charles D. Brown
Tony Mitchell	Richard Lane
Betty	Lorraine Krueger
Mike Romero	Bernard Nedell
Tim	David Oliver
Telephone Operator	Frances Robinson
William	Eddie "Rochester" Anderson
Process Server	Irving Bacon
Process Server	Maurice Cass

The Frontiersman

(Paramount-Sherman)

Hopalong Cassidy

Qualities that have been the entertainment and showmanship substance of Harry Sherman's outdoor action adventure pictures are the basis of "The Frontiersman," and in many instances are improved upon here. Formula material, though it may be, it is freshly devised and treated. Additional value is in the presentation of the St. Brendan's Boys Choir, whose singing may be used to attract customers not ordinarily interested in chaps and sombreros.

Given quality staging, with artistic photography accentuating the beauty of natural scenic settings, the show moves speedily. Action and dialogue are carefully balanced. There is a generous amount of comedy as well as love interest and, of course, suspense and thrill.

"Hopalong," hindered and helped as he always is by "Windy" and "Lucky," is confronted with a dual problem. He has plenty of trouble in running down a band of cattle rustlers, exposing its pseudo respectable leader. He has more grief trying to straighten out the local school system. This matter is complicated amusingly by the antics of "Artie" and by the situations which arise when all the ranch hands, especially "Lucky," fall in love with the school teacher, "June Lake."

Previewd in the studio projection room in Hollywood. The press and invited guest audience expressed approval.—G. M.

Distributed by Paramount. Produced by Harry Sherman. Directed by Lesley Selander. Based on an original story by Clarence E. Mulford. Screen play by Norman Houston. Added dialogue by Harrison Jacobs. Sherman Rose, film editor. Photographed by Russell Harlon. P. C. A. Certificate No. 4754. Running time, when seen in Hollywood, 72 minutes. Release date: December 16, 1938. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Windy	George Hayes
Lucky	Russell Hayden
June Lake	Evelyn Venable
Buck Peters	William Duncan
Amanda Peters	Clara Kimball Young
Judson Thorpe	Charles (Tony) Hughes
Artie	Dickie Jones
Sutton	Roy Barcroft
Miss Snook	Emily Fitzroy
Quirt	John Beach

St. Brendan Boys' Choir

Out West with the Hardys

(M-G-M)

Mickey Rooney Rides Again

Short of typing him as a juvenile Don Juan, it just wasn't in the cards to immerse Mickey Rooney in another such romantic dilemma as "Love Finds Andy Hardy," so MGM did the next best or better thing and pitched him smack into the middle of a good oldfashioned Western. To be sure, it's fitted out with modern equipment, electric refrigeration in the bunk house and things like that, but at bottom it's the plot about the greedy rancher who controls his neighbor's water supply and puts a dollar-a-gallon price on it by way of forcing him to sell at a giveaway price. The plot, long a major prop of the perpetual public interest in westerns, is buried pretty deeply here under a superstructure made up of characteristic

(Continued on page 27)

MIDGETS
IN A MUSICAL
WILD WEST
DRAMA
SURE CAN BE
COLOSSAL

COLUMBIA PICTURES

★ IT'S NEW!
★ IT'S DIFFERENT!
★ IT'S NOVEL!

...And that's the rarest thing in the Show World – that's why this picture is an exploitation natural – Just as much for adults as for the kids – Released at a time when you need something different to talk about!

A Special Release *

JED
BUELL'S
MIDGETS

THE TERROR OF TINY TOWN

Screen play by Fred Myton
Directed by Sam Newfield

A COLUMBIA PICTURE

*This picture is sold separately and not included in Columbia's regular 1938-39 product contracts!

RELEASED DECEMBER 1ST

(Continued from page 24)

Hardy Family episodes, and yet provides the dramatic purpose of the picture and gives point to all that happens.

This adroit device takes the Hardy family from their home town to the great open spaces in response to an old friend's call to "Judge Hardy" for the type of legal aid in which he specializes. "Judge Hardy" does his best, finally staking his own fortune on a final bit of strategy, but is seemingly defeated and impoverished before an Indian rug purchased by "Mrs. Hardy" turns out to be a map of the area as it existed prior to the villain's changing of the water-course.

Emphasis is laid upon the doings of the family in the unaccustomed ranch surroundings rather than upon the serious business which has taken them there. "Andy" dons chaps and proceeds to find out disastrously, about broncho busting, about six-gun marksmanship and about the expansiveness of a desert when one is lost in it. An eight-year-old westerner, superlatively played by Virginia Weidler, figures largely in the young man's painful education. These two share the picture's most effective sequence, in which "Andy" is responsible when the young lady's horse breaks its leg. This episode brought tears and then applause at the preview.

The production holds interest steadily, save possibly in the final sequence mentioned, and contains many scenes of the kind the four preceding Hardy Family pictures have prospered in. The western setting provides for special exploitation and there is plenty of sound basis for showmanly promise-making.

Previewed at the Village theatre, Westwood, Cal., where it registered convincingly.—W. R. W.

Produced and distributed by MGM. Directed by George B. Seitz. Screen play by Kay Van Ripper, Agnes Christine Johnston and William Ludwig. Photographed by Lester White. Film editor, Ben Lewis. P. C. A. Certificate No. 4821. Release date, November 25, 1938. Running time, when seen in Westwood, 84 minutes. General audience classification.

CAST

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecelia Parker
Mrs. Hardy	Fay Holden
Polly Benedict	Ann Rutherford
Aunt Milly	Sara Haden
Dennis Hunt	Don Castle
"Jake" Holt	Virginia Weidler
Ray Holt	Gordon Jones
Bill Northcote	Ralph Morgan
Dora Northcote	Nana Bryant
Audrich Brown	Tom Neal
Cliff Thomas	Anthony Allan

Peck's Bad Boy with the Circus

(RKO-Radio - Principal Production)

Comedy

"Peck's Bad Boy" of yesterday's juvenile literature, stock stage plays and a picture or two, probably doesn't mean much to today's youth, but the entertainment that has been incorporated into "Peck's Bad Boy with the Circus" should.

There's a story basis for the production. It has to do with how a typical, mischievous, modern lad, "Bill Peck," got to summer camp and won an obstacle race over his despised rival, "Icewagon Boggs." En route, a detour is made into a circus and the real fun of the show is found in the sequences on the experiences encountered there. Practically all this material is gag comedy and the humor, notwithstanding the superabundance of stock shots, is enjoyable.

Tommy Kelly and Ann Gillis, the juvenile team starred in "The Adventures of Tom Sawyer," are hero and heroine. Edgar Kennedy, as a lion tamer, gives another expert demonstration of his slow burning but eruptive comedy talents. Benita Hume is a little too melodramatic as the menace to Miss Gillis, but the rest of the characters, Spanky MacFarland, Billy Gilbert, Grant Mitchell, Nana Bryant, William Demarest, Wade Boterler, Mickey Rentschler and Louise Beavers, contribute much that accentuates the comedy content.

Previewed at the Pantages theatre, Hollywood. The audience was made up mainly of adults, but a few youngsters were present. They were the ones to whom this reporter paid attention. They gave the show a send-off which should be typical of the reaction when kids are predominant in the attendance.—Gus McCarthy.

Distributed by RKO-Radio. Produced by Principal Productions. Sol Lesser, producer. Leonard Fields, associate producer. Directed by Edward F. Cline. Based upon the character created by George W. Peck. Screen play by Al Martin, David Boehm and Robert Neville. Adaptation by Robert Neville. John Sherwood, assistant director. Arthur Hilton, film editor. Photographed by Jack Mackenzie. P. C. A. Certificate No. 4893. Running time, when seen in Hollywood, 68 minutes. Release date: November 25, 1938. General audience classification.

CAST

Bill Peck	Tommy Kelly
Fleurette	Ann Gillis
Bailey	Edgar Kennedy
Myrna	Benita Hume
Pee Wee	Spanky MacFarland
Mr. Boggs	Billy Gilbert
Mr. Peck	Grant Mitchell
Mrs. Peck	Nana Bryant
Daro	William Demarest
Murphy	Wade Boteler
Hank	Harry Stubbs
Mrs. De Cava	Fay Helm
Herman Boggs	Mickey Rentschler
Cassey	Louise Beavers

Say It in French

(Paramount)

Metropolitan Comedy

This is an effervescent comedy of manners, New York manners, in which a dozen principals flip humorous lines back and forth like a Notre Dame backfield throwing lateral passes and with equivalent results. Ray Milland and Olympe Bradna are paired in the romantic leads, with Irene Hervey and Erik Rhodes as secondary sweethearts, completing a triple-threat quartet of ball carriers. (No, it isn't about football.) Mary Carlisle, William Collier, Sr., Janet Beecher, Walter Kingsford, Mona Barrie, George P. Huntley and diminutive, silent Billy Lee run air-tight interference.

The story of "Say It in French" is fresh in detail and lively as a cricket. It has to do with what happens to and around a wealthy young New Yorker who returns from Paris with an undeclared French bride and finds his parents abruptly impoverished and greatly in need, therefore, of a profitable match for their son.

Produced and directed by Andrew L. Stone at high speed with never a letdown, the film slips down the screen brightly as a mountain brook. Dialogue is smart and action keeps one foot inside the limit of plausibility at all times. A cross-town dash from Park Avenue to the *Queen Mary* is one of the most amusing as well as difficult sequences recently screened. Intimate shots of Rockefeller Center, the Rainbow Roof and various departments of the Waldorf Astoria pin the story definitely to Manhattan and now.

Frederick Jackson's screen play, based on a play by Jacques Deval, is a masterly composition that comes alive in the opening shot and stays that way.

Previewed at the Paramount theatre, Los Angeles, where it kept a midweek audience chuckling, gurgling, guffawing and, in at least four spots, clapping approval.—W. R. W.

Produced and distributed by Paramount.. Producer and director, Andrew L. Stone. Screen play by Frederick Jackson. Play by Jacques Deval. Song by Hoagy Carmichael and Helen Meinardi. Photographed by Victor Milner. Film editor, LeRoy Stone. P. C. A. Certificate No. 4747. Release date, December 16, 1938. Running time, when seen in Los Angeles, 70 minutes. General audience classification.

CAST

Richard Carrington, Jr	Ray Milland
Julie	Olympe Bradna
Auriol Marsden	Irene Hervey
Mrs. Carrington	Janet Beecher
Phyllis Carrington	Mary Carlisle
Richard Carrington, Sr.	Holmes Herbert
Hopkins	Walter Kingsford
Howland	William Collier, Sr.
Irving	Erik Rhodes
Lady Westover	Mona Barrie
Lord Westover	George P. Huntley
Daisy	Gertrude Sutton
Dr. Van Gulden	Forbes Murray
Messenger Boy	Billy Daniels
Boy with Lollypop	Billy Lee

Come On, Rangers

(Republic)

Musical Western

Third musical western vehicle of Republic's newest western star, Roy Rogers, "Come On, Rangers" is a lively story of the transition of Texas from a republic to one of the United States, a period in which outlaws overran the state following the temporary disbandment of the famed Texas Rangers. Rich in history, the film is likewise pregnant with action. Rogers, as in his other vehicles, sings, his four songs being interpolated in such a manner as to aid the progress of the narrative.

Supporting Rogers are Mary Hart, Raymond Hatton, J. Farrell MacDonald, Purnell Pratt, Harry Woods, Bruce MacFarlane, Lane Chandler, Chester Gunnels and Lee Powell. Joe Kane, veteran of the western field, guided this Charles E. Ford production and built from the concise, original screenplay of Gerald Geraughty and Jack Natteford a combination of entertainment elements considered surefire in any market which serves cinematic fare of outdoor action type.

Songs delivered in a style which has gained Rogers a reputation on radio, in films and on personal appearances are "I've Learned About Women" by Johnny Marvin, "Tenting Tonight on the Old Camp Ground," old favorite dating back to Civil War days, and "Let Me Hum a Western Love Song" and "Song of the West" by Eddie Cherkose and Walter King.

Discharged from the Texas Rangers with others at the disbandment of the organization in favor of the U. S. Cavalry, "Roy" joins the army only to find it ineffective against the maurauders sweeping the land. He deserts after his brother is killed by outlaws in order to wipe out the crooks with aid of former Rangers.

Previewed at the Forum Theatre in Los Angeles, where the audience was unusually responsive to the picture. Released November 21. *Sixty minutes. General.*—Vance King.

Produced and distributed by Republic. Associate producer, Charles E. Ford. Directed by Joe Kane. Original screen play by Gerald Geraghty and Jack Natteford. Production manager, Al Wilson. Photography by Jack Marta. Film Editor, Edward Mann. Musical director, Cy Feuer. P. C. A. Certificate No. 4774. Release date, November 21, 1938. Running time, 60 minutes. General audience classification.

CAST

Roy	Roy Rogers
Janice	Mary Hart
Jeff	Raymond Hatton
Col. Forbes	J. Farrell MacDonald
Harvey	Purnell Pratt
Burke	Harry Woods
Nelson	Bruce MacFarlane
Ken	Lane Chandler
Smith	Chester Gunnels
Earp	Lee Powell

Everybody's Baby

(20th Century-Fox)

Domestic Comedy

The character, plot and manner of treatment of this Jones Family feature makes a noticeable change from the customary style. Though clean, wholesome and amusing as usual, the plot has more appeal to adults than to all the family, particularly juvenile audiences. Tersely, the film concerns itself with a situation that has played hob with many an actual family. It has to do with the conflict of old-fashioned child raising versus the ultra modern ideas of child psychology. The hokum, of course, is elaborately applied, but evidences continually crop up that those concerned in the picture's making were not quite sure of the ground they were treading.

"Bonnie" has a baby and its rearing is immediately entrusted to ideas outlined by phychologist "Doctor Pillcoff." The family is astounded to learn that they can not pet or baby it as is the custom of all great grandparents, grandparents, aunts, uncles and fathers the world over. "Bonnie's" devotion to "Pillcoff's" rules

(Continued on page 30)

THUNDERING DRAMA!

"A FINE HOUR'S ENTERTAINMENT"

— Jimmie Fidler

Here is a fast action drama, one of Republic's most ambitious productions, with proper exploitation should fare well at the box office. Patric Knowles, a British aviator, is stationed in India where he manages to discover the location of a hidden radio station used as a medium to incite the natives to warfare. Troops on the march to capture, destroy the station are saved from ambush, destruction by Richard Cromwell, who sacrifices his life in a plane crash to warn the soldiers. The film is crammed with other thrilling action scenes, especially when Knowles escapes from the natives, blows up munitions stores, the outlaw radio station. Knowles is outstanding in this offering, his good work should set him in line for bigger, better parts. Action scenes are exceptionally well done.

Jay Emanuel Publications

COLORFUL FILM WITH ACTION SUSPENSE AND ROMANCE WILL BE STRONG B.O. DRAW.

One of the most ambitious efforts of Republic, this picture should be a strong box office attraction as it offers all ingredients demanded by audiences. The cast is fine, headed by the handsome and extremely able Patric Knowles. The film is replete with colorful pageantry, and crammed with action topped off with a neat romance. Production value is good and the direction is smooth.

Film Daily

STO

OVER

Here is another offering to demonstrate Republic's canny ability to make superlative action pictures at comparatively low cost. Every foot of this gripping and highly entertaining yarn of British army activities on India's frontiers packs a trip-hammer wallop and the film can be depended upon to account for itself nobly on any bill, top side or in support. Production and direction would do credit to most of the more pretentious and expensive efforts that have chosen the same theme. The cast is sincere and its members make the most of their respective opportunities.

Box Office

Republic's "Storm Over Bengal" justifies its increased budget by its commercial and artistic values. One of the higher outlay pictures of the studio, "Storm Over Bengal" is 65 minutes crammed with fast action, suspense and romance laid in Northwest India during the fictional uprising of a religous fanatic seeking to overthrow British rule.

Generous exploitation campaigns, touching the same ground as Paramount's "Lives of a Bengal Lancer," boxoffice success of several years ago, are indicated.

Motion Picture Herald

PATRI

RM

HOLLYWOOD, Nov. 16.—One of the better pictures to come from Republic, "Storm over Bengal," by virtue of its commercial and artistic values, justifies the increased budget. Its 65 minutes are filled with action, suspense and romance set against the background of Northwest India during the revolt of a fanatic seeking to overthrow British rule.

Motion Picture Daily

JAMES R. GRAINGER
SALES DRIVE
Nov. 7th-Dec. 17th

Republic reached a little in "Storm Over Bengal." The large scope of the subject is not common with this studio's product. But if this film is a "feeler" to test the studio's ability in producing Class A product, then it has achieved its goal. Its fast action, beautiful camera work and excellent musical investiture give the picture license to play houses which ordinarily do not book Republic's product. It's good for a spot on any bill.

Hollywood Reporter

BENGAL

NOWLES·RICHARD CROMWELL·ROCHELLE HUDSON

DOUGLAS DUMBRILLE · COLIN TAPLEY
GILBERT EMERY · HALLIWELL HOBBES
Directed by Sidney Salkow · *Original screen play by* Garrett Fort
Associate producer Armand Schaefer

Republic

(*Continued from page 27*)

and regulations and the stern manner in which they are enforced by nurse "Cordell" drives husband "Herbert" from home. Thereupon "Granny" takes a hand. Formulating plans with the fury of one denied, but bent on vengeance, she has "Pilcoff" invited to give another lecture. In alliance with "Jack," "Roger," "Tommy McGuire" and "Herbert" she has them haze the great specialist. He is driven out of town and as his ideas are forgotten, "Bonnie" and "Herbert" are reconciled and the family has free swing to drag up the youngster in any way it wishes.

Two or three topical gags are worked in to substantiate the rather thin story, funniest of which are incidents in which the baby is believed kidnaped, only to be found once in the father's care and the second time lined up at a Negro baby show.

While novel and different, "Everybody's Baby" is hardly up to the customary Jones Family standard as either an entertainment or commercial prospect for audiences which have grown accustomed to the human and whimsical character of the preceding items in the series.

Previewed at the Upton theatre, Los Angeles. It could not escape notice that the patrons of this house, to whom all the Jones Family pictures are first press-previewed, were somewhat disappointed.—G M.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Director, Malcolm St. Clair. Screen play by Karen De Wolf, Robert Chapin, Frances Hyland and Albert Ray. From the original story by Hilda Stone and Betty Reinhardt. Based on the characters created by Katharine Kavanaugh. Photographer, Edward Snyder. Art direction, Bernard Herzbrun and Boris Leven. Set decorations by Thomas Little. Film editor, Norman Colbert. Costumer, Helen A. Myron. Sound, Bernard Freericks, William H. Anderson. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 4787. Release date, March 31, 1939. Running time, when seen in Hollywood, 60 minutes. Adult audience classification.

CAST

John Jones	Jed Prouty
Bonnie Thompson	Shirley Deane
Mrs. John Jones	Spring Byington
Herbert Thompson	Russell Gleason
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Dr. Pillcoff	Reginald Denny
Dick Lane	Robert Allen
Nurse Crodell	Claire Du Brey
Tommy McGuire	Martin Stephens
Hattie	Hattie McDaniel
Chief Kelly	Arthur Loft
Dr. Jenkins	Howard Hickman

Little Tough Guys in Society

(Universal)

Comedy

The six young men referred to in the title are able and active enough to carry their own picture, but they don't have to. They have here the maturer and definitely major talents of Mischa Auer, Edward Everett Horton and Mary Boland to rely upon. Or is it the other way around? Anyway, junior and adult performances of commanding comedy value are expertly matched and balanced in this distinctly positive entertainment.

The young men known as "The Little Tough Guys" are genuinely tough characters, as presented, but not criminals. The story, a screen play by Edward Eliscu and Mortimer Offner, has to do with their flight from New York's East Side after an ill-advised wrecking of a glass factory, from which their fathers have been discharged because of overproduction, and their stay on a rich country estate where they are under obligation to rescue the young son of wealth from a severe attack of ennui.

Mary Boland as the jittery dowager whose son the young ruffians go to work on, Jack(ie) Searl as the son, Edward Everett Horton as the butler who first despises and finally emulates the roughhousers, and Mischa Auer as a psychoanalyst, turn in sparkling characterizations. David Huber personifies the criminal influence inherent in the home surroundings of the young men from Tenth Avenue without dramatizing it disproportionately.

Previewed at the Pantages theatre, Hollywood, where audience approval was steadily and unmistakably manifested.—W. R. W.

Produced and distributed by Universal. Associate producer, Max H. Golden. Director, Erle C. Kenton. Screen play by Edward Eliscu and Mortimer Offner. Photographed by George Robinson. Film editor, Bernard W. Burton. P. C. A. Certificate No. 4874. Release date, Nov. 28, 1938. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Dr. Trenkle	Mischa Auer
Mrs. Berry	Mary Boland
Oliver	Edward Everett Horton
"Penny"	Helen Parrish
Randolph	Jack Searl
"Danny"	Frankie Thomas
"Buck"	Harold Huber
Williams	David Oliver
"Murph"	Hally Chester
"Yap"	David Gorcey
"Sailor"	Harris Berger
"Trouble"	William Benedict
"Monk"	Charles Duncan

Strange Boarders

(GB)

Comedy, Mystery

This British equivalent of "The Thin Man" is a detective story, from the pen of E. Phillips Oppenheim, in which the ace operative of the British secret service is called, on the night of his honeymoon, to investigate a new spy scare. The deepest secrecy is necessary and so the bride isn't informed of the bridegroom's plans, and that is where the comedy element comes in. The bride always is turning up at in opportune times. There is no "Asta," however.

"Strange Boarders" is in its own right good melodrama with an element of suspense. The characters are finely drawn. The ending develops into slapstick and there is a deal of broad comedy throughout, sometimes seeming to get in the way of the melodrama.

Tom Walls, popular British star, plays the secret service man while Renee Saint-Cyr, French actress, and speaking with an accent, is the bride. The picture was directed by Herbert Mason at the Pinewood Studios in England.

Reviewed at the Progress theatre on upper Third Avenue, New York, where an audience, partial to action pictures, serials and slapstick comedy, appeared to be enjoying both the melodrama and the comedy. — PAUL C. MOONEY, JR.

Produced and distributed by GB. Directed by Herbert Mason. From the novel by E. Phillips Oppenheim. Screen play and scenario, Sidney Gilliatt and A. R. Rawlinson. Photography, Jack Cox. Art director, W. Murton. Recordist, A. C. O'Donoghue. Editor, Michael Gadon. Musical director, Louis Levy. P. C. A. Certificate No. 01245. Running time, 73 minutes. Release date, August 1, 1938. Adult audience classification.

CAST

Tommy Blythe	Tom Walls
Louise	Renee Saint-Cyr
Sir Charles	George Curzon
Colonel Anstruther	C. V. France
Luke	Leon M. Lion
Miss Pitter	Martita Hunt
Mrs. Greatorex	Marda Vanne
Hayes	Tyrell Davies
Elsie	Googie Withers
Barstow	Ronald Adam
Mrs. Fry	C. Denier Warren

Wedad

(Egyptian Film Company)

Romantic Drama

To the list of foreign countries sending films to this country in 1938 is added Egypt. It would appear from the reception this film received from a preview audience of Americo-Egyptians and allied peoples—that it has a definite appeal for them. For others the interest is chiefly from the novelty viewpoint.

The story is a simple one detailing as it does the romance between "Wedad," a slave girl, and a rich merchant.

The film is much too long for the story it has to tell. Many feet of film are given over to the singing of the slave girl, "Wedad," unfamiliar to the Occidental ear. The film has considerable comedy, perhaps the best part of the picture. There are also glimpses of Egyptian customs of the period, of the dancing slave girls and the Nile.

Previewed in projection room in New York. —P. C. M.

Distributed by Egyptian Film Company, New York. Produced by Tobis Klang Corporation in Cairo. Story by Ahmed Ramey. Screen play by Fritz Kramb. Directed by Bader Kharr. Assistant director, Ahmed Ramey. Photographed by Samy Breel. Sound engineer, Mistapha Hamed. Running time, 110 minutes. Release date undetermined. Adult audience classification.

CAST

Wedad	Miss Um Kalthoom
Baher	Ahmed Allam
Mansour	Mohtar Osman
Radwan	Mounsy Fahmy
Said	Fattouh Nashaty
Shahd	Nagia Abrahim
Yazdi	Hassan Baroody
Tailor	Mohamed Yousseph
Doctor	Fouad Faheem
Merchant	Alfred Haddad
Slave merchant	Mohamed Ibrahim

The March of Time No. 4, Vol. 5

(RKO Radio)

Uncle Sam's Good Housekeepers

To exemplify the claim in the descriptive title, "Uncle Sam—the Good Neighbor," is the main business of the subject through the secretary of state, Cordell Hull, the reel voices of diplomatic policies. Career men of the foreign service department are pictured in an interesting array of instructional shots, also their superiors at the international nerve centers of London, Paris, Berlin, Rome, Tokyo and Shanghai. The sequence reporting the propagandistic campaign of Fascistic forces to worm their ways into economic and governmental life of South American countries and the efforts expended to counterattack such foreign pressures, makes interesting and thought-provoking material. American audiences should acclaim this exposition of foreign fare for the merit of timely instruction which it contains.—Running time, 19 minutes.

Schubert's Unfinished Symphony

(Paramount)

Very Good

This is excellent for specialized audiences that respond to symphonic music. The entire subject is concerned with only one composition, the "Unfinished Symphony" by Franz Schubert. Frederick Feher conducts the 122 piece National Philharmonic Orchestra. The camera has caught characteristic poses of the conductor and musicians while playing. Running time, 10 minutes.

Going Places (Puerto Rico)

(Universal)

Travelogue

The island of Puerto Rico, founded by Spain and currently a possession of the United States, is a blending of the old and new, ancient and modern. In this travelogue, which is enhanced by excellent photography, all of the island's principal points of interest are shown. Graham McNamee is the narrator.—Running time, 10 minutes.

The Night Watchman

(Warner Brothers)

Good Color Cartoon

This is about a timid little cat who remembers that he is a cat and should not be scared by tough mice. Our hero is Tommy Cat, Jr., replacing his ill father as night watchman in the kitchen. At first, the mice ignore, humiliate him. He recovers gumption, beats, routs them. The tough mice are tough, indeed, in the Warner Brothers crime melodrama tradition; and Tommy has a cute, ineffectual manner and voice. Should please all classes.—Running time, seven minutes.

IN NEWSREELS

MOVIETONE NEWS—No. 20, Vol. 21.—America condemns Nazi terrorism....Cordell Hull....Hugh Wilson ....Herbert Hoover....Alfred E. Smith....Alf M. Landon....Oil blaze sweeps downtown area in Kansas City....Fashions....Lew Lehr....Hockey....Football....Diving.

MOVIETONE NEWS—No. 21, Vol. 21.—Trade pact signed by Secretary Hull with Canada and England ....U. S. enters shipping business—Spanish Insurgents recapture Ebro River area....Racing fashions ....Complete task of digging tunnel through San Jacinto mountain....Lew Lehr....Football.

NEWS OF THE DAY—No. 218, Vol. 9.—President voices world's horror at Nazi terror....New York pushes midtown tunnel....Amateur day at the rodeo ....Debuntantes model gowns at fashion show.... Winter season opens at Palm Springs....Football.

NEWS OF THE DAY—No. 219, Vol. 10.—Tunnel driven through San Jacinto Mountain....Hull and Lindsay hail trade pacts....Prayers for peace mark overseas Armistice Day....Skiers open season.... Ice-skating bear shows amazing form....Football.

PARAMOUNT NEWS—No. 31.—Memorial dedicated to French general....Veterans protest Munich peace ....Gigantic air display in Russia....Mother Cabrini beatified....President leads protest against Nazis.... Alfred Landon....Alfred E. Smith....Herbert Hoover ....Hockey....Football....Diving.

PARAMOUNT NEWS—No. 32.—Professional football shares spotlight with college clashes....Britain and Canada hail pact with United States....Sir Ronald Lindsay and Secretary of State Cordell Hull speak.... King George leads Britain at Cenotaph in Armistice ceremonies.

RKO PATHE NEWS—No. 35, Vol. 10.—Lewis keynotes CIO convention....North Beach airport gets contracts....Notre Dame honors Knute Rockne....Club formed for curbstone critics....Non-stop flight record smashed....Olympic divers perform in oasis....War Admiral wins last '38 race.

RKO PATHE NEWS—No. 36, Vol. 10.—Burning of Canton....Billion Dollar trade pact signed....13 mile aqueduct completed....Government subsidizes merchant fleet....Football.

UNIVERSAL NEWSREEL—No. 720, Vol. 10.—President leads nation's protest against persecution of Jews....Herbert Hoover....Bishop Edwin Hughes.... Father Robert Gannon....British set air distance mark....Mother Cabrini beatified in Rome....Sidewalk kibitzers rejoice....Fashions....Hockey....Mermaids star in diving show....Football.

UNIVERSAL NEWSREEL—No. 721, Vol. 10.—U. S. and Britain sign trade pacts....Chinese quit stricken Hankow....Blast opens aqueduct tunnel....400 pound bear shows skill as skater....Football.

Sears Drive Meetings Held by Warner Men

Following meetings in New York and Chicago to set up plans for the forthcoming Sears Drive, Warner Brothers' district managers this week held intra-district meetings with branch managers. The sessions were supervised by Roy Haines, eastern and Canadian sales manager, and Ben Kalmenson, western and southern sales manager. The meetings were in San Francisco, St. Louis, New Orleans, New York and Toronto.

Warners' has scheduled a $75,000 advertising budget to promote "Heart of the North," set for release December 10th, and done in color. The New York exchange on Monday moved into new headquarters at 315 West 44th Street.

National Decency Legion Classifies Eleven Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and four were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Arrest Bulldog Drummond," "King of the Sierras," "Nancy Drew, Detective," "Paris Honeymoon," "Rhythm of the Saddle," "Sharpshooters," "Submarine Patrol." Class A-2, Unobjectionable for Adults: "The Beachcomber," "Peg of Old Drury" (Reissue), "The Shining Hour," "Singing Blacksmith" (Yiddish).

Republic Exchanges Initial New Pact

All but two exchanges this week had signed the new Republic five year percentage pact with its franchise holders. Jack Berkowitz, Buffalo and Albany, and Arthur Bromberg, Atlanta, have contracts extending to next July.

The new agreements, retroactive to last July 1 and giving the home office a greater percentage, had been signed up to this week by 16 franchise holders, the latest being Robert Withers and Clarence A. Schulz, of Republic Pictures Midwest Film Distributors, in western Missouri and Kansas.

Recent sales deals by Republic include the signing up by President James Grainger of the E. J. Sparks Florida Theatres for the entire Republic output in 87 spots. Jack Bellman, eastern district manager, closed with the Comerford circuit for 15 houses in New York.

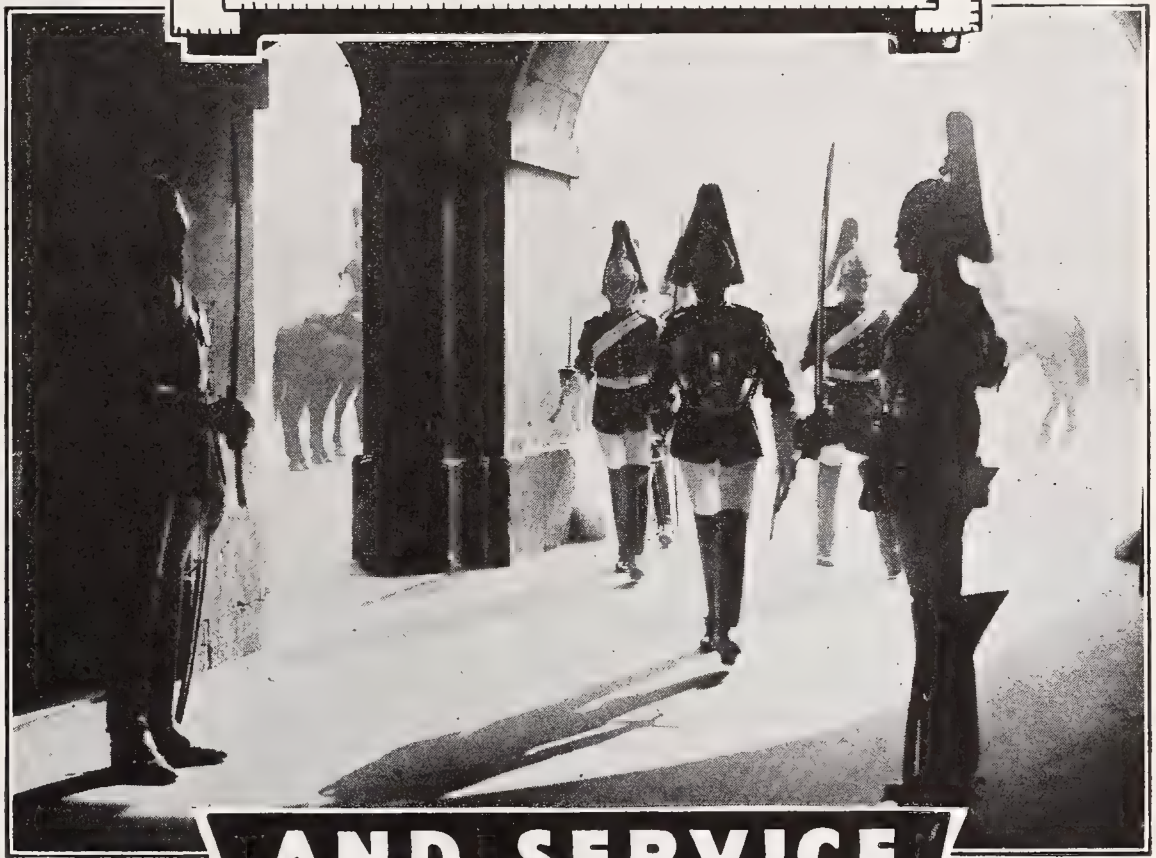
Herbert J. Yates has arrived in Hollywood, as has Hiram Brown, Jr., who succeeds E. H. Lavenstein as studio purchasing agent.

Charles Ford, who joined the company a year ago as executive producer, coming from Universal where he had been newsreel editor, has resigned, "to enter into production on his own."

Reports are that, under its new five year distribution deal with British Lion Film Corporation, Republic already has received a cash advance of $250,000. The deal cancelled the previous four-year commitment, which would have expired in July.

Gene Autry has signed to star in Republic's radio program, to be known as "Under Western Stars," to be carried by Columbia Broadcasting, and produced by Bill Lawrence, CBS.

Tradition



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SARNOFF TELEVISION ANNOUNCEMENT BRINGS PRESSURE ON FCC FOR RULES

Griffis' Statement That Paramount Will Enter Field Also Is Expected to Bring Commission Action

Washington sees the Federal Trade Commission jarred into establishing a definite policy on television as a result of the statements by David Sarnoff, president of Radio Corporation of America, and Stanton Griffis, executive board chairman of Paramount pictures, that their companies, independently, are preparing to market television sets.

Mr. Sarnoff had told radio manufacturers, meeting recently in New York, that RCA would be ready to market in time for the opening of the World's Fair, New York, in April, 1939, and Mr. Griffis, visiting the studios, called in Hollywood newspapermen two weeks ago to say that Paramount would be in on "the new art", as a "leader". Both announcements now are expected in Washington to bring the FCC to act.

The Commission, several months ago, was given "warning" that plans were being made to put television sets on the market, and tentative overtures were made by radio interests for consideration of new regulations which would provide for permanent station assignments, remove the "experimental" restrictions which bar advertising, and pave the way for commercialization.

So far as can be learned, those overtures were repulsed by Commission officials, although it was said that FCC engineers have been closely watching recent developments, and particularly the test transmissions which were undertaken by the National Broadcasting Company and others.

Programs, Financing, Prices

The Commission so far has said nothing regarding its plans for the future treatment of television, but it is said Commission engineers, in outlining the situation, have held that there are factors other than the mere ability to transmit satisfactory pictures which must be taken into consideration. Those factors, it is said, include the provision of satisfactory programs, adequate coverage, financing and the production of receivers at prices consonant with the current economic situation.

With the disclosure that television finally is actually to be introduced for public consumption, pressure is again being brought to bear on the Commission in Washington to enunciate the policies it will adopt with respect to that branch of the radio industry.

Failure to move now, while television still is "anybody's game," the FCC is warned, may result in the Commission having to face the strength of a monopoly when finally it does go into the matter, it being pointed out that in a period of unregulated development of a new industry domination usually falls into the hands of the best financed interests.

On the other hand, some Commission officials are represented as feeling that no permanent recognition should be given television until its basic problems have been solved and until an agreement is reached as to which of several transmission methods now under study shall be adopted as standard.

Inferentially, these FCC engineers believe that television as actually presented will not live up to the promises which have been made for it. In the first place, it is held, there is no assurance that receivers in the hands of unschooled purchasers will give the same results as those used in the test transmissions by experienced people, and in the second place, there is no assurance that the purchaser of a receiver will be able to pick up more than the very few stations using the type of transmitters for which it was built.

IATSE WANTS TO MAN ALL FAIR MACHINES

No difficulty with the New York World's Fair management is expected by Local 306, IATSE projectionists union, in its demands that its operators be employed for the 200 odd 16mm projectors at the Fair. Joseph Basson, union president, is a member of the advisory committee on labor relations, of the Fair.

The union has asked that one operator be assigned to every unit, each unit to consist of four projectors or less. Wage scales will be "dependent on the economic conditions at the time of the exposition and local conditions."

Operators of 16mm will be paid the same scale as those of 35mm, the union president said.

However, in some quarters, it is held that current developments may make it imperative that the Commission take action without further delay, regardless of its opinion as to the desirability of such a move, and to adopt standards and policies which, while they may be subject to change in the future, will give the television industry at least some semblance of stability and an opportunity to probe the possibilities of sponsored and advertising programs as a means of financing development.

Can't Advertise Receivers

Under the provisions of the six-months' experimental licenses which now are issued to television stations, it will be impossible for RCA or other set manufacturers to advertise their receivers over their television services.

Indications, however, are that the Communications Commission will not give consideration to permanent rules until after the telecasting services which are now scheduled to start next spring have been in operation long enough to give some idea of just how perfect picture radio is in actual practice, at least. Accordingly, any advertising of television will have to be carried in other media.

Says 35mm Is Best Television Width

The ideal size film for televising of motion pictures is 35 mm—not 16 mm, or 8 mm, according to a paper by three engineers of the Radio Corporation of America, read before the Atlantic Coast section of the Society of Motion Picture Engineers, last week in the Hotel New Yorker. The engineers were G. L. Beers, E. W. Engstrom and I. G. Maloff, and the title of the paper was "Some Television Problems from the Motion Picture Standpoint."

Other factors discussed were proper scanning of films; screen color; contrast and range in the image.

The first television broadcast from the New York World's Fair was made last week when two "telemobile" units of National Broadcasting Company and Radio Corporation of America transmitted a celebration of the arrival of 1,000,000 tulip bulbs from the Netherlands.

Also sent from the Fair grounds were images of murals and statues. Engineers were pleased at the reception, particularly because of the distance involved, seven and one-half miles, the longest distance covered up to then, and because of the victory over atmospheric conditions. It was raining during the tests.

Guests To Participate

Guests at the General Electric building at the World's Fair will participate in television broadcasts, as well as see them, according to plans announced by the company. In the building will be a complete television studio and transmitter. The company will also exhibit its television receivers during the Fair, but has not announced whether they will be for sale.

An RCA-NBC mobile unit "caught" a fire on Ward's Island, New York City, last week. The engineers of the unit had been photographing scenes at an Astoria swimming pool. They iconoscoped the fire, crowd scenes, a fireboat in action. The televising "broke" in the New York newspapers.

With the cooperation of NBC, CBS and the Dumont television laboratories, of Montclair, New Jersey, Paramount will make a short explaining television in operation, according to shorts department head Lou Diamond.

Full Play Is Broadcast

In London last week the British Broadcasting Corporation essayed broadcasting a full length play from the St. Martin's theatre. The play was J. B. Priestley's "When We Are Married." Scheduled to be televised this week was one act of the opening night, Thursday, of "Under Your Hat," starring Jack Hulbert and Ciceley Courtneidge. The BBC already has televised a film first night, and shots from the picture "St. Martin's Lane."

Solomon Sagall, managing director of Scophony, British television organization, is to sail Saturday on the *Normandie,* for England. Mr. Sagall has been in New York to set up a Scophony Corporation of America, which would manufacture sets, erect transmitting stations, exhibit at the World's Fair, license manufacturers to use its unique patents.

Dumont Electric Company won a victory in the courts last week when a patent infringement suit brought against it by Rubin Condenser Company and P. R. Mallory & Company, Inc., was dismissed in United States district court "without prejudice," by stipulation of the attorneys. Co-defendants with Dumont were Phil and Jacob Dubilier. Dumont has been experimenting with television at its laboratory in Montclair, N. J.

The Leo C. Popkin Distributing Company, Atlanta, Ga., is handling the product of Million Dollar Productions, Inc., producers of all-Negro films. Current releases are "Bargain with Bullets," "Life Goes On," and "The Duke Is Tops." "Gang Smashers," starring Nina Mae McKinney and all-negro cast will be released January 1st.

George E. Schwartz has been appointed manager of Universal's Philadelphia exchange, succeeding Sig Wittman, resigned.

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NEW GRAND NATIONAL REORGANIZES COMPANY

Hammons to Organize Unit to Take Over Fine Arts Program; Quota Films Set

The producing and distributing structure of the "new" Grand National Pictures was reorganized suddenly Tuesday evening, with President E. W. Hammons announcing that a new producing company, as yet unnamed, would take over the assets and program of Fire Arts Pictures, which originally had been set up as the company's main producing unit.

Also announced were plans for production in England of eight quota pictures, intended for English consumption only, and Grand National's own distribution organization in England, headed by Jeffrey Bernerd and Edward R. Russell. Mr. Bernerd until two weeks ago was with Gaumont British in London.

Decision to form a new production company by taking over Fine Arts Pictures' assets was the result of conferences between Mr. Hammons and Franklyn Warner, head of Fine Arts, in New York, Monday. Mr. Warner had been using the Grand National studios for production. He came East last week with the understood intention of obtaining greater administrative authority, and a possible half interest in Grand National Pictures. He was reported to have argued for these on grounds that his company was supplying 26 of the 44 films on the organization's schedule.

The result was the withdrawal of Mr. Warner from the company. Grand National will continue to distribute three completed Fine Arts Pictures, "Shadows Over Shanghai," "Cipher Bureau" and "Frontier Scout," and a new picture, now being edited, "The Long Shot."

The new company will complete the 22 remaining pictures on the program, and in addition, may produce at least two "A" pictures, and increase appropriations for future productions. The new unit as yet has not been named.

British Unit Set

Mr. Bernerd, as head of the new Grand National British company, will be assisted by Edward B. Russell, managing director of Educational Films, Ltd., as a managing director. The company will handle shorts and features and will have exchanges in all key spots in Britain. Plants and equipment to be used in Britain for production are not yet revealed.

According to Arthur Lee, head of Gaumont British in America, Mr. Bernerd's GB contract was settled several weeks ago. Mr. Bernerd had been director and general manager of Gaumont British Distributors, Ltd.; a director of the General Theatre Corporation, Ltd., of London, an affiliate of Gaumont British, and general sales manager of Gaumont British Pictures.

Present Grand National Pictures is the result of a recent merger between Grand National Films and Educational Pictures.

Grand National Films, which began about two years ago, ended up this year in reorganization under 77-B. In it, Educational saw the opportunity for studio and story properties, acquisition of films already made, and a sales set-up in key cities, as well as a foreign department. The merger, talked about for months, became a fact in October, with name being changed from Grand National Films to Grand National Pictures, and with Educational officers assuming control, and Educational being financially the parent company. Capitalization of the new company was $5,450,000.

Officials of this new company are E. W. Hammons, president; Jack Skirball, vice-president; George Blake, secretary; T. R. Williams, treasurer; Harold Saxe, assistant treasurer. Edward Alperson is general sales manager.

The board of directors of Educational Pictures, the parent company, met Wednesday morning and re-elected their entire slate of officers as follows: E. W. Hammons, president; Bruno Weyers, vice-president; T. R. Williams, secretary and treasurer; Harold Saxe, assistant treasurer.

Franklyn Warner, whose producing company, Fine Arts Pictures, was acquired by Grand National Pictures, said of the transaction before leaving New York for the coast, that he had "nothing but the warmest feelings and sincerest good will towards Grand National. I predict an exceptionally bright future for the company."

Schaefer Makes First RKO Studio Visit

For his first visit to the RKO studios, since he was named president of the company, George J. Schaefer left New York this Friday. In addition to his RKO presidency, and that of Keith-Albee-Orpheum, B. F. Keith Corporation, and RKO Pathe News, Mr. Schaefer was recently elected president of RKO Proctor Corporation, and board chairman of RKO Orpheum Corporation.

Leo Spitz, whom Mr. Schaefer succeeded, is back in New York after time spent at the studio, and a vacation at Palm Springs.

"Jules Levy Appreciation Week" will be observed by RKO Canadian offices from this Saturday to next Friday. RKO Canadian district head is L. M. Devaney.

Universal Puerto Rico Office

Universal will open its own distribution office in Puerto Rico, in line with which a general revision of distributing arrangements in the adjacent territory is being made, J. H. Seidelman, foreign manager, said this week. Carlos Matos has been named manager of Universal Pictures Corporation of Puerto Rico, the new distributing company. The company will also handle its own distribution in the islands of Curacao and Aruba, as of December 31st. A two year distribution agreement for Venezuela has been made with Luis Martinez. These territories formerly were handled for the company by Jaime Puig Arosemena, who continues as Universal's agent for Colombia.

Warner in New York

Jack L. Warner, vice-president in charge of production of Warner Brothers, arrived in New York Thursday on the *Normandie*, after a trip abroad to attend the opening of the new Warner theatre in London. Mr. Warner will remain in New York until December 3rd for conferences with Gradwell Sears, sales manager; Major Albert Warner, vice-president and treasurer, and S. Charles Einfeld, director of advertising and publicity.

New RKO Plan May Be Adopted Before Year's End

Hope for final disposition of the RKO reorganization plan before the end of the year was advanced this week by a statement from Federal Judge William Bondy, before whom the plan is being discussed, in which he said he hoped to conclude his examination before December 2nd, date of the next hearing. The judge said at Tuesday's hearing that he was examining all arguments against the plan carefully, and if it was found fair, he would look at the technical details somewhat broadly, so as to hasten the plan's adoption.

Tuesday's hearing was devoted mainly to objections raised by lawyers in opposition to the plan. John S. Stover, attorney for Ernest W. Stirn, who holds 1,234 shares of original Class "A" RKO stock, claimed consents to the plan were not valid, because only his client, and none of the stockholders, or debenture holders had filed sworn proofs of claim.

Colonel Hamilton C. Rickaby, counsel for those who advocate the reorganization plan, said it was not necessary for the stockholders to file proofs of claim, and that the debenture holders had filed proof of claim through the debenture trustee.

Warners to Continue Cosmopolitan Releases

Warner Brothers' releasing arrangement with Cosmopolitan Productions will be extended for a period of years, probably on the present basis of releasing six pictures a year under the Cosmopolitan label,

The new agreement is still to be completed and further meetings are scheduled when Harry M. Warner recovers from his illness. The present agreement expires at the end of this year, and will be completed when Warners deliver two more pictures.

Actors Guild in Air Show

Kenneth Thomson, executive secretary of the Screen Actors Guild, said Tuesday that a deal for a transcontinental radio show series, in which SAG members would take part, would be signed this week, with Gulf Oil Company the sponsor. The money paid by the sponsor and agency is to be turned over to the Motion Picture Relief Fund.

Ben Schlanger, motion picture theatre architect who is a regular contributor to Quigley Publications' "Better Theatres," has removed his offices to 117 West 46th Street, New York, from 67 West 44th.

Incorporation papers have been filed in Sacramento, Cal., by Harry Wurtzel, agent, and Gilbert Pratt, writer-director, for Sunset Productions, Inc. The company plans 52 short subjects in color on patriotic themes. Negotiations are under way for major release.

Blanca Castejon, who played the feminine lead in the Spanish talking picture, "Mis Dos Amores," produced by Cobian Productions for Paramount release, has been given a long term contract by Rafael Cobian.

DOUBLE FEATURE DEADLOCK CALLED DEFEAT FOR BRITISH DISTRIBUTORS

Industry Realizing That Renters, as Well as Independent Exhibitors, Are Victims of Circuit's Strength

by AUBREY FLANAGAN
in London

The fidelity with which the vicissitudes of international warfare reflect themselves on the battlefields of Wardour Street was never more vividly or more provocatively revealed than in the present impasse over the problem of two super pictures in one program.

On the face of it the complete and confessed inability of the Cinematograph Exhibitors Association, or at best its executives, to find a solution to what is a crucial problem, and the deadlock into which the matter has drifted, would seem, on the face of it, to be a failure, a complete and self-admitted defeat for the great mass of British exhibitors.

With the passing of the sting and the return of normal vision, however, an increasing body of realists are moving to the belief that it is in fact a defeat for the distributors and, what is more significant, a defeat which ultimately may well strengthen the exhibitor's position in the film hire market.

On the pleading of the General Council's own Negotiating Committee and on the Council's own acceptance, the problem of overlong programs, the guilt for which is allegedly laid at the circuit's door, is insoluble. There is no apparent solution which does not bring in its train worse evils than already exist. The independent exhibitor, in fact, has roared in furious revolt . . . but the circuits' position is, if not unchallenged, at any rate unshaken.

Circuits' Hands Free

Obvious it is now that the circuit houses can continue unhampered by domestic discords and protests, to show two super films in one program, with or without vaudeville support as they will. The independent exhibitor and the CEA in general are powerless to prevent it. Independents, faced with this inconvenient competition, must, as the saying is, take it and lump it.

What hitherto has been lost from view, but now is being recognized, is that though it is a defeat for the protesting independents, admittedly a minority, it also must be hailed as a defeat for the distributors who are avowedly and vociferously, whatever may be the economic processes and workings opposed to it. Forgotten for a time was the objection of the Kinematograph Renters Society, forgotten even the fact that grading as composed and presented by the KRS was allegedly designed to stop it. Now it is realized that independent exhibitors to some degree, and the renters themselves, are in a like position of being victims of the circuits' strength and uncompromising tenacity.

Recognized is it, too, that the victory of the circuit interests in regard to the showing of two supers in one program must have an effect on the whole processes of film hire. If the circuits continue to show two supers in one bill, against alleged objections of the distributors, it must, contend the realists, have an effect on film rentals generally, an effect to the ultimate benefit not only of the circuits but of exhibitors in general.

BELIEVE BRITISH LABOR PROBE DEAD

The proposal to issue a report on the government's investigation of labor conditions in the British film industry is authoritatively believed to be dead, following a meeting this week at the Board of Trade between government officials and Cinematograph Exhibitors' Association representatives.

It was intimated that the government and the exhibitors expressed satisfaction with the progress of film labor negotiations and the completion of a number of agreements already. If the situation continues so, it was indicated, there will be no attempt to hamper the progress by the issuance of the labor report.

It would seem perfectly true that though this latest development may not necessarily weaken the position of the distributors, it certainly will unsettle them. The dominance of the circuit over the independent exhibitor would in the face of it seem consolidated to a great extent, but the ultimate gain, following a victory of a body of consumers over the producer corporation, should in the long run be felt by all.

It is generally felt that the negotiating committee, to whom the buck was passed back last month, were justified in the attitude that if the rank and file and the branches could not agree on what a "super film" was, it was impossible to solve the problem of the "super film." In their own words, "there is strong opposition from a considerable number of Branches to any grading of pictures. Your Committee has also noted suggestions that they should interview the circuits and try to get the showing of two super films on one programme stopped. Your committee would point out that it is perfectly useless for them to be expected to find any solution while a considerable section of the Association is not prepared to have films graded." The problem, in fact, was declared insoluble.

Independents Say Otherwise

The more rebellious and turbulent independents are still convinced that the problem could be solved. Indeed, some of them have declared that nothing ever has been more unsatisfactory than the manner in which the matter was dealt with by the committee. There are some who even interpret the committee's activities and decisions as being entirely pro-circuit. But the consensus was that they had an impossible task to fulfill, that they were, in fact, being asked to solve a problem without being given a definition of the factors upon which the problem is based.

As already suggested in these columns, the question of two features in one program is, though in many ways, a *cause celebre*, limited to individuals and local areas. But the essential fact so far as the independents are concerned, is that the circuits have consolidated their stronghold. The present shortage of films, the fact that the circuits, being biggest buyers of product, have first choice and the fact that although these may be the normal workings of the economic law the ultimate question of price is left to the arbitrary decisions of salesmen, are likely to drive the independents, who after all form the great bulk of film buyers, into supporting that plea for a general campaign in the matter of film rentals of which President Kenneth Nyman, champion of the small man, is the standard bearer.

It was perfectly clear from the recent local examinations of the problems, that the vast bulk of exhibitors realize that any grading of films or any registration system, even though aimed to solve the two features in one program problem, would inevitably have repercussions which would result in the rationing of product and the demand for increased prices. The logicality of exhibitors starting a process of grading to which they already have expressed their objection, hardly arose. The economics of the matter spoke louder than the politics.

"Apprehension," "unqualified opposition," "surprise and alarm," these are fair examples of the language in which CEA branches have described the proposal—a very half hearted alternative—to set up their own system of grading.

According to Jack Prendergast, the independent market represents £18,000,000 ($90,000,000) per annum, which means that the independents contribute £6,000,000 ($30,000,000) each year to the renters' coffers. Factual arguments such as this are not unlikely to appeal to the growing realist camp in the CEA, with an ultimate attack on the rental situation, not on political but on economic grounds. It remains now to be seen what the next move will be. It will not be one of bland acceptance.

Consider Producers' Association

Formation of a producers' association to continue on a wider scale the work of the Film Group of the Federation of British Industries was decided at a dinner of the FBI group this week to consider the future course of the organization. American producers in England were invited to join the planned organization.

Only 52 features were made here during the first seven months that the Film Act has been in operation, according to the Association of Cine Technicians. This figure includes 12 pictures made under the exhibitor quota provisions of the Act.

The London branch of the CEA has advised its members officially to cooperate with the London City Council in carrying out the new seating rule.

An audience of 6,000,000 visits theatres each week in the London area, the annual report of the London Passenger Board, traffic trust covering the metropolitan area, shows. The report also estimates that there are 41 houses with 44,000 seats in the West End alone.

As a result of CEA pressure, backed by an almost complete unanimity and collaboration among rank and file members, distributors in the future will pay greater attention to the condition of prints.

British Films on Broadway

British-made films are enjoying unusual first-run representation on Broadway, at this time, with "The Citadel" completing its third and last week at the Capitol and "Sixty Glorious Years" at Radio City Music Hall. "Pygmalion" will start at the Astor December 1st. "The Citadel" and "Pygmalion" are being distributed by Metro-Goldwyn-Mayer, which made the first-named. "Sixty Glorious Years" is being released by RKO Radio.

THE TIME IS RIPE FOR A

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We urge every exhibitor to book his first starring picture, "IN EARLY ARIZONA", and to back it with a two-fisted campaign that will build him up into one of your strongest Western attractions.

WHAT THE PICTURE DID FOR ME

Columbia

CRIME TAKES A HOLIDAY: Jack Holt, Marcia Ralston, Douglas Dumbrille—Jack should take a holiday until Columbia learns to produce better sound. The sound in this was very poor, mushy and booming. Jack is too good a scout to be handicapped by poor recording. Story itself not exactly his type. Business under par. Played November 5.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

GLADIATOR, THE: Joe E. Brown—If you can credit Joe Brown in college, this picture is okay for a screwball comedy, that has some laughs, and an audience that is not too critical, which goes for the weekend run. The picture will get by, and comedies are supposed to have some license, so Joe is in college in this one, and that's that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I AM THE LAW: Edward G. Robinson—Another glorious picture. Entertainment with a big E and from an exchange with a heart. Give Columbia all the playing time possible. A picture action, grand acting. Extended runs in any spot. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—We have played better Browns than this picture. It got by nicely on a Friday-Saturday date. Do not expect too much or you will be disappointed. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Pretty fair music show which pleased average business. Gets its title from name of night club operated by Pat O'Brien in which John Payne sings and leads the orchestra a la Vallee. Running time, 90 minutes. Played November 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Gaumont British

SAILING ALONG: Jessie Matthews, Roland Young—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STRANGE BOARDERS: Tom Walls, Renee Saint Cyr—Interesting spy story. Drawing power by English stars is absolutely nil in my theatre.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Grand National

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—Something to crow about, too! Our biggest weekend in some time and that's what we are all looking for.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—Needless to say, this should do business everywhere.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—A fine dramatic production. Donat and Russell enact their roles splendidly.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—Headache number two. (See report on "The Great Waltz.") Played November 8-9.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

CHASER, THE: Dennis O'Keefe, Ann Morris—Plenty of action and the picture pleased.—W. H. Hardman, Royal Theatre, Frankfurt, Kan. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan—Good picture but very poor at the box office. Played November 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—This is a good picture. Taylor further proves he's a real "he man." Lionel Stander is a knockout. Some people said there was too much fighting, but the more the better for me. Running time, 92 minutes. Played October 12-13.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan—This picture pleased, but did not do any extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FAST COMPANY: Melvyn Douglas, Florence Rice—Fair comedy. No business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Karjus—A musical treat for everyone. Miliza Karjus a brilliant singer. Gravet and Rainer splendid.—Leon C. Balduc, Majestic Theatre, Conway, N. H. General patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Karjus—What a headache. Pulled it on second day and substituted "The Citadel" and instead of one headache we had two in succession. My advice would be to pay for them, if you don't get help from Uncle Sam meanwhile, and let them lay on the exchange shelf. Played November 6-7.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

LISTEN, DARLING: Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon—Interesting comedy drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Joan did some nice work here, but competition is getting her down. Spencer Tracy saved the day. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power—A very fine bit of acting, directing and photography that meant not a thing in this situation. I am very sorry to say that we had a very poor turnout for this special of Metro's. Personally, I thought that Power had no business whatsoever in the same picture with Miss Shearer and the rest of the fine cast, but then that's a small matter. Picture pleased those who came. Running time, 157 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

PORT OF SEVEN SEAS: Wallace Beery—Not so good. Business poor.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

RICH MAN, POOR GIRL: Robert Young, Lew Ayres, Ruth Hussey—Fair picture, however, not an "A" production by any means. Did average business. Played November 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHOPWORN ANGEL: James Stewart, Margaret Sullavan—Very fine picture. Pleased all who came to see it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—This is a honey and should do business and pleases patrons anywhere. Running time, 90 minutes. Played November 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Here is a grand picture. One of the best you ever ran. Action, smiles and tears, and two grand stars. When you run this, remember if I was right. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—A wonderful picture that failed to click due to snow and bad weather. Should have run this two months sooner. Everyone that saw it raved over it. Running time, 119 minutes. Played November 11-13.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—Good comedy that everyone enjoyed. Played November 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TOY WIFE, THE: Luise Rainer, Melvyn Douglas—A flop here. Too bad we have to play these kind of pictures in small towns. It is well acted.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—Fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore, Vivien Leigh—Fine picture that seemed to please. Running time, 103 minutes. Played November 4-6.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney, Cecilia Parker, Ann Rutherford—This was my first Hardy family picture, and believe you me it was a knockout. I am playing "Love Finds Andy Hardy" this week and expect a "stand-up" crowd. They're okay. Played October 18.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore.—Excellent B picture. Stands alone in any spot. No extended runs. Entertainment every minute and will please all. Running time, 82 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynn Carver, Jo Ann Sayers, Nat Pendleton, Emma Dunn—This is one swell picture and should please anywhere. Better picture and better business than I expected. Lionel Barrymore is very good. Lew Ayres ditto. Running time, 80 minutes. Played November 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynn Carver, Nat Pendleton, Jo Ann Sayers, Emma Dunn—More entertaining than "The Citadel." Ayres and Barrymore very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Monogram

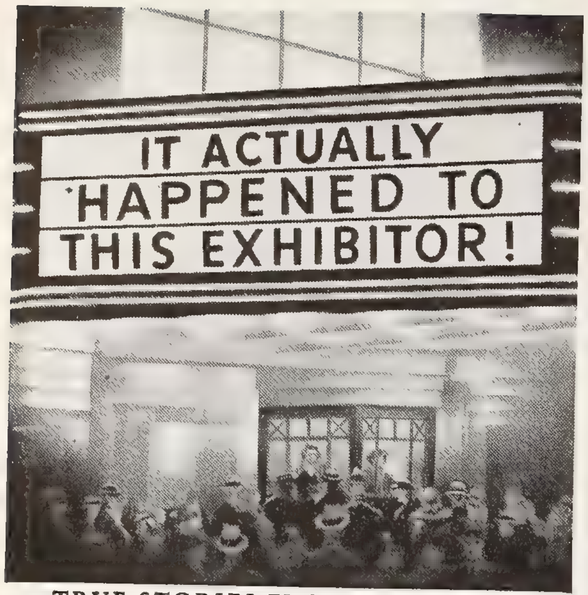
BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—This is really "tops" at the B. O. Had one of the biggest prevues I ever had. It's good entertainment, too. Running time, 76 minutes. Played September 24-26.—R. L. Hall, Altec Theatre, Van Alstyne, Texas. Small town patronage.

ROSE OF THE RIO GRANDE: Movita, John Carroll—A "Zorro" type of a drama that is above average, and we also did above average business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ARKANSAS TRAVELER: Bob Burns, Jean Parker, Fay Bainter, John Beal—This is what the doctor ordered, a down-to-earth picture that goes in a small town and has what it takes. Burns' first starring picture and your memory goes back to Will Rogers in just such as this. And Miss Bainter, may she carry on for a long while. She is a great trouper, always a finished performance and that goes for her role in "White Banners" and she is tops in this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

(*Continued on following page*)



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"... THAT YOUR THEATRE MAY NEVER BE DARK."

(*Continued from preceding page*)

BUCCANEER, THE: Fredric March, Franciska Gaal, Margot Graham, Akim Tamiroff, Hugh Sothern—The story, acting, photography, etc., all combine to make this according to the most critical of all critics, our boys, one of the best pictures ever screened. They were especially impressed by the very fine acting of that new "up and coming" feminine star, Franciska Gaal. Paramount, don't let her get away from you, for she's natural. The acting of March, Hugh Sothern (Andrew Jackson), the ever comical Tamiroff, et al., left little to be desired. If you haven't already arranged for your patrons to see this great picture, don't delay, do it today. It's a box office natural. Running time, 125 minutes. Played November 12.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

CAMPUS CONFESSIONS: Hank Luisetti, Eleanore Whitney, Betty Grable—Nice little program picture featuring basketball. Recording good. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CAMPUS CONFESSIONS: Eleanore Whitney—**TOUCHDOWN ARMY:** Mary Carlisle, John Howard—Both of these are well done. Please all. Stand alone in small spots; second half in the larger towns. Good enough for B pictures, as good as you expect. Running time, 65 and 70 minutes respectively.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PROFESSOR, BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—A very good slapstick comedy suitable on any night. I can't understand why so many of the exhibitors pan this one. We played same two days to good business. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PROFESSOR, BEWARE: Harold Lloyd—The picture was okay, but we had several walkouts and it did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—The first since long ago that drew well. Their music and songs are plenty good. Little Donald O'Connor is good. Had good crowds despite bad weather. Running time, 88 minutes. Played November 2-3.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

SPAWN OF THE NORTH: George Raft, Dorothy Lamour, Henry Fonda, Akim Tamiroff, Lynne Overman, John Barrymore, Louise Platt—A fine picture with a "smash" finish. Raft and Lamour still pack 'em in. Wish Paramount would team them more often. Running time, 110 minutes. Played September 28-29.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

TOUCHDOWN ARMY: Mary Carlisle, John Howard (see report on "Campus Confessions").—W. E. McPhee, Strand Theatre, Old Town, Maine.

Republic

GANGS OF NEW YORK: Charles Bickford, Ann Dvorak, Alan Baxter—This is a major grade A action drama from every count, story, direction, players, suspense. A picture like this is a credit for any major studio for that type of a picture. We did a fair average business considering weather and counter attractions.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes—Gene Autry draws plenty good here, but am of the opinion that "Frog" does most of it. When they play, its "S. R. O." Running time, 60 minutes. Played October 7-8.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

GOLD MINE IN THE SKY: Gene Autry—Fine musical western that brought in extra business. Running time, 60 minutes. Played November 4-5.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

UNDER WESTERN STARS: Roy Rogers, Smiley Burnette, Carol Hughes—Make no mistake, these Republic boys seem to have the answer when it comes to westerns. Record business. Played this first picture up. Got started on the right foot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

BLIND ALIBI: Richard Dix, Whitney Bourne—Pretty good program picture. The dog in this was excellent. Recording good. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BORDER G-MAN: George O'Brien, Ray Whitley—One of George O'Brien's best with action galore.—P. G. Held, New Strand Theatre, Griswold, Iowa. Gneral patronage.

CAREFREE: Ginger Rogers, Fred Astaire, Ralph Bellamy—Good program picture. As a dance team, these two are hard to beat. Of course, not everybody likes dancing pictures. What these pictures need is some good comedy relief and not quite so much dancing. Recording good. Running time, 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne—Amusing mystery comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MOTHER CAREY'S CHICKENS: Fay Bainter, Ruby Keeler, Anne Shirley, James Ellison, Ralph Morgan, Donnie Dunagan—An ideal picture for all audiences. Nothing spectacular, but just homey entertainment. The little child Donnie Dunagan stole the entire picture, and Anne Shirley and Ruby Keeler exceptionally good. More pictures like this will bring patrons into your house. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart—Excellent picture to good business. Played October 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—Everyone's already said all that can be said about this grand picture. It's "tops." Nothing can be added. Running time, 105 minutes. Played October 26-27.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—A picture that puts sunshine in an exhibitor's life.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Stands out with other previous Jane Withers pictures.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Claire Trevor, Jean Hersholt, Joan Davis, Cesar Romero, Slim Summerville, John Qualen—Pleased those who saw this picture. The Quints do not draw in my town.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene—An interesting melodrama if they see it from the start. It had no drawing power for us. The massacre scene on the stairs is about as horrible a scene as has been put into a picture in some time, outside of out-and-out war dramas. How a producer like Darryl Zanuck would permit a scene like that to go into a picture, is beyond me, especially when the scene was not needed to develop the story. Perhaps some producers still think that slaughtering a couple of hundred helpless men and woman is entertainment.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronge.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy—Picture pleased, picture drew fine and all were very happy. We played this on a Bank Night but that was simply to get an early date on it. Give this a big play and it will bring them in, or so it did here. Running time, 80 minutes.—A. E. Iliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

KEEP SMILING: Jane Withers — Well liked and drew well.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers—Played this with "Gold Mine in the Sky" (Gene Autry), Republic. This double bill did top business for us. Just whom to credit for the special draw let us divide the honors. Give the proper credit to Gene Autry and the Ritz Brothers and not forgetting Smiley Burnette, because without Smiley things would not be quite the same.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

KIDNAPPED: Warner Baxter, Freddie Bartholomew—I found this a very interesting melodrama. It is different from the usual run. The title would lead most to believe that it is a gangster drama, but it is drama of Old Scotland, but it keeps moving at a fast pace with the suspense mounting right to the end. If they want action and red blooded drama this ought to please. This had no special drawing power for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE MISS BROADWAY: Shirley Temple—Shirley is losing out as a drawing card here. The picture was fair but nothing to rave about.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MYSTERIOUS MR. MOTO: Peter Lorre, Mary Maguire—Played this picture on Armistice Day and it failed to draw, although Moto pictures have drawn here before. Those few who saw it liked it. Running time, 60 minutes. Played November 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Randolph Scott, Gloria Stuart, Jack Haley—My last picture at Star Theatre, Mendenhall, and many people said that it was the very best that I had ever shown. I really liked it and thought little Shirley did a great piece of acting. She had a fine supporting cast. Also her singing was better than usual. This is the sweet, lovely type of picture that any exhibitor is proud to have for his patrons, and he can be sure that no one will go away dissatisfied. Running time, 81 minutes. Played October 31-November 1.—J. H. Young, Star Theatre, Mendenhall, Miss. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—Beyond a doubt, "Suez" is all that the producers claim it to be and that's saying a lot! Tyrone Power plays an outstanding role, and if anything, Annabella, who isn't as great a beauty as Loretta Young, outplays her by a wide margin. Really a picture that leaves something down deep within the spectator. Running time, 104 minutes. Played November 9.—J. H. Young, Star Theatre, Mendenhall, Miss. General patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea—Fair comedy drama that did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WE'RE GOING TO BE RICH: Gracie Fields, Victor McLaglen, Brian Donlevy—Not much chance of us getting rich if Fox continues making ones like this. A mushy mouthed English period picture made in England. This picture made the third in a row for us that had been made for foreign consumption. Here's hoping that the European market blows up and stays that way. Then our producers can concentrate on American stories and backgrounds. Played November 11.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

United Artists

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—I got behind this as if it was a new picture and we did above average business with this. We brought this reissue at a reasonable price so we came out on the profit side of the ledger on this. This is an outstanding picture in every way. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DRUMS: Sabu, Raymond Massey—A very interesting feature dealing with England's trouble in India today and giving us a very vivid picture of what they have to contend with. This is a very heavy show that will not appeal to the masses but will find high favor with those who like to concentrate their whole attention upon the screen and who can follow a rather deep plot without losing interest in the story. Color very nice and so was photography. This didn't draw any too well, but then we played it rather hot and didn't get the benefit of any outside advertisement. Thought parts were just a little too brutal but guess it was all for more vividness of story. Running time, 99 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

Universal

FRANKENSTEIN (reissue): Boris Karloff, Colin Clive—The biggest gross on this one than on any other picture. These horror films still pack them in. "Ole" Universal has given me three out of my five biggest grosses on "Frankenstein," "You're a Sweetheart" and "Little Tough Guy." Running time, 71 minutes. Played October 15-17.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Andrea Leeds, Adolphe Menjou, George Murphy—An excellent picture so far as the box office is concerned. This man Murphy is no "love interest" so far as we are concerned. Very wooden in his acting, but Miss Leeds is sweet and Bergen supplies enough comedy to take off any of the heaviness that Menjou supplies. Very satisfactory entertainment. Running time, 103 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE TOUGH GUY: "Dead End Kids," Robert Wilcox, Helen Parrish—Help! Help! If something isn't done to stop this idea that the "Dead End Kids" are worthy of feature length pictures, what'll we do? This thing, "Little Tough Guy," is the poorest ever gotten ready for the screen and I warn you exhibs that are proud of your screen to be sure not to try to put this over at top money.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr.—Universal can take a bow on this because it is one swell piece of entertainment. Being the first effort of a foreign star they did a grand job, but it is hard for a foreign star to click at the box office the first time and oh, boy, what a jaw breaker of a name for plain folks to pronounce or even for folks not so plain, "Danielle Darrieux," but if they keep on making them as good as this, she may become box office in spite of the name.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday—I saw this lovely picture at the Alabama Theatre, Birmingham, and was well pleased with it. Think Deanna really was more like her real self in this than in any of her former pictures, especially when she sang "My Own," a song that was made for her. This picture should by all means be seen by all adolescents from ages 15 to 25 and is naturally pleasing to parents who have children that age. Running time, 95 minutes. Played November 8.—J. H. Young, Star Theatre, Mendenhall, Miss. General patronage.

Warner Brothers

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson—If this stage show wowed them on Broadway, in filming it they must have missed some of the ingredients. The picture is terrible. Now this is not my own reaction, but the audience's, that if this is the best that this team can do they might as well wash them out. Did they exit on it, I'll say they did, and what they said about it I can't print. It's been a long time since the audience were so unanimous in panning a picture, and we are still hearing about it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOY MEETS GIRL: Pat O'Brien, James Cagney, Marie Wilson, Ralph Bellamy—Not even a good program picture. A lot of fine talent wasted. All actors miscast. The whole picture was talk, talk and more talk. Why not put these stars in pictures they belong. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

INVISIBLE MENACE: Boris Karloff, Marie Wilson—Nothing much to it, but a midnight Hollowe'en audience had no complaints. Played October 31.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane, John Litel, Dick Foran—A mild comedy drama that has about lukewarm appeal. They won't squawk on it nor will they give it much applause. We did enjoy Priscilla Lane, however. Played October 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHITE BANNERS: Claude Rains, Fay Bainter—The poorest Saturday business for some time. Those who saw the picture praised it but it would not draw. Warner ought to have better recording.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Short Features

Columbia

HEALTHY, WEALTHY AND DUMB: Three Stooges—These Three Stooges are some fun. For a "finisher" for any program, just book any of these comedies. Running time, 18 minutes.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

Metro-Goldwyn-Mayer

BURIED TREASURE: Captain and the Kids—Pretty good.—E. M. Freiburger, Paramount Theatre. Dewey, Okla. Small town patronage.

PYGMY HUNT, THE: Captain and the Kids—Excellent for all the kids and them only. Paramount has this company skinned to pieces when it comes to making cartoons. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SURF HEROES: Pete Smith Specialities—Another ringer for Pete Smith.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THAT MOTHERS MIGHT LIVE: MGM Miniatures—Instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

GOOD LOOKING WINNERS: Grantland Rice Sportlights—The unusual in a Grantland Rice Sportlight, showing women's part in sports. Interesting and instructive. Quite a contrast in the women of yesterday and today. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State rison, Trenton, N. J. Prison patronage.

POPULAR SCIENCE: No. 5—The best we have played to date as there were plenty of diversified subjects to please all. Running time, seven minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

GOOD SCOUTS: Walt Disney Cartoons—Excellent in all respects, keeping up the usual standard of this entertainment. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century-Fox

CHRIS COLUMBO: Terry-Toons—Average cartoon. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

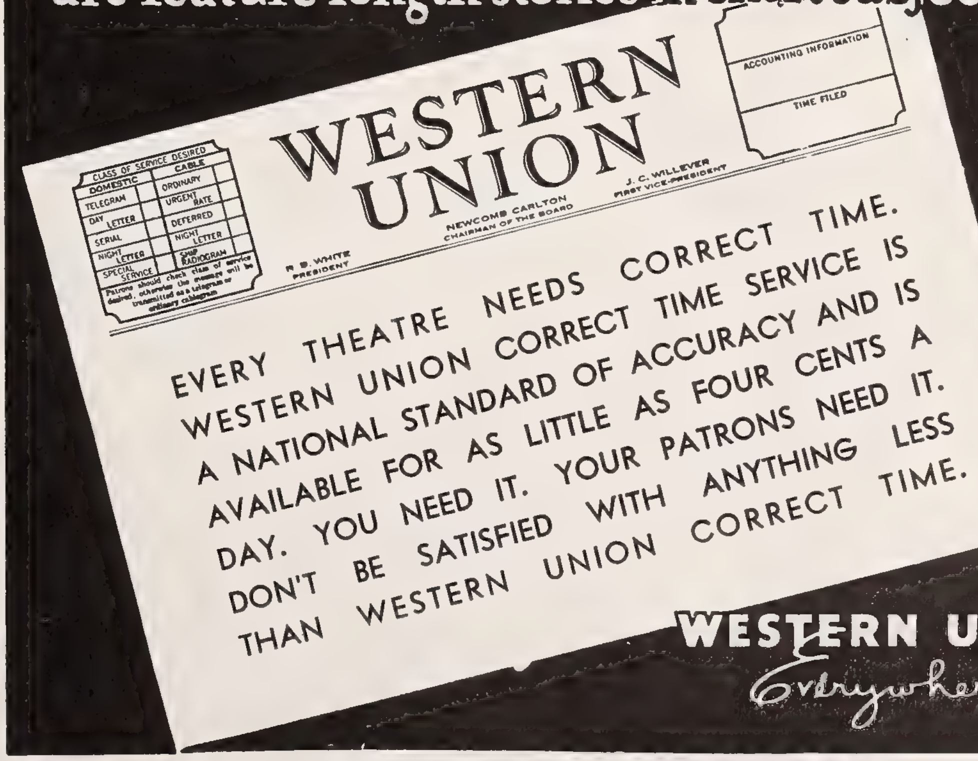
Vitaphone

BOLTED DOOR, THE: Floyd Gibbons' "Your True Adventure"—Our patrons don't care for these adventures. They are not worth the rental. Running time, 11 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—Excellent. One of the best shorts we have played for a long while. Running time, nine minutes. —P. G. Held, New Strand Theatre, Griswold. Iowa. General patronage.

ROMANCE OF LOUISIANA: Broadway Brevities—A historical short that was pleasing to the eye but very draggy as to action. Strictly historical, dealing with the Louisiana Purchase. Our audience wants action or comedy and not history. Just fair. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TELEGRAMS
are feature length stories in short subject form



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REVIEWS OF BOOKS

WE SAW IT HAPPEN—by thirteen correspondents of the New York Times, edited by Hanson W. Baldwin and Shepard Stone. 379 pages, no illustrations, no index, a book for readers only. Simon & Schuster, New York, $3.00.

It is a November morning's darkest hour. An owl, eagle of the night, is hunting on the meadow at our bend of the Silvermine river. The telechron, humming remotely of the sixty-cycle impulse of some far dynamo, says it is four o'clock. Your writer, in this fireside chair since midnight, has just come back from far places and high excitements, adventuring through the pages of a volume that is a cavalcade of the Now, a ride with the horsemen of the apocalypse into the hell and the humor that is our world.

Little facts of touchable, immediate reality seem amazingly important at this moment of return, facts like the gleam on the andirons, the color in a waning decanter, the comforting blurring sound of an oil burner tending to its business against the chill of impending dawn. I have been away a long time and into trying places—at Washington with Arthur Krock, so sharply objective about deals, Old and New; G. E. R. Gedye, under the beguiling chapter heading of "Vienna Waltz," has made me die with Austria: and again I have thrilled and suffered, while Elliot V. Bell recorded "The Decline of the Money Barons," and Russell Owen has had me off to the South Pole, and then, damit, off to Hawaii and the Massie case again.

But it appears that this preview volume came to me in part because M. Lincoln Schuster thought it might be provocative of interest by reason of its inevitable challenge to one congenitally condemned to reportorial interest and in part because of Douglas Churchill's probably well founded suspicion that I would be looking into it anyway.

Under the indicting title of "Graustark" Mr. Churchill, who is the Hollywood correspondent of the *Times,* and Frank Nugent, of New York, motion picture editor, have allegedly collaborated.

But when one reads in the first paragraph that: "Future generations will see 1938 on the screen and wonder if this truly has been the age of rebellion and war, TVA and SEC, of the ties of strength between dictatorship and democracy, of the intense scrutiny to which all the rules and laws of our twentieth century civilization have been subjected," one is aware of Mr. Nugent at the microphone speaking his standard piece about how the movies ought to get into the thick of the day's troubles.

After all Mr. Nugent practically convinces one that "motion pictures are your best entertainment." He writes so blandly, engagingly well, with a sleek technique that has a certain shimmer even among the many able wordmongers of the *Times.* One can be almost sure that the reason he does not say anything is because he has decided not to. The words, though, have a certain annoying fascination like eating popcorn.

It is made manifest that Mr. Nugent went to the Brown Derby and had a laugh—the tee-bone is the best buy there—and that he was about the studios and told some of them that the *Times* would print the news even if they did bar Mr. Churchill off the lot.

Then there is quite a sequence-of-dig at "Beverly of Graustark," a certain, oh so certain, sloe eyed but weathered Juno, functioning in the region under letters of marque-and-reprisal from a publisher noted for his appreciation of costly antiques. That seems unfair, but a lot of fun to yours-the-undersigned who was among the very first (1916) to get "the heat" from "Beverly." So far as she was concerned Chaplin was a bust until we bought large space. We didn't. Also we wrote her then publisher's obituary. We are going to write another.

Under the title of "We Saw It Happen," after reading Mr. Krock in Washington, and several other penetrating surveys, one might wonder what these gentlemen of the *Times* cinema pages were doing with their lorgnettes through the careers in screenland of such personages as Harley Clarke, John Otterson and David Sarnoff, through the rise of both Balaban and Katz, the ledger matter of the charge off of $40,000,000 by the Chase National Bank, the spectacular and imaginative and creative job that Joseph M. Schenck did with a notion and Darryl Zanuck, the special significances of the rise of Stanton Griffis, the suppressed report of Joseph P. Kennedy on Paramount, the extraordinary floration of interest in the American racehorse in Hollywood, etc., ad lib., and also ad infinitum. These boys must have been at a preview when the business happened. Anyway they know how cobwebs are made by "the back lot."

—TERRY RAMSAYE

CHARLES LAUGHTON AND I—by Elsa Lanchester (Mrs. Laughton), 269 pages, illustrated. Harcourt Brace & Company, $3.50.

Here is biographical, and autobiographical, entertainment with a deal of amazing shrewdness, candor without conceit, and most competent writing. Mrs. Laughton's work in this gay book about her husband presents a viewpoint, a technique and an order of thinking that might well be an example to many a contemporary with vastly more imposing literary pretensions. Her book calls for adjectives—pungent, poignant realisms, all with a composed decency. But it is loaded.

Mr. Laughton has been quoted: "As in her style of writing, Elsa is a sweet unsophisticated person, but suddenly, through an apparently chance but invariably carefully worked out remark, which has probably taken weeks of thought, you feel somewhat as if you had been kicked by the hind leg of a giraffe."

Mrs. Laughton is not unappreciative of Hollywood, and she expresses a conviction that America has done such a job with the motion picture that production overseas might profit by some of its examples.

Most importantly she has written a book to read, filled with many the merry chuckle and a deal of hard sense. By an actress about an actor, it's a miracle. If you know an actor send it for Christmas. It might cure him.

—T. R.

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 135

Conducted by

F. H. RICHARDSON

Question No. 135 was: (A) What is a mushroom tip? What causes it? (B) Do properly stored carbons suffer any harm because of length of storage? (C) Name proper SRA carbon combinations and proper amperage for each.

The following made acceptable answers: C. Rau and S. Evans, G. E. Doe; J. R. Prater; C. Oldham; H. Edwards; M. B. Stout, P. E. Shell; L. H. Kelley; J. C. Lathrope; J. A. Zachritz; W. Schoeneman; L. Johnson; R. W. Groton; C. A. Whitlock; W. E. Limmroth; R. Feasel; G. Burdis; C. H. Lowrie; F. W. Brandenburg; H. Bunker; M. and B. Walker; K. L. Brant; F. H., S. and P. Dalbey; E. and F. Wentworth; S. True; A. C. Greene; T. and W. Turk; T. S. Anderson; B. B. Hornstein and R. R. Jacobs; P. and L. Felt; S. M. Robbins; K. Irwin; G. L. Goss; C. Traxler; R. Davis and M. F. Brown; G. Thompson; H. T. Steele; G. L. Baxter; D. and W. Porter; W. Jones and T. L. Ward; A. and B. Richardson; E. Exline; C. Umphrey; P. L. Goldstein and M. Samuels; E. Lomax; G. S. Davis; D. R. Spencer; T. W. Redhouse; P. Slobodny; L. F. and G. Brown; M. D. McGuire; M. and J. Devoy; E. Willoby, G. T. Jones and A. Leonard; L. M. Richardson; H. A. Ames and F. E. Dorp; S. E. Billings; C. Hawkins; G. L. Baxter; B. L. Morris and H. M. Jackson; J. M. Kelner and A. W. Baxter; T. D. Brady; H. T. Plum and D. A. Shea; W. S. Samuels and L. Day; L. Bailey; H. H. Todd and L. E. Dodson; L. A. Beachwood and M. R. Robinson; N. S. Reid and H. T. Watkins; W. R. Allen and M. Samuels; W. B. Hennesy; T. S. Greenberg; N. D. Logman; W. R. Matthews and J. R. Davidson; H. K. Luisser; W. S. Maxwell; W. Winkler and R. R. Robbins; L. B. Daniels and M. A. Ordel; P. L. Gillespie; S. L. Logan; N. D. Tomlinson; S. T. Adams; P. Somers; L. L. Higgins.

(A) W. Schoeneman says, "The enlargement of either or both carbon tips is known as a *mushroom.* It is caused by carrying too short an arc."

This was essentially the reply of more 200 who correctly answered Section A.

(B) M. and J. Devoy say, "Properly stored in a dry atmosphere, carbons, we believe, would suffer no damage if stored one hundred years. Whether or not storage in excessively damp air would eventually cause some damage we are not certain, though it seems possible. However, if nothing but dampness reached them it would, we believe, work no harm unless the time period be quite extended.

"Coming down to practice, except that storage be where the stock would be covered with more or less dirty water, it seems probable that storage through the whole lifetime of the ordinary theatre would find the carbons undamaged when the playhouse pulled its last performance."

I am not myself altogether certain as to just how far all this holds true. The National Carbon Company, on page 91 of its latest edition of "National Projector Carbons," says, "Carbons should always be stored in a dry place. They are porous and will absorb moisture if stored in a damp location, with the result that sputtering at the arc will be experienced. National Projector Carbons are thoroughly dry when they leave the factory, but there is always the possibility of exposure to dampness during shipment or storage. For this reason, the practice of some projectionists of laying a few carbons in the lamphouse or on top of a rheostat before burning is to be commended. Carbons are not perishable. A damp carbon after being thoroughly dried, is as good as ever."

BLUEBOOK SCHOOL QUESTION NO. 140

(A) What has the nature of sound to do with theatre equipment?

(B) What is sound?

(C) What is the effect of sound upon the human ear?

While this may of course be accepted as authoritative, still it would seem such dampness must necessarily be imparted by clean water or by moisture drawn from at least reasonably clean air.

(C) J. R. Prater says, "The proper SRA carbon combination for 28 to 32 amperes is 12 mm. positive, and 8 mm. negative; for 32 to 42 amperes a 13 mm. positive and 8 mm. negative. Positives are also available in 10 mm. and 14 mm. diameters, which can be used with the 8 mm. negative to cover 21 to 24, and 42 to 52 amperes, respectively. Although the total light which can be produced with SRA trims ranges from about 6,000 to 15,000 candle-power, this amount of light is never all available to the collector (mirror) of the lamp. Furthermore, increasing the amperage does not increase the crater brilliancy per square millimeter of area; it merely increases the area of the crater. This increases the diameter of the spot formed at the projector aperture, but seldom results in very much more light getting through the aperture, which of course is the only part of the spot which produces screen illumination. So many different factors—such as focal length or magnification factor of collector (mirror), diversion of light beam beyond aperture (governed by mirror diameter and distance from aperture), working distance of projector lens in that particular theatre, and free diameter of projector lens—must be considered when amperage is increased in an attempt to gain more screen light, that the only safe guide is to make an actual test and measure the increase as it is reflected from the screen. A local photographer or camera dealer can do this with an exposure meter or photometer.

Following his answer Brother Prater remarks, "Regarding the point brought out in Section B to Question 129 (October 15th issue) by our new Alaskan friend, M. B. Stout, I believe that steam *does* effect the conductivity of the arc and cause flickering light, but not on account of the difference in conductivity between steam and carbon. The minute pockets within the carbon which contain sufficient air and moisture to form steam would have the conductivity of damp air before the steam was produced, which would be very nearly that of the steam itself. However, the actual burning of the arc depends upon the conductivity of the carbon gas which fills the gap between the carbon tips. We all know that the arc will not burn without this gas, and that when steam under pressure escapes from the tips of the carbons, the steam will seriously disturb the gas in the arc gap, often blowing a considerable portion of the gas entirely out of the gap. Since the entire arc voltage is consumed in carrying the current across this short gap between carbons, even slight changes in the conductivity of the gas in the arc stream will cause serious disturbances in the light produced."

Mebby so, Brother Prater, but my own view is that by the pressure generated by confinement, the steam blows off minute particles from the crater floor. National Carbon says moisture within the carbon will cause sputtering of the arc, but does not say exactly why. The "blow-off" is merely my own theory.

Peru a Market for Latest Equipment

There are approximately 205 motion picture theatres in Peru, all of which are reported to be wired for sound with the exception of about 25 small theatres situated in remote sections of the provinces, according to a report to the Department of Commerce at Washington, from the office of the American Commercial Attache at Lima.

Practically all motion picture theatres in the Lima-Callao district and in the other commercial centers of the Republic are equipped with two projectors. Dealers report that the immediate future prospects for the sale of sound and projection equipment are confined principally to supplanting antiquated and inferior equipment, the report states.

Film Process Group Increasing Capital

Permission to increase its capitalization from $25,000 to $300,000 has been granted Motion Picture Process Corporation of Hollywood, by the secretary of the State of California. Plans of the company are for expansion of operations, now devoted chiefly to supplying process shots to major studios, to include developments of the commercial department.

Officers are John Gentile, president, Mario Castegnaro, vice-president and treasurer, and Bertha Castegnaro, secretary.

Three New Film Stocks Produced by Eastman

Improvements over previous stocks used in filming motion pictures are claimed by Eastman Kodak Company for three new negative films: "Plus-X," fine grained and speedy, for general studio work; "Super-X-X," faster than the previous "Super-X," for news work under difficult lighting conditions; and "Background-X," ultra-fine grain, for background use and exterior work.

J. E. Brulatour, Inc., distributes Eastman motion picture film.

IN COURTS

Name Schwartz Examiner In New York Tax Action

Arthur Schwartz of the law firm of Schwartz and Frolich has been assigned to conduct the examination of industry witnesses in connection with the New York City comptroller's attempt to assess distributors more than $100,000 in penalties and interest for failure to pay the two per cent city sales tax from March, 1935, to June, 1937. The distributors contend they acted in good faith, relying upon legal opinion that a sales tax would not apply to films, which are leased and not sold.

Regal Sues GB

Gaumont British Pictures Corporation of America, Gaumont British Picture Corporation, Ltd., and Arthur A. Lee have been named defendants in a suit filed in New York supreme court by Regal Distributing Corporation and Kayart Theatres Corporation. At the same time the plaintiffs filed application to examine Mr. Lee, both individually and as an officer of the defendants, in order to frame a complaint. In the suit the court was asked to rule that the French picture "Rothschild," to which Regal has United States distributing rights, does not infringe upon the defendant's picture, "Mr. Hobo."

Sue for Short Negative

Theodore Nemeth and Mary E. Bute, doing business as Expanding Cinema, Film Service Laboratories, Inc., and Paul Guffanti were named defendants in a suit filed in New York supreme court by Rutherford Boyd, to recover the negative of "Parabola," a one-reel film dealing with the use of curves in art, which he claimed the defendants were wrongfully withholding. The defendants have counter-claimed for $7,500.

Award $30,000 to Widow

Federal Judge Harry Hollzer in Los Angeles this week awarded a $30,000 judgment without limitation of liability to Mrs. Helen Gonmesen, widow of Kristen Gonmesen, against Metro-Goldwyn-Mayer. Mr. Gonmesen was a seaman who was swept overboard in the Pacific during the filming of "Captains Courageous." The suit was based on the contention that the ship was unseaworthy and improperly manned.

Columbia Appeal January 3rd

The New York appellate division has set January 3rd for appeal brought by Columbia Pictures Corporation, Jack and Harry Cohn, A. H. Giannini, and other officers and directors from the decision of New York Supreme Court Justice Charles B. McLaughlin which upheld the complaint of Betty Davis, plaintiff. The suit charges Columbia with paying excessive salaries to executives, and issuance of illegal voting trust certificates.

Joyce Receives $1,000

John E. Joyce, as special master of Paramount Public, Inc., was allowed ad interim commission of $1,000 this week by Federal Judge Alfred C. Coxe. The order providing for the allowance stated that further commissions would be allowed when Mr. Joyce completed his work. He has received a total of $14,000 since his appointment in 1933.

Roxy Accountant Gets Fee

Barrow, Wade, Guthrie and Company, accountants, have been awarded an additional $2,555 by United States District Court Judge Francis G. Caffey for the closing of the operating account of the old Roxy (N. Y.) theatre receivership. The work was done at the request of Howard S. Cullman, former trustee.

SHORT PRODUCT PLAYING BROADWAY

Week of November 19

CAPITOL	
Passing Parade, No. 1	MGM
Hot on Ice	MGM
CRITERION	
Grid Rules	MGM
Madeira, Isle of Romance	MGM
MUSIC HALL	
The Whalers	RKO Radio
PARAMOUNT	
Schubert's Unfinished Symphony	Paramount
Goonland	Paramount
Unusual Occupations, No. 2	Paramount
RIVOLI	
Campus Cinderella	Vitaphone
ROXY	
New Comer, The	20th Cent.-Fox
Timber Toppers	20th Cent.-Fox
STRAND	
The World Is Ours	Campaign Film
Mechanix Illustrated	Vitaphone
Little Pancho Vanilla	Vitaphone

Deny MGM Plea

Application to examine Jack Bachman, Don Gordon, Jean Hollingsworth, Lena Frederickson and Grace Dobish in Los Angeles before trial of the infringement suit brought by Henry Rose against Metro-Goldwyn-Mayer has been denied by Judge William Bondy in federal court in New York. Mr. Rose charges plagiarism of his script, "Burrow, Burrow," in the MGM short subject, "Man of the People."

Disney Files Counter Suit

Walt Disney Productions has entered a counter suit in court in Los Angeles against Thornton Allen claiming infringement of the song used in "Snow White and the Seven Dwarfs," "Some Day My Prince Will Come Back." Mr. Disney claims that his firm copyrighted the song 21 months before Mr. Allen copyrighted "Old Ely," of which he is the publisher and not the composer.

Adjourn Kindler Hearing

Hearing on a motion to punish Abraham Kindler, as president of Empire State Motion Picture Operators' Union, for contempt of court for violation of a preliminary injunction was adjourned this week by New York Supreme Court Justice Alfred Frankenthaler. The motion was made by Joseph Kimmel, former operator at the Marblehill, who contends that his discharge violated an injunction granted by Supreme Court Justice Aaron J. Levy.

Meltzers Drop Suit

With the signing of a new lease, the suit against Continental Properties, Inc., recently filed by the Meltzer Brothers in Chicago, has been dropped. The suit concerned the leasing of the Milford, owned by Continental Properties, whose officers are Harry and Elmer Balaban, Milton Spitz and Morris Leonard.

A one-reel documentary of the recent Atlantic Coast hurricane called "Shock Troops of Disaster," and showing the work of relief and reconstruction forces of the WPA, was screened at the National Archives auditorium in Washington this week.

OBITUARIES

L. E. Royster Dies; Columbia Salesman

L. E. Royster, Columbia salesman in the Kansas City area for several years, died in Kansas City last week after an automobile accident. Mr. Royster was the son of a publisher of the old Memphis *Commercial-Appeal.*

Mr. Royster was a brother of Harry Royster of Paramount-Publix Corporation.

Charles Moning Dies

Charles Moning, 69, one of New England's old-time exhibitors, was found dead in his office in Plymouth, Mass., November 16th. Police attributed his death to suicide.

Charles Weeghman

Charles Weeghman, 64, retired Chicago theatre owner, restaurant operator and baseball club owner, died there last week.

W. C. Meloy

W. C. Meloy, 75, retired theatre owner of Shelbyville, Ind., died there last week. His wife and three sons survive.

Viola Tree

Viola Tree, 54, died in London November 15th after an illness of many months. She was the eldest daughter of Sir Herbert and Lady Tree and appeared in many stage productions and made two or three pictures. She wrote the play "The Dancers," in collaboration with Gerald du Maurier.

Charges Against IATSE To Be Heard December 1

Dr. Towne Nylander, Los Angeles regional director of the National Labor Relations Board, has set December 1st for hearings on charges brought by Jeff Kibre, minority faction leader of Studio Local 37, against the International Alliance of Theatrical Stage Employees. Mr. Kibre's petition to the board accused the IATSE of company unionism.

The Screen Writers Guild has sent registered letters to all producers pointing out that the Guild has been designated sole bargaining agency for the writers and warning that continued negotiations with Screen Playwrights "are not only illegal under the provisions of the National Labor Relations Act, but also raise additional serious questions as to good faith."

Cobe With Grand National

Robert Cobe has been appointed manager of the Grand National exchange in Boston. Harry Asher has been promoted to division manager of the Boston area. George Rabinowitz, Boston, replaces Mr. Cobe as Republic manager in New Haven.

Howard Estabrook, writer, has severed his connection with Samuel Goldwyn after serving eight months of a one-year contract.

Astor Pictures Corporation has moved its offices to the RKO Building, Rockefeller Center, New York.

Universal has extended the contract of Jerry Sackheim, executive assistant to Cliff Work at the studio.

LETTERS FROM HERALD READERS

DISAGREES WITH STAND ON "FILMS FOR DEMOCRACY"

Dear Mr. Quigley:

After reading in the New York *Times* of November 20th a fuller explanation than your abridged one in the Motion Picture Herald of November 19th setting forth the aims and ideals of the new non-profit organization, "Films for Democracy," I was amazed at your scepticism of the sincerity and soundness of their program. Your editorial on this subject inspired this reply, which I hope you will publish.

If, in publishing the names of the personnel heading "Films for Democracy," your aim was to discredit the organization, I am sorry to disillusion you, because I for one have reacted in the opposite manner. I would deem it an honor and a privilege to be associated with such people as Rexford G. Tugwell, Dr. Mary E. Woolley, Fredric March, Dorothy Canfield Fisher, Fritz Lang, Walter Prichard Eaton, Thomas Mann, and all the others, each a recognized national and international authority in his or her particular calling. To cast aspersions on such a group of men and women, one must produce unimpeachable proof of guilt. Your editorial is devoid of any evidence citing even one instance where anyone of the group was ever found guilty of jeopardizing democracy.

You contend that the general public is not interested in films of educational, or as you prefer to call it, "propaganda" nature. Why then is it that among the Ten Best of 1937, the outstanding themes were social problems?—viz: Emile Zola, The Good Earth, Captains Courageous, Lost Horizon, A Star Is Born, Stage Door, Dead End and Winterset. And these were all box office hits.

And if you care to look still further back, do you remember The Big Parade, What Price Glory, King of Kings, The Covered Wagon, The Birth of a Nation, Disraeli, All Quiet on the Western Front, Arrowsmith, Scarface, Fury, They Won't Forget, Henry the VIII, Rasputin and the Empress, The Informer, Lives of a Bengal Lancer, Louis Pasteur, Mutiny on the Bounty, etc., etc., etc.? Currently, I cite Boys' Town as the classic example of what is good entertainment plus good box office plus social theme. Does not that negate your theory that the public shuns the film with a message?

Furthermore, are you not narrowing down the meaning of the word "enjoyment?" The dictionary defines it briefly: "To feel or to perceive with pleasure." One person may enjoy an opera or a concert, while another may enjoy a prizefight or a wrestling match. Enjoyment is a matter for the individual to decide.

The word "propaganda" has also been so abused that it's high time we became of age and realized that the word "propaganda" should not be used to terrorize. My 98c dictionary briefly defines it as "an organization having for its object the spreading of particular principles or doctrines." *Everything* is propaganda, depending on the point of view. I, therefore, strongly object to the implications of the heading of your editorial: "Again—the Propagandists." Meaning What?

In the final analysis, it is our great theatre-going public who will be the judges of the merits or demerits of this or any other new trend in the development of stage or screen. Let us, therefore, encourage, rather than discourage, the patriotic endeavor on the part of these prominent educators, artists, playwrights, civic workers and statesmen, in their effort to safeguard and extend democracy in America, through the medium of "Films for Democracy."—George Kraska, Fine Arts Theatre, Boston.

NOTE:

Persons of position frequently lend their names to movements such as "Films for Democracy" because of the broad, meritorious objectives listed and without exact knowledge of the subject matter and methods involved. It is reasonable to assume, and I have so assumed, that various of the persons listed in this movement are not precisely aware of what they have been led into.

The motion picture subjects mentioned are primarily entertainments. Social, economic and political implications, if any, are incidental. There is a vast difference between such subjects and others which are intended primarily as instruments of propaganda with the entertainment feature used only as bait to an unsuspecting public.

You borrow from the viewpoint of totalitarianism when you undertake to insist that motion pictures, the stage, literature and the dance must all be perverted from their original purposes to the end of dragooning the public mind in such habits of thought as may be dictated by prophets of the New Order.

It is not the word propaganda that has been so much abused. Rather it is the vast multitude in many countries abroad who have been abused by the uses of propaganda, until the time has arrived when the term may well be regarded as a word of terror. The modern uses of propaganda, such as this latest effort to pervert the entertainment screen, constitute an import destructive of and not helpful to the American way of life.—M.Q.

FAVORS PRESS BUREAU FOR U. S. FILMS ONLY

To the Editor of the Herald:

I am entirely in agreement with Messrs. Dietz, Schaefer and Birdwell in their suggestions (Motion Picture Herald, issue of Nov. 19) for a permanent publicity bureau which would represent the motion picture industry. As a matter of fact, I have felt for a long time that the industry was negligent in not setting up an agency of this kind long ago.

It seems to me that this very desirable end can be swiftly and effectively accomplished with the minimum cost and difficulty. In this connection I would suggest that this permanent press relations bureau be established within the Motion Pictures Producers and Distributors of America structure, thereby coordinating and centralizing all good-will efforts in behalf of the Industry—the avowed purpose for which the MPPDA was created.

I do not agree with Mr. Birdwell, however, that the head of the bureau be appointed for life, nor that the bureau represent the film industry of the world. Merely to represent the American film industry will be sufficient. Neither do I approve of his suggestion that the industry cooperate with the Government in the defense of democracy, feeling as the Motion Picture Herald does that the function of the screen is to entertain and nothing else.

Mr. Dietz's report is definitely constructive. Were the recommendations contained therein followed through, I feel sure the entire Industry would tremendously benefit thereby.—Joseph G. Ehrlich, Dorchester, Mass.

KEEPS FILM RECORD FROM 'THE HERALD'

To the Editor of the Herald:

I am the manager of a war department theatre at this post and one of the first things I did was to subscribe to the Herald. While we book our pictures through the Kansas City offices and are more or less governed by the protection demanded by the exhibitors in Leavenworth, I still keep a very complete record of releases.

Each week I take the Herald and note any new pictures under the "Coming" list presented from each studio. I make a card on the picture showing the stars, the release date, if stated, and other pertinent data. Then I cut, from the pages of the Herald, the writeups under "The Cutting Room" and "Showmen's Reviews" and paste them on the back of the cards previously filed. This gives me, an "amateur" at this game, a very comprehensive outline of the picture and a fair review of the feature.—Major F. J. Pearson, Inc., The Command and General Staff School, Office of the Recreation Officer, Fort Leavenworth, Kan.

SAYS DUAL BILLS CAUSE COMPLAINTS ON QUALITY

To the Editor of the Herald:

Last night I witnessed the most perfect example of the fallacy of the double bill policy in the exhibition of motion pictures and came to a more perfect realization of why the theatre-going public are steadily increasing their complaints as to the quality of pictures the producers are releasing.

This example is so enlightening as to create the further realization that there is nothing wrong with the fine pictures the producers are making, but the method of presentation on a double bill is so involved as to confuse the minds of those witnessing these pictures. . . .

In order to have retained the fine impression created by "The Great Waltz" one should have left the theatre at the end of the picture.

We would suggest that every producer make it a point to drop in at the different theatres playing their pictures at different hours during an evening. They can then determine what effect their own pictures make upon themselves, particularly when they have entered during the third reel of their pictures and have to sit through another picture on the accompanying double bill program, and then sit through the first two reels of their own picture.

It is not my thought in presenting this thought to criticize, nor to do anything other than be helpful and constructive in an industry I love and respect. It is only because of our continually increasing efforts for the past three years to convince producer and exhibitor that the double bill policy is breaking down every fundamental principle of the motion picture industry.—R. H. Poole, General Manager, Independent Theatre Owners of Southern California and Arizona, Los Angeles.

NEW AIR-CONDITIONING TYPE FOR SOUND STAGES

Stored Cold Water Augments Refrigeration Available from Machine During Shooting

Air-conditioning has found something of a new problem, requiring specific modification of its usual technique, in the growing need of air conditioning for the studio sound stage. Three companies alone—20th Century-Fox, Paramount and MGM—have 35 air-conditioned sound stages, and this number is likely to be steadily increased among most of the Hollywood studios because of the greater use of the stage for sequences formerly requiring "location shooting," which requirement has been in substantial measure eliminated by the *process background.*

This development and the air-conditioning methods applied are discussed in a paper, now made available, by C. M. Wert and L. L. Lewis of the Carrier Corporation, and read by Mr. Lewis before the spring convention of the Society of Motion Picture Engineers.

Sound stages are so constructed, it is pointed out, that they retain a great deal of the heat generated within them, a principal source of which is the lighting. Without air-conditioning, both performers and members of the technical staff become oppressed by the atmospheric conditions unless production is stopped and doors are opened to "air out" the stage. Although heating of the stage is not usually required during shooting, it is needed during the building of sets and at other times when the large studio doors are constantly being opened; cooling and humidification during the cooling periods are of course necessary, and the air-conditioning system provides these as well as the heating. Additionally, it is of utmost importance to cleanse the incoming air of dust particles that might reduce the quality of the photography.

Features of the System

The air-conditioning system for sound stages described by Messrs. Wert and Lewis, employs the economical storage type of refrigeration, which is said to be particularly applicable because of the intermittent and variable heat loads contended with. When no scenes are being filmed, the water in the storage reservoir is cooled by the relatively low-capacity refrigeration machine; during shooting, when maximum cooling is required (beyond the capacity of the machine alone), the stored cold water augments the refrigeration available from the machine.

Distribution of Conditioned Air

In distributing the filtered, heated or cooled and humidified air, the system must provide for concentration of air in any specific part of the stage, since atmospheric conditions for one set may not be adapted to another.

It has been found, according to Messrs. Wert and Lewis, that the variable set requirements and other factors advised delivery of the conditioned air downward at low velocity "against a blanket of heated air rising upward." The conditioned air displaces the warmer air. The supply outlets are placed at such heights that the conditioned air is sure to reach the breathing zone, and do so without creating drafts, while the warmer air can ascend to area well above it.

Supply outlets are at the level of the bottom of the building truss construction; exhaust openings are at the roof. The system provides for recirculation of the conditioned, partly "used" air along the floor.

Prevention of System Noise

The system must of course be carefully treated for the prevention of system noise penetration into the stage area. The treatment cited by Messrs. Wert and Lewis consists of the concentration of sound-absorbing material at one point, "in cells or passes through which the air must flow." Plenum effects, wherein fans are discharged into large acoustically lined chambers, the discharge velocity being impacted against the walls of the chamber, have also proved very effective, they add.

Harris' Senator Theatre Opens in Pittsburgh

The Senator theatre, Pittsburgh, dedicated to the late Senator John P. Harris, was opened Thursday by Harris Amusement Company, following an invitation preview Wednesday night at which ex-Senator Frank H. Harris delivered a dedicatory speech. Mr. Harris, president of the company, is a brother of the founder of the circuit, and a son, John H. Harris, is general manager.

The house, known as the Aldine when operated by Loew's, was closed for ten years. Nearly $100,000 has been spent in remodeling and increasing the seats to $2,000.

Columbia Will Increase 1939 Newspaper Budget

Increased newspaper advertising and emphasis on certain pictures were laid down as a general policy for the forthcoming year, by Columbia's sales manager, Abe Montague, speaking in New Orleans last weekend to a quarterly meeting of exchange men from Atlanta, Charlotte, Dallas, Memphis, Oklahoma City, and New Orleans. Pictures to be emphasized will be "Plane No. 4," "Blondie"; "Golden Boy," and "Our Wife."

One thousand are scheduled to attend the 19th annual dinner-dance Saturday night at the Hotel Astor, of the Motion Picture Associates.

French Film Exchange has leased offices at 545 Fifth Avenue, New York City. Leo Malchin is a principal.

B. N. Judell has acquired the mid-western territorial rights to "Adventures of Chico," produced and distributed by Woodward Productions.

Dave Snell has been assigned to do all the musical scoring on Metro-Goldwyn-Mayer's short subjects.

Pathe Dissolution Awaits Approval Of Stockholders

Pathe Film Corporation stockholders will meet December 12 to approve liquidation plans calling for retirement of Pathe preferred shares at $100 a share, pro-rata distribution of the company's Monogram stock and RKO notes, purchase by Robert R. Young, and other Pathe directors of the Bound Brook, New Jersey plant, and its business.

The plan was completed this week, and seal of the Securities Exchange Commission was expected this week, also. Eighty per cent of the stockholders must approve before December 31, if the liquidation is to be effective under the Federal Revenue Act, section 112-B.

Mr. Young and his associates are offering $500,000 in 25-year debentures for the Bound Brook plant, and its business, this being equal to 90 cents a share on the common stock. The debentures would be retired through a sinking fund equal to 20 per cent of the yearly profits. The purchasers would invest $200,000 as working capital.

The 7,968 preferred shares would be retired as follows. The company's 3,500 shares in Dupont Film Manufacturing Corporation would be pledged with a bank as collateral for a loan of $1,000,000, which would be used to retire the preferred shares at $100 a share. It is estimated that if Dupont dividends continue at the rate paid in 1937, they will be enough to pay off the loan in two years.

The company holds 66,000 shares of Monogram stock, and $240,000 of RKO notes. These would be distributed pro-rata among common stockholders.

Mr. Young and his associates are said to control about 60 per cent of Pathe common.

Variety Clubs Dine and Elect

In Kansas City, this Friday, the local Variety Club was to hold its annual charity ball; the Washington (D.C.) Chapter Club elected a slate of officers for 1939, headed by A. E. Lichtman as chief barker; and in Columbus, Governor Martin Davey was a luncheon guest.

Besides Mr. Lichtman, elected as chief barker, the Washington unit elected Hardie Meekin, of RKO Keith's, first assistant chief barker; and Sidney Lust, independent exhibitor, second assistant chief barker.

Harry Brown, Grand National branch manager, is the new secretary; Sam Galanty, Columbia division manager, is again the treasurer; Ray Bell, of Loews, continues as executive secretary; and A. Julian Brylawski, chief barker of the past season, is new delegate to the councils of the national organization.

The occasion of the luncheon in Columbus last week was the presentation of the Congressional Medal of Honor to Paramount cameraman John Hermann, who photographed the second Byrd expedition to Little America.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

THE DOUGH DOES IT

The circuit sale of Christmas gift tickets by Famous Players-Canadian in 1937 doubled the number disposed of in 1936. Last year's figures are expected to be topped by a wide margin in the current drive now in operation.

Why? First, a commission is offered to staff members on what they sell outside the theatre. Second, the manager gets his through the circuit's famed Sharing Plan which allows him to include in his grosses the sales made by his staff.

In other words, gentlemen, the Famous Players-Canadian theatre-tickets-as-Christmas-gifts plan goes over like a house afire because an incentive is provided for the boys and girls to get out there and push the ball. The incentive is the extra do-re-mi, and no more effective shot-in-the-arm has been discovered since Eve swapped an apple for the facts of life.

△ △ △

THREE-SHEETS THE BOXOFFICE ONLY

It was a chance meeting with a circuit operator that encourages your Chairman to set down here what came up in the conversation about contributions from the managers of his theatres.

The executive had somewhat of an opinion that contributors to this department were endeavoring to three-sheet themselves at the expense of their operations. At the same time, he praised the Round Table as an aid to the box office, emphasized that the HERALD came regularly to every manager.

We answered that the Round Table was purely a clearing house for ideas from the field for every man's ticket-window. Since the executive agreed that these pages aided his men in rolling up satisfactory grosses, we pointed out further that the only way for this department to continue functioning "in high" for his circuit, was for his managers to send in ideas in return for those they received from these pages.

"Thus," we stressed, "if your managers obtain good ideas from the Round Table, contributed by other theatremen, that bring in extra business for you, isn't it only fair to allow them, in turn, to assist in maintaining our aims and purposes, which you endorse, by forwarding reports on the things that worked for them and might be of help to the man who does his share for the other fellow. If there is any 'three-sheeting' involved, it must spotlight what was done rather than the man who did it."

The Round Table has long ago proven its importance in fattening box-office grosses. For this reason alone, executives should encourage their managers to contribute to keep it important.

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BET ON THE WINNER

Acknowledging the First Mention Certificate voted him in the Third Quarter, a Round Tabler expresses himself in this refreshing vein:

"The receipt of a Quigley Award causes an exhilaration that cannot be expressed with mere words. In reading over the inscription, it seems to say: 'Well done, lad, but just a trifle short. However, there is still another Quarter in the year—try again'."

Far be it from your Chairman to go inspirational on the membership, but in these days it's like a breeze from the ocean to meet spirit so buoyant, force so determined. Whatever the project, everyone can't take top honors, everytime. But place your bet on the boy who uses one recognition as a foothold to the next. In the long run, he pays off.

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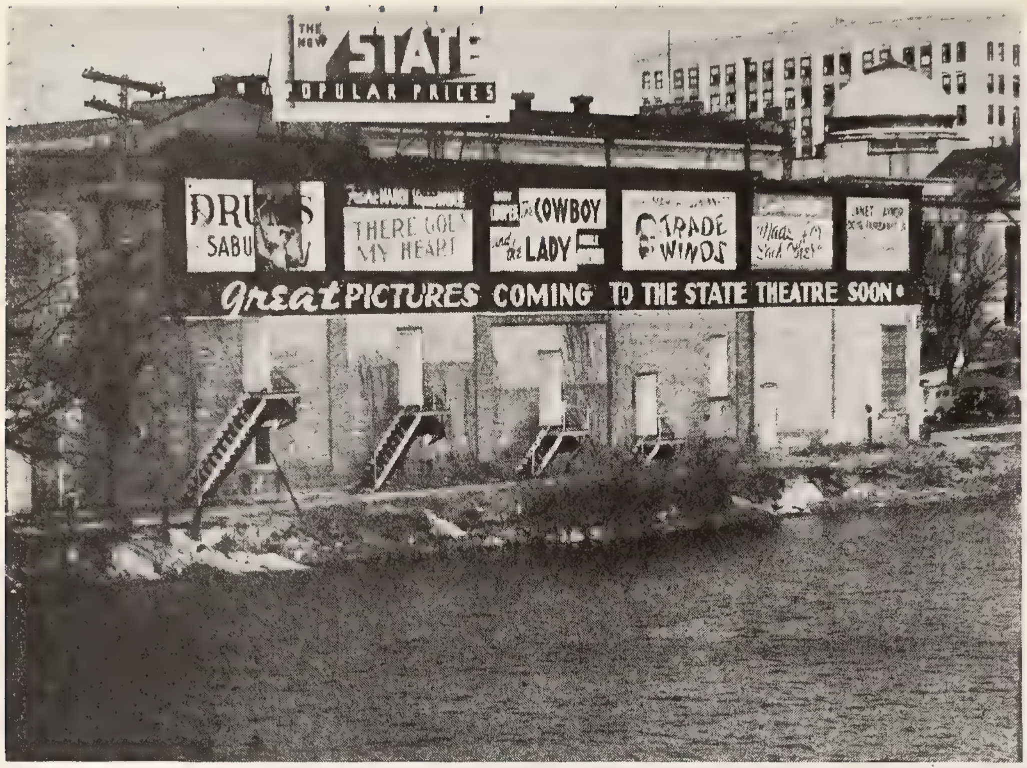
JOIN THE S. P. T. A. I. D.

On behalf of the suffering patrons, your Chairman announces his annual call for membership in the Society for Protection of Theatregoers Against Icy Draughts. Round Tablers interested in guarding ticklish ankles and tender necks from the darts of chilling breezes are invited to join. To do so, members agree to watch foyer and exit doors, crack down on ventilators through which the wind dives on defenseless heads.

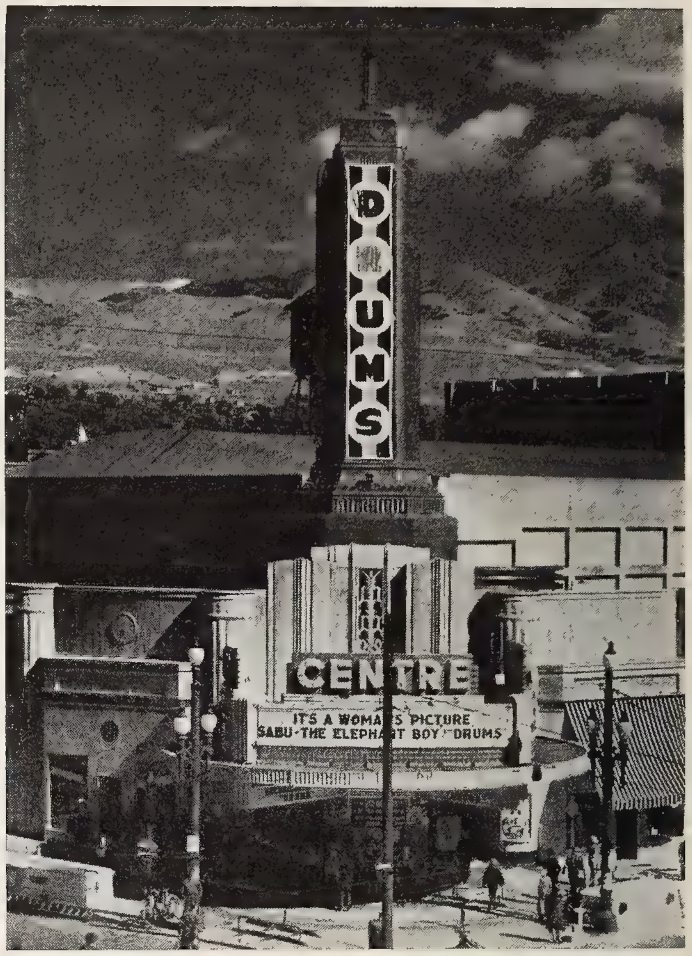
With the season of sneezes and snuffles upon us, action is the watchword, and right now. Neither Clark Gable nor even Hedy LaMarr is equal to the job of warming up the customers against that kind of competition.

A-Mike Vogel

Round Table In Pictures


THE NEW STATE
POPULAR PRICES
DRUMS SABU
THERE GOES MY HEART
THE COWBOY AND THE LADY
TRADE WINDS
GREAT PICTURES COMING TO THE STATE THEATRE SOON

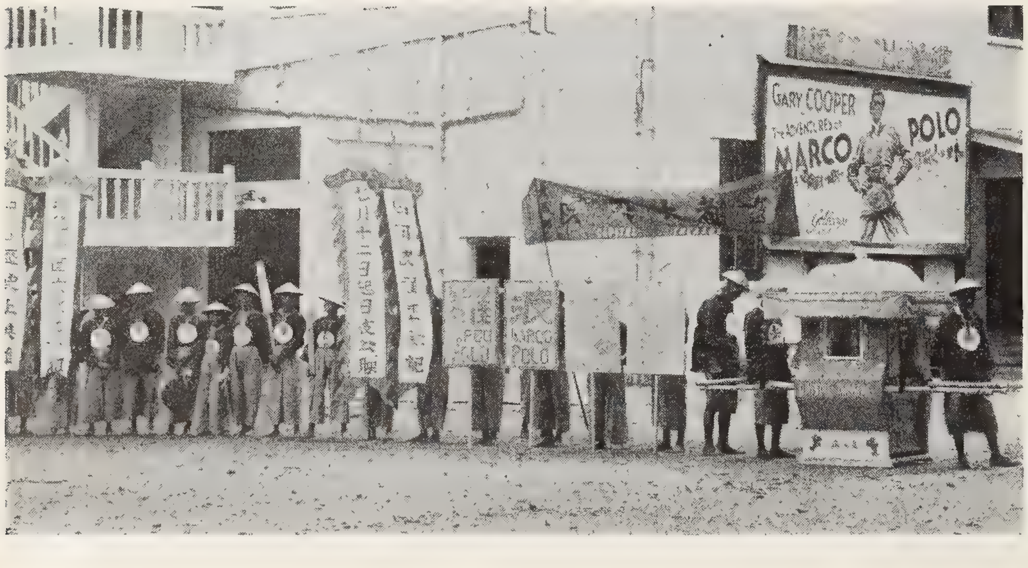
Viewed from the main bridge which connects East and West Rockford, Ill., is mammoth sign painted on the side of the State Theatre, Rockford, through the efforts of Manager Charles F. House to sell his six latest attractions. It is reported that approximately 50,000 cross the bridge daily and Mr. House plans to add a new attraction as each is played off.


DRUMS
CENTRE
IT'S A WOMAN'S PICTURE
SABU-THE ELEPHANT BOY "DRUMS"

This is no Hollywood set, folks, but rather Nature's marvelous backdrop of the Rocky Mountains. Charlie Pincus, Centre Theatre, Salt Lake City, utilized his theatre tower to display a multi-colored 32-foot banner to herald the engagement of "Drums". Banner was visible from the center of the city.

FOUR DAUGHTERS
Edward G. Robinson
I AM THE LAW

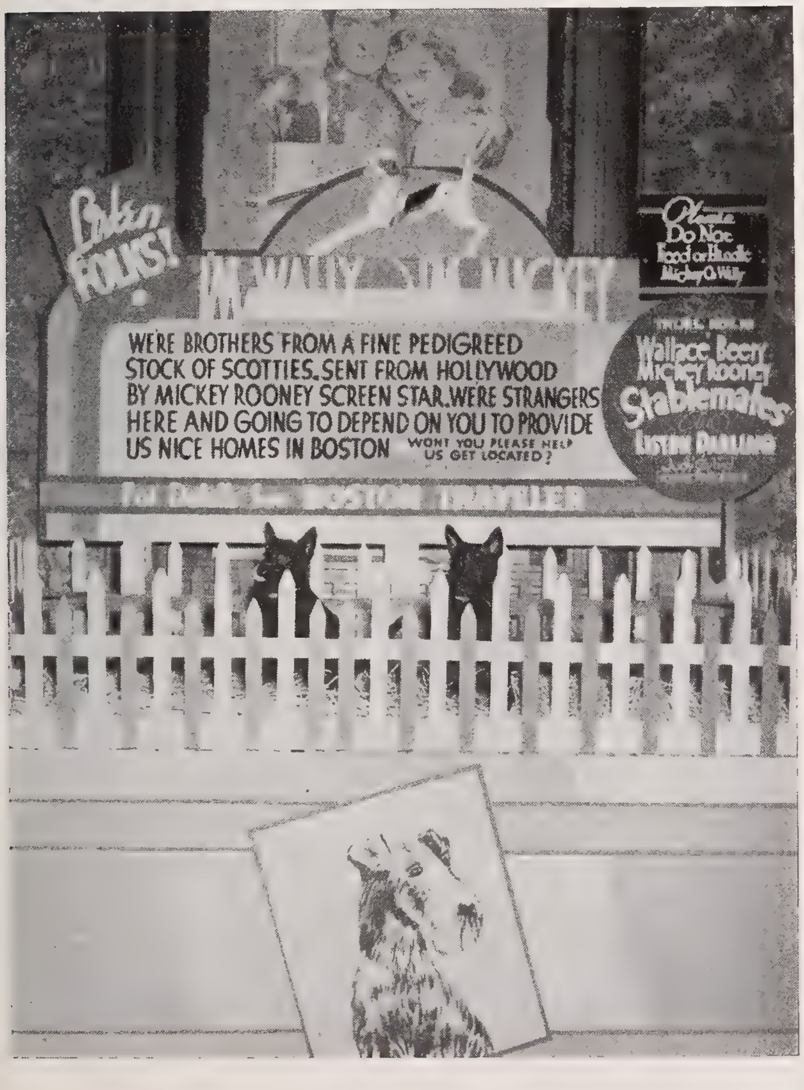
There have been various exploitation promotions arranged by Round Tablers to round up a quartette of sisters on "Four Daughters", but Spitzer Kohen, manager of the Globe Theatre, Newark, goes a step farther, reports Bob Paskow, Warner New Jersey publicity director. Kohen dug up a local sister foursome who also were musicians, thus following more closely the character of the four girls in the picture.


GARY COOPER
THE ADVENTURES OF MARCO POLO
MARCO POLO

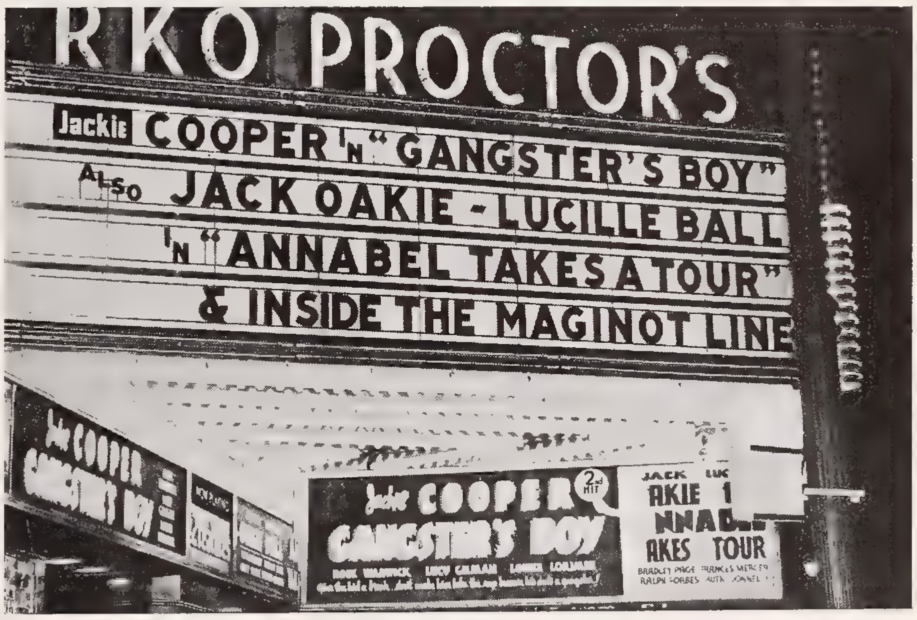
Organized by Julius Fischer for the premiere of "Marco Polo" at the Capitol Theatre, Singapore, S. S., was a street parade with men in ancient Chinese costumes. Carrying banners in Chinese and English, publicizing the opening, aggregation toured entire city ahead and during run.

Special Postal Telegraph branch office was set up in the lounge of the Lincoln Theatre, Miami, through tieup effected by Sonny Shepherd. Patrons were invited to send, free of charge, Postal telegrams to their friends, urging them to see "Alexander's Ragtime Band". Girl was on duty during entire run of picture, and Sonny reports plenty of business.

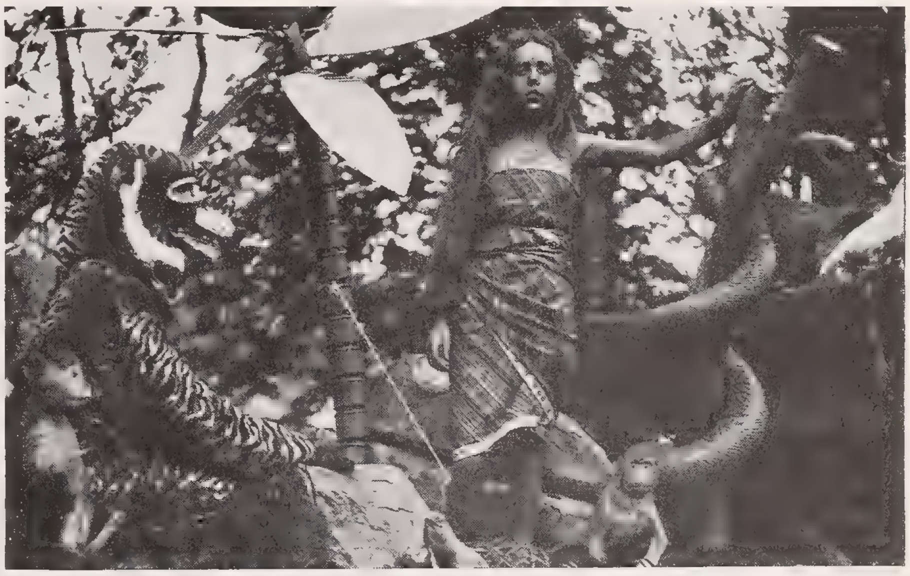
Below is shot of lobby display at Loew's State, Boston, arranged by Fred Greenway for "Stablemates". Wally and Mickey, pedigreed pups shown, were awarded in connection with a dog contest planted by Publicist Joe DiPesa in the Boston Traveler *week ahead. Pooches were named for Wallace Beery and Mickey Rooney, appearing in the film.*


FOLKS!
WERE BROTHERS FROM A FINE PEDIGREED STOCK OF SCOTTIES. SENT FROM HOLLYWOOD BY MICKEY ROONEY SCREEN STAR. WERE STRANGERS HERE AND GOING TO DEPEND ON YOU TO PROVIDE US NICE HOMES IN BOSTON
WONT YOU PLEASE HELP US GET LOCATED?
Please Do Not Feed or Handle Mickey & Willy
Wallace Beery
Mickey Rooney
Stablemates
BOSTON TRAVELER

Silvert Setron, Logan, Philadelphia, receives $100 "White Banners" check for best advertising campaign in that territory. Left to right are Harry Goldberg, Warners' publicity director; Setron; Lou Davidoff, district manager; Ted Schlanger, Philadelphia circuit head, and John Flynn, zone manager.

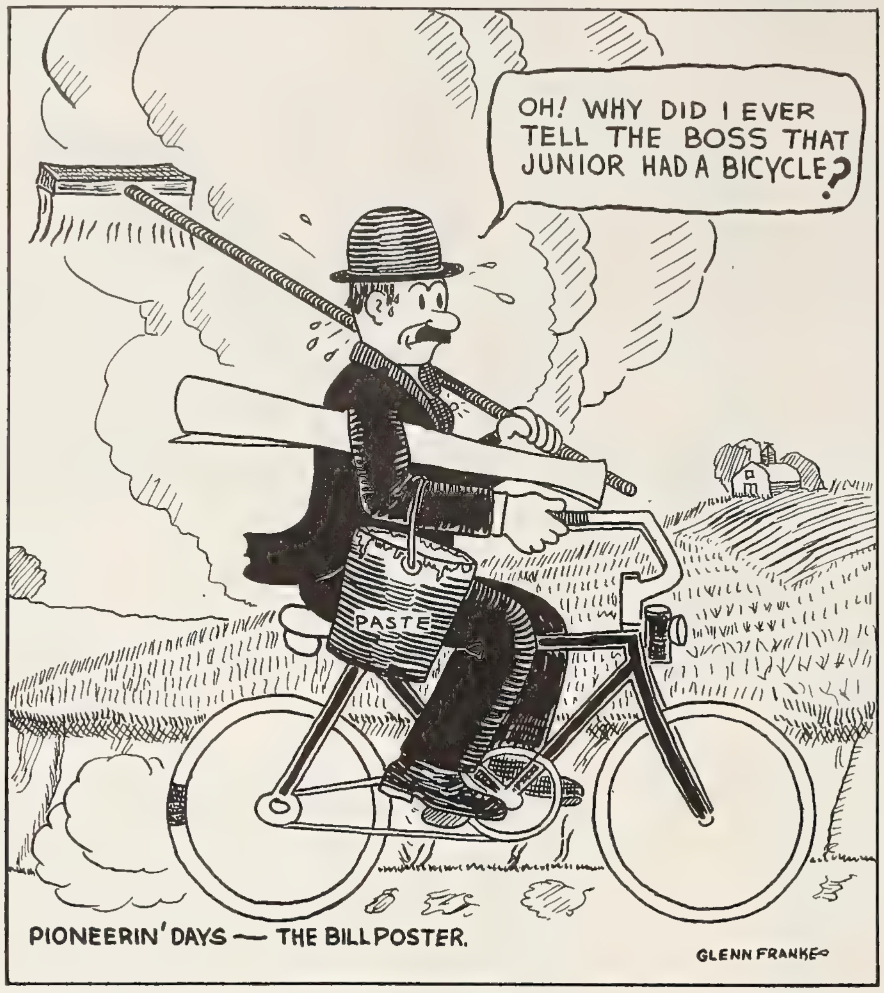

RKO PROCTOR'S
Jackie COOPER IN "GANGSTER'S BOY"
ALSO JACK OAKIE - LUCILLE BALL
IN "ANNABEL TAKES A TOUR"
& INSIDE THE MAGINOT LINE
Jackie COOPER
GANGSTER'S BOY

Draw of Monogram's "Gangster's Boy" starring Jackie Cooper is indicated by marquee billing at RKO Proctor's, Newark, N. J. Adding to the effectiveness of the smash display was giant setpiece planted in outer lobby. Campaign arranged by Bob Ungerfeld.



Reported to have been highly successful was camouflaged lorry used by Walter Hinks, Alex Cinema, Paisley, Scotland, to exploit "Jungle Princess". Various specimens of jungle creatures were promoted from the Glasgow Museum and girl dressed in sarong stationed in center.

SHOWMEN'S LOBBY LAFFS


OH! WHY DID I EVER TELL THE BOSS THAT JUNIOR HAD A BICYCLE?
PASTE
PIONEERIN' DAYS — THE BILLPOSTER.
GLENN FRANKE

This cartoon is from the brush of Glenn Franke, Cheviot, O.

Santa Claus Convention Planted in Hollywood

Aimed for top attention by local newspapers is the Santa Claus convention arranged by Mort Goodman, in the December campaign promoted by the Warner Hollywood and Downtown Theatres in Hollywood in Lou Halper's Pacific Coast zone of Warner Brothers theatres. Mort intends inviting each department store Santa Claus to the theatre to see picture being shown Christmas week.

To be featured again this year is the famed Santa Claus Lane, Hollywood Boulevard, bedecked in holiday atmosphere. Starting about four weeks before the holidays, Santa Claus makes a nightly trip down the famous Lane atop a spectacular replica of Santa's sleigh with Donner and Blitzen and all the reindeer before him. In addition to Santa are different movie stars each night, and one of the best bets, Mort reports, is to plant personalities from the current attractions at the Hollywood and Downton Theatres atop the float.

Other ideas reported include the placing of tremendous Christmas trees in the lobby of each of the theatres, this to be negotiated at no cost to the houses, cooperating dapartment store defraying expense. In exchange they will have the benefit of scattering toys at base of tree, tiein card carrying store credit.

"LET'S HEAR FROM YOU"

Excuse It, Please

Last week's picture section showed a tiein made for "Alexander's Ragtime Band" by Paul Archambault, assistant manager. Idea was conceived and executed by Frank X. Shay, manager.

Chain Telephone Calls Aid "Man to Remember"

Zone manager "Skip" Weshner, Warner Theatres in Philadelphia, enrolled members of the Motion Picture Forum to help exploit his "Man to Remember" engagement at the Aldine Theatre through a telephone-call idea.

Following special screening, 20 women of the organization volunteered to make 50 calls each, extolling the merits of the picture as a "must." Continuing the chain, each person called by this committee was asked to make 10 additional calls.

Various other special screenings were held for important groups, trailers used in the 21 Warner houses throughout Philadelphia and through tieup with the director of the Board of Health, literature was sent to all city institutions. Radio promotion included spot announcements daily over local stations.

"LET'S HEAR FROM YOU"

"Know Thy Neighbor" Party Inaugurated by Mayes

To create goodwill between the theatre and patrons, Al Mayes, advertising manager, Palace, Graham, Texas, in a house-to-house canvass, distributes five-by-eight cards on one side of which are printed titles of his three weekly changes. Reverse side, which has a red number stamped on it, advises recipients that someone on the same street has a card bearing the same number. Under the heading "Know Thy Neighbor," Mayes suggests that they visit their neighbors to find the corresponding number and then come to the theatre as his guests, bringing the cards along.

Paramount Plans National Tieins

Emphasis on exploitation for coming Paramount pictures is indicated by a number of campaigns arranged by Cliff Lewis and his studio advertising staff, including nationwide publicity on "Union Pacific." In a meeting with W. M. Jeffers, president of the Union Pacific Railroad, Lewis has worked out an elaborate plan for the coming attraction, which centers around all simultaneous previews in a half dozen cities. Further plans also call for a national broadcast from each point, a traveling train theatre for reviewers, traveling exhibits of Union Pacific relics and props from the picture, a nationwide essay contest with scholarships as awards and contact with the National Association of Miniature Train Builders. The railroad company will cooperate in posting, providing folders and placards, imprinted menus, servicing of mailing lists and the like.

On "Paris Honeymoon," novelty letter from Akim Tamiroff is planned and another mailing piece from Claudette Colbert will plug "Zaza." Lucky horseshoes, which play a prominent part in the picture, will go out from Bing Crosby.

"LET'S HEAR FROM YOU"

Live Window Slant Helps Sell "Room Service"

Tieup with five and ten was arranged by manager Ed Miller and publicist Manny Pearlstein, Warners' Hippodrome, Cleveland, in advance of "Room Service," whereby girl artist was stationed in window doing caricatures of the Marx Brothers, window also contained stills and prominent theatre credit cards.

Hat, designed as a replica of the one worn by Harpo in the picture was planted in haberdasher's window, passersby were requested to guess the size and win prizes. For laughs, 22 by 28 cards featuring Groucho were displayed in windows of two of the larger downtown barber shops starting three days in advance. Copy read "Don't allow your mustache to become like Groucho's, come in now," etc., etc.

Contest in the *Plain Dealer* broke with a first story of 150 lines four days ahead, subsequent stories running straight through day of opening. Cash and ticket prizes were awarded to those submitting best 100 word letters on the funniest or strangest orders ever received from a boss or customer.

"LET'S HEAR FROM YOU"

Orlove Mails Window Cards to Merchants

For the opening of "Too Hot to Handle," at the Wisconsin, Milwaukee, Louis Orlove, MGM exploiteer, imprinted several window cards and then addressed them to prominent individuals in the city with proper postage, etc. The cards were then placed on mail boxes and on them a sticker "Don't bend." Cards attracted considerable attention and still could not be removed from the boxes as they were legitimate mail. Carriers could not put the cards inside their mail bags because they were too large and thus wherever they went passersby read the Wisconsin message.

Election Day Idea Worked on 'Heart'

Capitalizing on the intense local mayoralty campaign in which there were seven candidates and the city was inundated with a wave of serious politics, Francis Deering launched a drive to have the stars of "There Goes My Heart" elected to office as a highlight of the exploitation for the engagement at Loew's State, Houston.

Ten automobiles were hired to cruise through the city's main streets on opening day, with large signs covering them calling upon the people to "Vote for Fredric March for Mayor of Mirth." Other signs listed Virginia Bruce as candidate for "Commissioner of Frolic" and Patsy Kelly for "Collector of Laughs."

Through the cooperation of the police boys were allowed to escape the "electioneering" laws and hand out throwaway candidate cards within 150 feet of the polls, announcing the picture's opening date.

"LET'S HEAR FROM YOU"

Various Institutional Aids Used by Cooper

Recently inaugurated by A. R. Cooper, Prince Edward Theatre, Prince Edward Island, Canada, was a series of community sing songs to be held at the theatre one night a week, sponsored by a Toronto weekly paper and broadcast from local radio station. Paper paid all broadcasting fees and supplied slides for the songs, the radio station supplied the leader and pianist and as Cooper says, the only thing up to him was to supply the audience.

In contacting the future patrons, who are the children of today, the theatreman arranged with four schools to get a list of students from around the ages of eight up to high school ages. To these a card with appropriate congratulatory verse and pass were mailed on their natal day.

Another goodwill gesture was to send by means of a microphone placed in front of the screen, the sound of selected programs via radio station, to local sanitorium, where bed patients were able to listen in by means of head phones, to programs that they would in all probability be able to see or hear. Newspaper covered the idea.

"LET'S HEAR FROM YOU"

Still Sells "Moonshine"

Promoted by C. C. Stephens, Cherokee Theatre, LaFollette, Tenn., for his "Kentucky Moonshine" engagement was a genuine mountain still promoted from the sheriff. Planted in front of his theatre with various and sundry jugs containing soft drinks, patrons were invited to step up and have a drink on the house.

"LET'S HEAR FROM YOU"

Street Bally Helps "Sheik"

Chap dressed in costume similar to that worn by Rudolph Valentino in "Son of the Sheik" rode about town as part of Jack Gamble's exploitation on that picture at the Regent Theatre, Norwalk, Conn. Horse, properly bannered, heralded the opening, title and theatre, and Jack reported the ballyhoo as gaining the anticipated attention.

"Snow" Falls, Traffic Stops; Squawk Made, Business Jumps

The animated blizzard, occupying last week all nine of the store's Fifth Avenue windows, brought Lord & Taylor plenty of street attention and extra business. It appears it also brought a protest from the Fifth Avenue Association, of which the store is a member. Squawk, made because display violated association rules against sound and movement in windows, came on last day of exhibit aimed to speed buying of winter apparel in face of spring weather. Sales jumped immediately, with temperature obligingly dropping, as did squawk.

"Snow", made of cornflakes treated with acid, is known as maizfetti. Blizzard was simulated with blowers, illusion heightened by sound device on balcony. Windows, without merchandise except ski pants and poles for atmosphere, were decorated from inside with "snow" and frosted panes on which was traced: "It's coming, sooner or later". Frost was so well simulated that children, gathered outside, were reported trying to trace words and pictures on the windows.

Cashier In Lobby Telephones Patrons for "Wonderful Time"

As advance for their date on "Having Wonderful Time" at Wilmer and Vincent's Colonial, Allentown, Penna., Manager Charlie Bierbauer and Nick Todorov, publicist, stationed cashier in lobby ahead of opening to call selected list and plug the forthcoming attraction. In addition, girl's conversation was audible to patrons entering.

Numerous street gags were used, among which was a 300 pound piece of ice stationed at side of theatre, guest tickets going to those coming closest to guessing time the cake would melt. Another neat stunt was the citywide distribution of keys, some of which fit a padlocked heart attached to giant cutout of Ginger Rogers stationed in lobby. Tickets also went to winners and much merriment ensued as holders tried their luck at opening Ginger's heart.

Truck toured the city piled high with barrels, copy on back read "Barrels of joyous entertainment await you at" etc. etc. Also stationed in front of theatre was lad supposedly asleep in a chair, card at side had copy with clock set at 12.20 and request that he be awakened at that time to see the picture.

"LET'S HEAR FROM YOU"

"Gay Nineties" Gets Colorful Opening

Old time nickleodeon false front plastered with stills attracted considerable attention to the premiere of "Gay Nineties," according to Harry Rose, Poli's Globe, Bridgeport, Conn. Entire staff was dressed in Gay 90's costumes, wearing imprinted sashes.

For his lobby, museum was erected consisting of bally artist and woman in costumes working on kerosene lamp lit stage, distributing gazettes. On the walls were photo enlargements of cast including bygone actors and fighters. Also spotted strategically were antiques, relics, wooden Indian, tandem bikes, Diamond Jim Brady jewel collection, etc., etc.

Harry Greb, Canadian middleweight champion, was introduced before main bout at fight arena, stating that he had come down by plane to attend the opening. Premiere was given the usual Hollywood opening with lights, cameras and city's notables who turned out for the event.

Fire Department Turns Out on "Old Chicago"

The first public appearance of East Chicago's new fire-fighting equipment took place in front of the Indiana Theatre there in a tieup effected by Jack Albertson to exploit "In Old Chicago." Public was treated to a demonstration of exactly what happens when an alarm is turned in and how speedily the equipment arrives on the scene. Feats of valor and thrilling rescues were staged by the firemen, which were climaxed by dummy dressed in usher's uniform which was used for a net jump. Papers picked up the stunt and covered it with plenty of publicity and photos, in each of which the picture and playdates received mention.

Kids were catered to by Albertson, who staged a "back to school" matinee. Special shorts were booked for the event and through cooperation of leading merchant, promoted prizes were awarded each child attending. Show was plugged on trailer and lobby easel constructed for the occasion, in addition to the distribution of lucky number heralds for free admissions. Another kid activity was a soap box derby with the Mayor acting as starter, and presenting prizes to winners of the various heats.

"LET'S HEAR FROM YOU"

Creates Atmospheric Display

Attractive lobby display was constructed by Maddry Wallace, Forsyth Theatre, Winston-Salem, N. C., for his showing of "The Buccaneer." Replica of the ship was placed on table, top of which was painted to represent the sea and to the right was an island with palm trees, etc., and treasure chest partially buried in the sand. Planted above and on either side of the display were cutouts of Fredric March and scene stills.

"LET'S HEAR FROM YOU"

Plane Drops Heralds

Since "Men With Wings" opened at the Emboyd Theatre, Fort Wayne, Ind., on Armistice Day, advertising manager Betty Powley reports that the theatre flew a plane above local parade as it toured the city. Varied colored heralds with playdates and picture copy were dropped from the ship, which flew as low as city ordinance would permit.

YOU ARE INVITED TO JOIN UP

LEONARD A. KLAFTA

started as an usher at the Luna Theatre in Kankakee, Illinois, and became the assistant manager of this house within a year. He changed his job, becoming the assistant at the Paramount, also in the same city. He then attained a managerial post at the Majestic Theatre and we look forward to hearing from him from time to time.

▽

LEONARD BERKOWITZ

began as an usher at the Kinema Theatre, Brooklyn, N. Y., in 1934, and two years later was promoted to assistant manager. He was then transferred to the Utica Theatre and subsequently to the Rivera and Leader houses, also in Brooklyn. He returned to the Kinema and at present is acting as the assistant there. We have it in writing, from Leonard himself, that we will hear from him.

▽

O. H. ROBERSON

handles the exploitation and publicity for the Indiana and Lawrence Theatres in Bedford, Indiana. His first job was with M. Switow and Sons, in 1925, as an usher at their Kentucky Theatre, in Lexington, Ky., remaining in their employ until 1938. While with them he worked with a tab unit and performed various other duties. He then joined the McCarrell circuit and is very much pleased with the type of work he is doing.

▽

DON A. JOHNSON

began in theatre business in Chicago, Illinois, at the Marshall Square Theatre, and a few months later was sent to the Illington as manager. He went from there to the Casino and then to the Deluxe Midwest. He joined the Schoenstadt Circuit a while later, remaining with them for seven years, during which period he managed ten of their different houses, remodeled three and opened two. He came on to act as skipper of the Vic Theatre in Indiana Harbor, Indiana, one of the Indiana-Illinois Circuit theatres, and has been doing a good job of it there for the past seven months.

▽

REED D. YOWELL

is the assistant manager of the Rex Theatre, Pampa, Texas, acquiring this post after many years of extensive work in the picture industry. In 1926 he started as a janitor in Tonkawa, Oklahoma, then transferred to Borger, Texas, as a relief operator. He secured the job of chief operator of the A house in Enid, Oklahoma, in 1929, and the next year found him in Lubbock, Texas, as chief projectionist of three houses. He moved to Pampa in 1932 as chief over three houses, remaining in that position until 1936, when he became general advertising man. The following year he became exploitation man and a year later secured his present job.

Birthday Greetings

- James E. Aaron
- Harry Abbott
- J. I. Adams
- William W. Artz
- Don Ballard
- H. Barker
- C. V. Bells
- Howard Berg
- Jack Bonomo
- Melvin E. Bourassa
- Clifford Boyd
- G. Brainos
- Fred Brown
- T. C. Carter
- Walter Chenoweth
- M. O. Cowles
- Frank L. Cronon
- Harry W. Crull
- M. J. Cruz
- Lucente Dominick
- Joseph F. Enos
- Robert F. Etchberger
- William Exton
- H. Paul Fasshauer
- P. E. Fenelon
- V. W. Fisk
- William N.Glackin
- Joseph J. Greene
- Mort Greene
- Ed Hamm
- Harvey J. Hanreddy
- Lionel Hansher
- Frank H. Harrington
- Don Johnson
- John P. Joneck
- David Kamsky
- Harry Knoblauch
- Murray Lafayette
- George S. Lang
- Harold Leand
- Harold Lloyd
- Henry Lowry
- John R. Ludy
- Mac McCarthy
- John McKay
- H. C. ("Dick") Main
- William Markwell
- Raymond J. Mellien
- Lloyd M. Mills
- Edward J. Mooney
- Lafayette Moore
- Frank Murphy
- Fred Nelson
- Harry Neun
- Julius Nyska
- Leslie Paine
- George L. Peppler
- Harland Rankin
- Harry G. Rawlins
- William M. Redmond
- Jack Reis
- Lawrence M. Robiczek
- Ed Rosen
- Z. Schneider
- E. T. Sizemore
- Flynn Stubblefield
- John J. Tkach
- J. Maddry Wallace
- Reinhold Wallach
- Cecil Ward
- Chas. F. Weisbecker, Sr.
- August A. Wolf
- Ned Wright
- F. W. Zimmerman

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name...

Position...

Theatre...

Address...

City...

State...

Circuit...

Absolutely No Dues or Fees!

ELBERT S. THOMPSON

manages the San Marco Theatre, South Jacksonville, Fla. Six years ago he started as an extra usher in the Palace in Jacksonville and gradually worked up to assistant manager at the same house. After remaining at the above position for two years he was transferred to the Lyric in Gainesville, where he acted in the same capacity. Two years later he became the manager of his present house, from where we anticipate frequent reports on his activities.

▽

CLARENCE E. GOLDER

started out as bill boy at the Gaiety Theatre, in Ronan, Montana, later became doorman, janitor, bill poster and operator. He left there for Missoula, Montana, doing doorman duty at the Rialto, Strand and Liberty. His next job was acting as regular doorman, house manager, bill poster and shipper at the Strand Theatre. He moved to Butte, Montana, to become manager of Fox-American Theatre and the following year went to Delta, where he became manager of the Fox-Egyptian house. He resigned after a year's service there to manage the New Rena and Liberty Theatres in Kellogg, Idaho.

▽

ED HAMM

is a newcomer to showbusiness, beginning his career last year at the Roxy Theatre, Buckeye, Arizona. His progress has been very rapid, going from popcorn boy and janitor to projectionist devil. Shortly after, when the El Rey opened in Glendale, Arizona, he was sent over to manage this house. The circuit took over the Glendale house and Ed was made city manager for both the Glendale and the Roxy Theatres.

▽

HARRY G. RAWLINS

worked as an usher in the National Theatre, Richmond, Va., from 1931 to 1933, while still in school. His next house was the State in the same sector, also acting as usher. Six months later he was promoted to assistant. The next year found him transferred to Arlington as assistant and he also operated at the State and Lee houses in Falls Church, Va., in the same capacity. He received a managerial post in 1937 at the Ashton in Arlington, then transferred to his present situation as manager of the State in Falls Church.

▽

HARRY MARGOLESKY

is the manager of the Leader Theatre in Brooklyn, New York. He began his career as an usher, about five years ago, at the Congress Theatre in the same sector and after working at that job for a year became an assistant at the Carlton. Two years later he was made manager of the Leader, remaining there only two months, and was then recalled to manage the Carlton. However, he was transferred to manage the Leader after serving at the Carlton for a year and a half and is still at it.

ALPHABETICAL INDEX TO THE RELEASE CHART

A

Accidents Will Happen, Mel.......WB
Adventure in Sahara, Mel...........Col
Adventures of Chico, Mel....Woodward
Adventures of Jane Arden, Mel....WB
Adventures of Marco Polo, Mel....UA
Adventures of Robin Hood, Mel. (C) FN
Affairs of Annabel, Com...........RKO
Air Devils, Mel.....................Univ
Alf's Button Afloat, Com......General
Algiers, Mel. ....UA
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Alexander's Ragtime Band, Mus. 20-Fox
Always Goodbye, Mel...........20-Fox
Always in Trouble, Com.........20-Fox
Always Leave Them Laughing, Com-Mel. ....WB
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, West............Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel.....................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.......Regal
Awakening of Katerina, Com-Mel.MGM

B

Barefoot Boy, Mel.................Mono
Bar 20 Justice, West.................Para
Battle of Broadway, Com........20-Fox
Beauty for the Asking, Com......RKO
Beloved Brat, Mel...................FN
Billy the Kid Returns, West.......Rep
Black Bandit, West.................Univ
Blackwell's Island, Mel.............WB
Blind Alibi, Mel....................RKO
Blond Cheat, Com..................RKO
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Booloo, Mel. ....Para
Border G-Man, West..............RKO
Boy Meets Girl, Com...............WB
Boys Town, Mel...................MGM
Breaking the Ice, Mus.............RKO
Break the News, Mus...........General
Broadway Cavalier, Mel.............WB
Broadway Musketeers, Mel.........FN
Bronze Buckaroo, Mel..............Sack
Brother Rat, Com...................FN
Bulldog Drummond in Africa, Mel..Para
Burn 'Em Up O'Connor, Com-Mel.MGM

C

Cafe Society, Mel...................Para
California Frontier, West...........Col
Call of the Rockies, West...........Col
Call of the Yukon, Mel.............Rep
Campus Confessions, Com...........Para
Captain Midnight, Mel..............UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Tri Nat'l
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel...20-Fox
Chalked Out, Mel....................FN
Chaser, The, Com-Mel.............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel.................GN
Citadel, The, Mel..................MGM

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

City Streets, Mel.....................Col
Climbing High, Com.................GB
Cocoanut Grove, Mus..............Para
Code of the Fearless, West....Spectrum
College Girl, Mel..................Henka
College Swing, Mus.................Para
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel........WB
Convicted, Mel........................Col
Convict 99, Mel..................General
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Condemned Women, Mel..........RKO
Courier of Lyons, Mel..............Pax
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crime Over London, Mel...........GB
Crime Ring, Mel...................RKO
Crime School, Mel...................FN
Crime Takes a Holiday, Mel.......Col
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel...........20-Fox
Danger on the Air, Mel...........Univ
Dark Eyes, Mel.................Kassler
Dark Rapture, Mel................Univ
Dark Sands, Mel.................Record
Dark Victory, Mel...................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel....................WB
Delinquent Parents, Mel....Progressive
Desert Patrol, West..................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel...................WB
Devil's Party, The, Mel............Univ
Disbarred, Mel.......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel...........Casino
Doctor Rhythm, Com..............Para
Dodge City, Mel......................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com........20-Fox
Dramatic School, Mel.............MGM
Duke of West Point, Mel...........UA
Duke Steps Out, Mel..............Popkin
Durango Valley Raiders, West......Rep
Dusky Sentries, Mel..........Pallavinci
Dybbuk, The, Mel..................Geist

E

Each Dawn I Die, Mel.............WB
Edge of the World, Mel............Pax
Empty World, Mel...................GB
Evergreen, Mus.......................GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel...................GN
Exposed, Mel.........................Univ
Extortion, Mel.......................Col

F

Fast Company, Com-Mel..........MGM
F. B. I. Doesn't Answer, Mel.......GB
Federal Man Hunt, Mel............Rep
Female Fugitive, Mel.............Mono
Fedu Maker, The, West.............Rep
Fighting Thorobreds, West.........Rep
Fight for Peace, Mel..........Warwick
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel.............20-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel......Kassler
Flight Into Nowhere, Mel.........Col
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.....MGM
Foggy Quay, Mel...............Victoria
Fools for Scandal, Com.............FN
Four Daughters, Mel................FN
4 Men and a Prayer, Mel.......20-Fox
Four's A Crowd, Com.............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel......................GB
Frontiersman, West.................Para
Frontier Scout, West................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel................Univ
Gang Bullets, Mel..................Mono
Gang Smashers, Mel.............Popkin
Gangs of New York, Mel...........Rep
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel.....................20-Fox
Ghost Town Riders, West..........Univ
Girl Must Live, Com................GB
Girls on Probation, Mel.............FN
Girls' School, Mel...................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Go Chase Yourself, Com..........RKO
Going Places, Com-Mel.............WB
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, West.........Rep
Gone Harlem, Mel...................Sack
Goodbye Broadway, Com...........Univ
Grand Illusion, Mel...............World
Great Man Vote, Com..............RKO
Great Waltz, The, Mus............MGM
Guilty Trails, West.................Univ
Gunga Din, Mel....................RKO
Gun Law, West.....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Harlem Rides the Range, West....Sack
Having Wonderful Time, Com.....RKO
Heart of Arizona, West............Para
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Her Jungle Love, Mel. (C)........Para
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.........GFD
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com...........20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com.........................Col
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com................MGM
Honor of the West, West.........Univ
Hotel Imperial, Mel.................Para
Hunted Men, Mel...................Para

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies, Com-Mel..............MGM
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel..........20-Fox
I Married a Spy, Mel...............GN
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Chicago, Mel.............20-Fox
In Old Mexico, West..............Para
Inside Story, Mel.................20-Fox
International Crime, Mel...........GN
International Spy, Mel.............Col
Invisible Enemy, Mel...............Rep
I Stand Accused, Mel...............Rep
Island in the Sky, Mel.........20-Fox
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel.............ABFD
It's Spring Again, Com..............UA
I've Got a Horse, Mel......British Lion

J

Jesse James, Mel. (C)...........20-Fox
Josette, Com......................20-Fox
Joy of Living, Mus-Com...........RKO
Juarez, Mel..........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel.................Col

K

Kate Plus Ten, Com............General
Keep Smiling, Com..............20-Fox
Kentucky, Mel. (C).............20-Fox
Kentucky Moonshine, Com.......20-Fox
Kidnapped, Mel...................20-Fox
Knights of the Plains, West...Spectrum
King Kong, Mel....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Underworld, Mel.......WB

L

Ladies in Distress, Com............Rep
Lady Buckaroo, West................GN
Lady in the Morgue, Mel.........Univ
Lady Objects, The, Mel............Col
Lady Vanishes, Mel..................GB
Lafarge Case, The, Mel...........Cipra
Land of Fighting Men, West......Mono
Last Barrier, Mel.....................GN

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Last Express, Mel.........Univ
Last Stand, West.........Univ
Last Warning, The, West.........Univ
Lawless Valley, West.........RKO
Law of the Plains, West.........Col
Law of the Texans, West.........Col
Law of the Underworld, Mel......RKO
Law West of Tombstone, West....RKO
Letter of Introduction, Com-Mel..Univ
Let Us Live, Mel.........Col
Liebe Im ¾ Takt, Com.........Casino
Life Begins at 40, Com.........20-Fox
Life Goes On, Mel.........Popkin
Life Returns, Mel.........GN
Listen, Darling, Mel.........MGM
Little Adventuress, The, Mel.......Col
Little Flower of Jesus, Mel......Sunray
Little Miss Broadway, Mus......20-Fox
Little Princess, The, Com. (C)...20-Fox
Little Miss Thoroughbred, Mel......WB
Little Orphan Annie, Mel.........Para
Little Tough Guy, Mel.........Univ
Little Tough Guy in Society, Mel..Univ
Little Women, Mel.........RKO
Lone Wolf's Daughter, Mel.........Col
Long Shot, The, Mel.........GN
Lord Jeff, Com-Mel.........MGM
Love Affair, Mel.........RKO
Love Bites Man, Com-Mel.........WB
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel....UA
Mad Miss Manton, Com.........RKO
Main Event, The, Mel.........Col
Man from Music Mountain, West..Rep
Man's Country, West.........Mono
Man to Remember, Mel.........RKO
Man with 100 Faces, Mel.........GB
Marie Antoinette, Mel.........MGM
Marines Are Here, Mel.........Mono
Meet the Girls, Mel.........20-Fox
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West.........Mono
Mi Candidato, Mel....Produciones ARB
Midnight, Mel ....Mono
Mis Dos Amores, Mus.........Para
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Mr. Chump, Com.........WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
Mr. Wong, Detective, Mel........Mono
Moscow Nights, Mel.........Lenauer
Mother Carey's Chickens, Com...RKO
My Bill, Mel.........FN
My Lucky Star, Mus-Com.......20-Fox
Mystery House, Mel.........FN
Mysterious Mr. Moto, Mel......20-Fox
Mysterious Rider, Mel.........Para

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Navy Girl, Mel.........Mono
Never Say Die, Com.........Para
Newsboy's Home, Mel.........Univ.
Next Time I Marry, Com.........RKO
Night Hawk, Mel.........Rep
North of Shanghai, Mel.........Col
Numbered Woman, Mel.........Mono
Nurse from Brooklyn, Mel.........Univ

O

Oklahoma Kid, Mel.........WB
One Third of a Nation, Mel........Para
One Wild Night, Mel.........20-Fox
Orage, Mel ....Tri-Nat'l
Orphans of the Street, Mel........Rep
"Our Wife," Com.........Col
Outlaw Express, Mel.........Univ
Outlaws of Sonora, West.........Rep
Out West with the Hardys, Com-Mel MGM
Overland Express, West.........Col
Overland Stage Raiders, West......Rep
Overland with Kit Carson, West.....Col
Over the Moon, Mel. (C).........UA
Over the Wall, Mel.........WB

P

Pacific Liner, Mel.........RKO
Painted Desert, West.........RKO
Pals of the Saddle, West.........Rep
Panamint's Bad Man, West......20-Fox
Parents on Probation, Mel.........Para
Paris Honeymoon, Mus-Com......Para
Passport Husband, Com.........20-Fox
Pearls of the Crown, Mel.......Lenauer
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel........Tri-Nat'l
Penny Paradise, Mel.........ATP
Penrod's Double Trouble, Mel......FN
Personal Secretary, Mel.........Univ
Persons in Hiding, Mel.........Para
Phantom Gold, West.........Col
Phantom Ranger, The, West.......Mono
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Pioneer Trail, West.........Col
Pirates of the Sky, Mel.........Univ
Policy Man, Mel.........Sack
Port of Seven Seas, Mel.........MGM
Prairie Justice, West.........Univ
Pride of the West, West.........Para
Prison Break, Mel.........Univ
Prison Farm, Mel.........Para
Prison Nurse, Mel.........Rep
Prison Train, Mel.........Equity
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R

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Rage of Paris, Com.........Univ
Rascals, Com.........20-Fox
Rawhide, West.........20-Fox
Rebellious Daughters, Mel..Progressive
Reckless Living, Mel.........Univ
Red River Range, West.........Rep
Reformatory, Mel.........Col
Refugiados en Madrid, Mel........Fama
Religious Racketeer, Mel Fanchon Royer
Renegade Ranger, The, West.......RKO
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Renfrew, No. 3, West.........GN
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Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel.........Para.
Riders of the Black Hills, West.....Rep
Riders of the Range, Mel.........Para
Ridin' the Range, West.........Rep
Rio Grande Roundup, West.........Col
Road Demons, Mel.........20-Fox
Road to Reno, Com.........Univ
Rollin' Plains, West.........GN
Rolling Westward, West.........Mono
Roll, Wagon, Roll, West.........Mono
Romance of the Limberlost, Mel..Mono
Romance on the Run, Com.........Rep
Room No. 111, Mel.........Danubia
Room Service, Com.........RKO
Rose of Tralee, Mel.........Dublin
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S

Safety in Numbers, Com.........20-Fox
Sailing Along, Mus.........GB
Saint in New York, Mel.........RKO
St. Martin's Lane, Mel...Assoc British
St. Louis Blues, Mel.........Para
Samson and the Ladies, Mel.....20-Fox
Sante Fe Stampede, West.........Rep
Say it in French, Com.........Para
Scandal House, Mel.........Progressive
Secret Service on the Air, Mel.....FN
Secrets of a Nurse, Mel.........Univ
Secrets of an Actress, Mel.........FN
Service De Luxe, Com.........Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel.........20-Fox
Shine On Harvest Moon, West......Rep
Shining Hour, The, Mel.........MGM
Shopworn Angel, Com-Mel........MGM
Show Goes On, Mel.........GB
Sing, You, Sinners, Mus.........Para
Sinners in Paradise, Mel.........Univ
Sisters, The, Mel.........WB
Six Gun Trail, West.........Victory
Six Shootin' Sheriff, West.........GN
Sixty Glorious Years, Mel. (C)..20-Fox
Sky Giant, Mel.........RKO
Sky Pirate, Mel.........Mono
Smashing the Rackets, Mel........RKO
Song of the Buckaroo, West......Mono
Songs and Bullets, Mel.......Spectrum
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel.........Para
South of Arizona, West.........Col
South Riding, Mel.........UA
Spawn of the North, Mel.........Para
Speed to Burn, Mel.........20-Fox
Spirit of Youth, Mel.........GN
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel.........MGM
Stagecoach, Mel ....UA
Stagecoach Days, West.........Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West........Mono
Stolen Heaven, Mus.........Para
Storm, The, Mel.........Univ
Storm Over Bengal, Mel.........Rep
Story of a Cheat, Mel.........Gallic
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel.........GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel.........Univ
Student Nurse, Mel.........FN
Submarine Patrol, Mel.........20-Fox
Suez, Mel.........20-Fox
Sundown on the Prairie, West....Mono
Sunset Strip Case, Mel.........GN
Sunset Trail, West.........Para
Sweethearts, Mus. (C).........MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Com........Univ
Swing That Cheer, Mel.........Univ
Swiss Miss, Com.........MGM

T

Tail Spin, Mel.........20-Fox
Tarnished Angel, Mel.........RKO
Tenth Avenue Kid, Mel.........Rep
Terror of Tiny Town, Mel....Principal
Test Pilot, Mel.........MGM
Texans, The, Mel.........Para
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
They Were Five, Mel.........Lenauer
This Man Is News, Mel.........Para
This Marriage Business, Com......RKO
39 Steps, Mel.........GB
Three Blind Mice, Mel.........20-Fox
3 Comrades, Mel.........MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com.....20-Fox
3 on a Weekend, Mel.........GB
Thundering West, The, West.......Col
Time Out for Murder, Mel......20-Fox
Tip-Off Girls, Mel.........Para
Titans of the Deep, Mel.........GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel......Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel.........Pennant
Topper Takes a Trip, Com.........UA
Torchy Blane in Panama, Mel.....FN
Torchy Gets Her Man, Mel.........WB
Torchy in Chinatown, Mel.........WB
To the Victor, Mel.........GB
Touchdown Army, Com.........Para
Tough Kid, Mel.........Mono
Toy Wife, The, Mel.........MGM
Trade Winds, Com-Mel.........UA
Traveling People, Mel......Amer.-Tobis
Treasure Island, Mel.........MGM
Trigger Pals, West.........GN
Trip to Paris, Com.........20-Fox
Tropic Holiday, Mus.........Para
Two Gun Justice, West.........Mono
Two-Gun Man from Harlem, Mel..Sack

U

Under the Big Top, Mel.........Mono
Under the Western Stars, West....Rep
Union Pacific, Mel.........Para
Up the River, Mel.........20-Fox
Utah Trail, The, West.........GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)....WB
Vivacious Lady, Com.........RKO
Volga Boatman, Mel.........Hoffberg

W

Wanted by the Police, Mel........Mono
We Are Not Alone, Mel.........WB
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, West.........Rep
West of Cheyenne, West.........Col
West of Sante Fe, West.........Col
When Were You Born, Mel.........FN
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel....20-Fox
Whirlwind Horseman, West.........GN
White Banners, Mel.........WB
Wife, Husband and Friend, Com..20-Fox
Wild Horse Trail, West.........Mono
Wings of the Navy, Mel.........WB
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C).........MGM
Woman Against Woman, Mel.....MGM
Women Are Like That, Mel.........FN
Women in the Wind, Mel.........WB
Wreckage, Mel.........Col

Y

Yellow Jack, Com-Mel.........MGM
Yellow Sands, Mel.......Assoc British
Yes, My Darling Daughter, Com..WB
You and Me, Mel.........Para.
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel.........Univ
Young in Heart, Com-Mel.........UA
Youth Takes a Fling, Com........Univ

Z

Zaza, Mel.........Para

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†		
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Extortion	Scott Colton-Mary Russell	Apr. 25,'38	58	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38	65	Mar. 19,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan-L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38	56	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	*60	Nov. 19,'38
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38	55	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38	55	Apr. 9,'38
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38	81	Mar. 19,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86.)				
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58.)				

Coming

"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Sims-Don Mummert	Nov. 30,'38†	*70	Nov. 5,'38
California Cavalcade	Bob Elliott-Luana De Alcaniz			
(See "In the Cutting Room," Nov. 19,'38.)				
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†		
Homicide Bureau	Bruce Cabot-Rita Hayworth			
International Spy	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy			
Lone Wolf's Daughter, The	Warren William-Ida Lupino			
North of Shanghai	Betty Furness-James Craig	Dec 7,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
"Our Wife"	Cary Grant-Jean Arthur			
Overland with Kit Carson	Bill Elliot			
Racketeers	Alan Baxter-Jacqueline Wells			
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†		
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Texas Stampede	Chas. Starrett-Iris Meredith			
There's That Woman Again	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64. 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	*105	Oct. 29,'38
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38	62	Feb. 19,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G)	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	*90	Oct. 15,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38	81	Mar. 19,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Powell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38	70	Oct. 15,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38
When Were You Born (G) 263	Anna May Wong-M. Lindsay	June 18,'38	65	June 18,'38
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38	78	Apr. 23,'38

Coming

Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Comet Over Broadway	Kay Francis-Ian Hunter	Dec. 3,'38		
Secret Service On the Air	R. Reagan-I. Rhodes-J. Litel	Dec. 17,'38†		
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Over London (A) 8007	Margot Grahame-P. Cavanaugh	Apr. 15,'38†	68	Nov. 7,'38
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
F. P. I. Doesn't Answer (reissue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38	71½	
Frog, The	Noah Beery-Gordon Harker	Nov. 15,'38†		
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Sailing Along (G) 8001	Jessie Matthews-Roland Young	Apr. 15,'38†	78½	Feb. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed unde the title, "The Three Maxims.")				
Strange Boarders 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder-Margaret Lockwood	May 1,'38†	71	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High		Dec. 1,'38†		
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	*70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38	60	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38		
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	*65	Sept. 17,'38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38	59	
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38	66	Jan. 8,'38
Exploitation: Feb. 19,'38, p. 82.)				
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†		
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	40	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Whirlwind Horsemen 221	Ken Maynard-Joan Barclay	Apr. 29,'38	58	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty			
Lady Buckaroo	Dorothy Page			
Last Barrier	Dave O'Brien			
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				
Trigger Pals	Art Jarrett, Lee Powell-Al St. John			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Terry-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Karjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69; Nov. 19,'38, p. 94.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38	79	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	
(See "In the Cutting Room," Nov. 5,'38.)				
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Dougles - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	*90	Oct. 8,'38
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38	73	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38	119	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69; June 25,'38, p. 67; July 2,'38, pp. 56, 58; July 9,'38, p. 46; July 30,'38, pp. 82, 84; Aug. 20,'38, pp. 68, 69; Sept. 24,'38, p. 63.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85, 90; July 23,'38, p. 66, July 30,'38, pp. 84, 85.)				
Young Dr. Kildare (G)	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	*80	Oct. 15,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Awakening of Katerina, The	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 23,'38†		
(See "Katherine the Last," "In the Cutting Room," Nov. 19,'38.)				
Burn 'Em Up O'Connor	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton			
Christmas Carol, A	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Dramatic School	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†		
Flirting with Fate 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	
Honolulu	Eleanor Powell-Robert Young-Burns and Allen			
Ice Follies	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres			
Idiot's Delight	Norma Shearer-Clark Gable			
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon			
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Stand Up and Fight	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean		114	
(See "In the Cutting Room," Nov. 19,'38.)				
Sweethearts 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	56	Apr. 28,'38
Gang Bullets	Anne Nagel-Robert Kent	Nov. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Gangster's Boy (G)	Jackie Cooper	Nov. 16,'38†	*80	Nov. 12,'38
Gun Packer	Jack Randall	Nov. 9,'38†		
Gunsmoke Trail 3740	Jack Randall	May 8,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Apr. 11,'38	53	
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid () 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Phantom Ranger, The 3730	Tim McCoy	May 29,'38	53	
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Song of the Buckeroo	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'33
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38	57	June 4,'38
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	*59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Am a Criminal	John Carroll-Mary Kornman	Dec. 7,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Navy Girl	Anne Nagel			
Rolling Westward	Tex Ritter			
Roll, Wagon, Roll	Tex Ritter			
Sky Pirate	John Trent	Dec. 28,'38†		
Sundown on the Praire	Tex Ritter			
Tough Kid	F. Darro-D. Purcell-J. Allen	Dec. 14,'38†		
Wild Horse Trail	Jack Randall-Dorothy Short	Dec. 21,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†		
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38	86	Apr. 16,'38
(Exploitation: Mar. 26,'36, p. 71; May 21,'38, p. 57; May 28,'38, p. 90; Sept. 3,'38, p. 58.)				
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38	80	Apr. 30,'38
Give Me a Sailor (G) 3749	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38	68	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66; Aug. 27,'38, p. 78; Oct. 8,'38, p. 60; Oct. 29,'38, p. 60.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38	65	May 14,'38
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A)	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	*55	Oct. 1,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	*105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Say It in French	Olympa Bradna-Ray Milland	Nov. 25,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G)	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore-Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	*77	Nov. 12,'38
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38	62	Mar. 19,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	*90	Oct. 29,'38
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†		
Hotel Imperial	Isa Miranda-Ray Milland			
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†		
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor			
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson	Dec. 23,'38†		
Parents On Probation	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee			
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†		
(See "In the Cutting Room," July 16,'38.)				
Persons in Hiding	L. Overman-Patricia Morrison			
Ride a Crooked Mile	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20,'38.)				
Riders of the Range	Wm. Boyd-Geo. Hayes			
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 9,'38†	*65	Oct. 22,'38
Tom Sawyer, Detective	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff			
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	68	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	70	Apr. 16,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38	56	Sept. 24,
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come On Rangers!	Roy Rogers-Mary Hart	Nov. 21,'38†		
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore.	Aug. 15,'38	65	July 30,'38
Down in "Arkansas" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	57	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Invisible Enemy (G) 7010	Alan Marshall - Tala Birell - C. Henry Gordon	Apr. 4,'38	65	Mar. 26,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston - June Travis - Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street	Robt. Livingston - June Storey - Tommy Ryan	Nov. 22,'38†		
Outlaws of Sonora (G) 7116	Three Mesquiteers-Joan Joyce	Apr. 14,'38	55	Apr. 30,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 28,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Santa Fe Stampede 813	Three Mesquiteers-June Martel	Nov. 18,'38†	56	
Storm Over Bengal (G)	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Under Western Stars (G) 7800	Roy Rogers -Smiley Burnette - Carol Hughes	Apr. 20,'38	65	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Federal Man Hunt	Robt. Livingston-June Travis			
(See "In the Cutting Room," Nov. 19,'38.)				
Flight at Midnight	Col. Roscoe Turner			
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran			
(See "In the Cutting Room," Nov. 19,'38.)				
Ridin' the Range	Gene Autry-Smiley Burnette			
Shine On Harvest Moon	Roy Rogers-Mary Hart			
Fighting Thorobreds	R. Byrd-M. Carlisle-R. Allen			
Western Jamboree	Gene Autry-Smiley Burnette... Jean Rouverol	Nov. 28,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontain-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1,'38	77	Mar. 12,'38
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38	70	Apr. 16,''38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38	91	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	*75	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	*80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 5,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chaster Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38	71	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Loraine Johnson			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
Great Man Votes, The	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo			
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Dec. 23,'38†		
(See "In the Cutting Room," July 30,'38.)				
Love Affair	I. Dunne- C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Next I Time Marry 910	Lucille Ball-James Ellison	Dec. 2,'38†		
(See "Trailer Romance," "In the Cutting Room," Oct. 15,'38.)				
Pacific Liner	Victor McLaglen-Chester Morris-Wendy Barrie			
(See "In the Cutting Room," Nov. 19,'36.)				
Pure in Mind	Anne Shirley-Roger Daniel	Dec. 16,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38	84	Apr. 2,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38	85	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38	110	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'36, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77; Aug. 20,'38, p. 65; Sept. 3,'38, p. 61; Nov. 5,'38, p. 54; Nov. 12,'38, p. 68.)				
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1,'38	67	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent.-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38		
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Rawhide (G) 842	Smith Ballew - Evalyn Knapp - Lou Gehrig	Apr. 8,'38	59	Mar. 19,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	53	Aug. 13,'38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†	*69	Nov. 19,'38
Charlie Chan in Honolulu 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†		
Dangerous Cargo	Preston Foster - Lynn Bari			
Down on the Farm (G) 920	Jed Prouty - Spring Byington-Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby	J. Prouty-S. Byington-S. Deane			
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
Keep Smiling (G)	Gracie Fields-Roger Livesey		92	Oct. 22,'38
Kentucky 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		*65	Nov. 19,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Mar. 3,'39†	*68	Nov. 19,'38
Road Demons (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Smiling Along	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39†		
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Jan. 13,'39†		
Thanks for Everything 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 3,'39†		
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	*60	Aug 27,'38
Wife, Husband and Friend 930	Loretta Young-Warner Baxter - Binnie Barnes-George Barbier	Feb. 17,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38	104	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77; Aug. 20,'38, p. 64.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Callela - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38	91	Jan. 15,'38
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; explitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38	88	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct 1,'38
(Exploitation: Nov. 19,'38, p. 94.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	*90	Nov. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Midnight	Francine Bordeaux - Brian Aherne - Victor McLaglen			
Duke of West Point	Louis Hayward-Joan Fontaine	Dec. 29,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stage Coach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	
(See "In the Cutting Room," Oct. 15,'38.)				
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38	70	Mar. 26,'38
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	
(See "In the Cutting Room," Nov. 5,'38.)				
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38	70	May 14,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38	56	
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guy (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guy in Society	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Mars Attacks the World (G)	Larry Crabe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38	67	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38	68	Apr. 2,'38
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanne Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gambling Ship	Robert Wilcox-Helen Mack			
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Honor of the West	Bob Baker-Marjorie Bell			
Last Warning, The	P. Foster-F. Jenks-F. Robinson	Dec. 16,'38		
(See "In the Cutting Room," Nov. 19,'38.)				
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†		
Phantom Stage, The	Bob Baker-Marjorie Reyolds			
Pirates of the Skies	Kent Taylor-Rochelle Hudson			
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	*69	Nov. 19,'38
Son of Frankenstein, The	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson			
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Jan. 13,'38†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38	62	Feb. 26,'38
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G)	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†		
(See "In the Cutting Room," Oct. 22,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38	66	Apr. 2,'38
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	*60	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jan Arden, The	Rosella Towne-William Gargan			
Always Leave Them Laughing	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Broadway Cavalier	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
(See "In the Cuting Room," Nov. 12,'38.)				
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone	Dec. 24,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Devil's Island	Boris Karloff	Dec. 3,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de. Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
Each Dawn I Die	James Cagey-Edw. G Robinson			
Going Places	D. Powell-A. Louise-A. Jenkins			
(See "In the Cutting Room," Oct. 8,'38.)				
Heart of the North	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Love Bites Man	Pat O'Brien-Joan Blondell			
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains			
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Fight for Peace (A)	War Film	Warwick	Apr. 30,'38	70	Apr. 30,'38
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
Life Goes On	Negro Cast	Popkin	Apr. 1,'38		
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†		
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack			
Code of the Fearless	Fred Scott	Spectrum			
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack			
Headleys at Home, The	Evelyn Venable	Standard		*60	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		*65	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dark Sands (G)	Paul Robeson	Record		75	July 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion.")					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Liebe Im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Moscow Nights	Annabella	Lenauer	May 15, '38		
Orage (A)	Charles Boyer	Tri Nat'l Films		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Cuckoorancho 8431 Joe Besser	Mar. 25,'38	16½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May 20,'38	16
Home on the Rage 9426 Andy Clyde	Dec. 9,'38†	17
Jump, Chump, Jump 8432 Andy Clyde	Apr. 15,'38	19½
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mind Needer, The 8433 Charley Chase	Apr. 29,'38	18
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag 9425 Smith & Dale	Nov. 11,'38†	2 rls
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Old Raid Mule, The (4-2-38) 8429 Andy Clyde	Mar. 4,'38	17½
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr. 1,'38	18
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Time Out for Trouble (4-2-38) 8430 Charley Chase	Mar. 18,'38	16½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	6
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl
Midnight Frolics	Nov. 24,'38†	1 rl
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½
Window Shopping (7-2-38) 8509	Apr. 14,'38	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda--Isle of Paradise 9551	Sept. 9,'38†	1 rl
Big Town (New York) 9553	Dec. 2,'38†	1 rl
Provincial Quebec 9552	Oct. 21,'38†	1 rl

COMMUNITY SING

Title	Rel. Date	Min.
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar. 18,'38	10
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	
No. 4 9654 (Moon Songs)	Dec. 30,'38†	1 rl

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
22. Auto Clinic, The 8703	Mar. 4,'38	6½
23. Little Buckaroo 8704	Apr. 11,'38	6
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl
Happy Birthday 9752	Oct. 7,'38†	1 rl
Scrappy's Playmates 8757	Mar. 27,'38	6
Scrappy's Trip to Mars 8756	Feb. 4,'38	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 (4-2-37) 8857	Mar. 4,'38	10
No. 8 (5-14-38) 8858	Apr. 1,'38	9
No. 9 8859	Apr. 29,'38	9½
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	1 rl
No. 2 9852	Oct. 14,'38†	1 rl
No. 3 9853	Nov. 4,'38†	1 rl
No. 4 9854	Dec. 1,'38	1 rl

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	1 rl
Play Ball (4-23-38) 8807	Apr. 15,'38	10
Ski Rhythm 9802	Nov. 4,'38†	1 rl
Sport Stamina (6-12-38) 8808	Apr. 10,'38	9½
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 9901 (Harry Newman)	Nov. 11,'38†	1 rl

WORLD IN COLOR

Title	Rel. Date	Min.
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29,'38	9½

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel Date	Min.
Big Top, The 8520	May 12,'38	6½
Eliza Runs Again 8526	July 29,'38	6½
Gandy the Goose (3-19-38) 8515	Mar. 4,'38	6
Happy and Lucky 8516	Mar. 18,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Maid in China 8519	Apr. 29,'38	7
Milk for Baby 8524	July 8,'38	6½
Mountain Romance, A (4-19-38) 8517	Apr. 1,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
Kingdom for a Horse (5-7-38) 8504	Apr. 22,'38	10
Music from the Stars (4-30-38) 8610 Horace Lapp and Orch.	Mar. 25,'38	11
Return of the Buffalo 8608	Apr. 8,'38	9½
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Beautiful But Dummies 8117 Buster West-Tom Patricola	Mar. 25,'38	17
Cactus Caballeros 8206 Harry Gribbon-Joe Faye	May 27,'38	19
Cupid Takes a Holiday (2-19-38) 8115 Danny Kaye	Feb. 4,'38	15
Cute Crime 8118 Jefferson Machamer	Apr. 29,'38	18
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Love and Onions (3-26-36) 8306 H. Timberg, Jr.-P. Rooney, Jr.	Mar. 11,'38	19
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Sing for Sweetie 8309 Lee Sullivan	Apr. 15,'38	19
Wanna Be a Model? 8116 Jefferson Machamer	Feb. 25,'38	16
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr. 2,'38	9
Buried Treasure W-689	Sept. 17,'38	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Pygmy Hunt, The W-687	Aug. 6,'38	8
Poultry Pirates W-683	Apr. 16,'38	9
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, the Pink City (11-19-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
Sydney, Pride of Australia T-854	Dec. 3,'38†	1 rl

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Streamline Swing (11-12-38) M-872 In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake M-874	Nov. 12,'38†	11
That Mothers Might Live M-676 Shephard-Struwick-Mary Howard	Apr. 30,'38	10
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel Date	Min.
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
It's in the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Snow Gets in Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20

OUR GANG

Title	Rel Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Came the Brawn C-737	Apr. 16,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10

PASSING PARADE

(Sepia)

Title	Rel Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot on Ice S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend S-902	Nov. 19,'38†	10
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr. 9,'38	9
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
Opening Day F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl
Buzzy Boop at the Concert (10-8-38)	Sept. 16,'38†	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lost Kitten (7-23-38) T7-11	June 24,'38	7
On With the News	Dec. 2,'38†	1 rl.
Out of the Inkwell T7-9	Apr. 22,'38	7
Pudgy in Thrills and Chills	Jan. 13,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Hold It C7-5	Apr. 29,'38	7
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bear (11-12-38)	Oct. 28,'38†	8

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica	Dec. 2,'38†	1 rl.
Guatemala (8-27-38)		10
Mexico (10-15-38)	Oct. 7,'38†	10

HEADLINERS

Title	Rel. Date	Min.
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38) Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hal Kemp and His Orch.	Dec. 2,'38†	1 rl.
Hall's Holiday (4-23-38) A7-11 George Hall and Orch.	Apr. 8,'38	10
Lights! Action! Lucas! (9-10-38) Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11

PARAGRAPHICS

Title	Rel. Date	Min.
Bike Parade V7-10	Apr. 22,'38	10
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Meledramas (10-15-38)	Sept. 9,'38†	11
Oh Say, Can You Ski	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38)	Oct. 14,'38†	9
Schubert's Unfinished Symphony		
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 9—Can They Take it—Seeing's Believing - Alpine Aqueduct P7-9	Apr. 1,'38	10
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5	Dec. 9,'38†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr. 15,'38	7
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right	Dec. 30,'38†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
House Builder-Upper, The E7-8	Mar. 18,'38	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 16,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

Title	Rel. Date	Min.

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 4 J7-4	Mar. 18,'38	
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
Thanks for the Memory SC7-4 Bert Block and Orch.	Mar. 25,'38	8
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan. 28,'38	7

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 48—Cops and Robbers R7-9	Mar. 25,'38	10
No. 49—Win, Place or Show R7-10	Apr. 22,'38	10
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38)	Nov. 25,'38†	10
No. 58—Frolicking Frogs	Dec. 23,'38†	1 rl.

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3	Dec. 2,'38†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
His Pest Friend 83,704	Mar. 11,'38	18
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
False Roomers 83,404	Mar. 25,'38	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17

MARCH OF TIME

Title	Rel. Date	Min.
1937-38		
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch 94,603	Nov. 11,'38	9
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
Windward Way 84,303	Mar. 11,'38	10

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38)		8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The 9505	Nov. 4,'38†	1 rl.
String Bean Jack 9521 (in color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Eternal Fire, The		
Fox Hunting		
Rome in Symphony		

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 3353	Oct. 3,'38†	9
No. 56 3354	Nov. 14,'38†	1 rl.
No. 57 3355	Nov. 28,'38†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Mouse	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Disobedient Mouse	Nov. 28,'38†	1 rl.
Rabbit Hunt (11-19-38) (11-19-38) 3242	Oct. 17,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27,'38	19
York and King		
High Jack N' the Show (5-21-38) 2170	May 18,'38	17
James Barton		
Latin Hi-Hattin' (4-30-38) 2169	Apr. 27,'38	17
Dorothy Stone-Chas. Collins		
Music and Flowers (5-21-38) 2171	June 15,'38	19
Block and Sully		
Music and Models 3225	Dec. 14, 38†	2 rls.
Patio Serenade (11-12-38) 3224	Nov. 16,'38†	17
Tito Coral-Armida		
Rhythm Cafe 3221	Sept. 7,'38†	20
Virginia Verrill		
Side Show Fakir 3223	Oct. 12,'38†	20
Clyde Hager-Charioteers		
Somewhere in Paris (3-5-38) 2168	Mar. 23,'38	17
J. Harold Murray		
Stars and Stripes (7-2-38) 2172	July 6,'38	17½
Ed. East-Ralph Dumke		

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10.'38†	9½
No. 56—Novelty 3367	Nov. 21,'38†	
No. 57—Novelty 3368	Dec. 5,'38†	

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Under the Wire 3022	Mar. 26,'38	2 rls.
Joe and Asbestos		
Got a Match 3016	Apr. 9,'38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23,'38	2 rls.
Preisser Sisters		
Forget-Me-Knots 3011	May 7,'38	2 rls.
Bernice Claire		
Stocks and Blondes 3023	May 21,'38	2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004	May 28,'38	2 rls.
Evelyn Thawl-Jeffrey Lynn		
Prisoner of Swing 3012	June 11,'38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25,'38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38) 3017	July 2,'38	22
Eddie Peabody		
My Pop 3024	July 16,'38	2 rls.
Henry Armetta		
Sons of the Plains (7-23-38) 3006	July 30,'38	19
Mauch Twins		
Up in Lights 3018	Aug. 13,'38	2 rls.
Pat Rooney		
There Goes the Bride 3030	Aug. 27,'38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 3,'38†	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17,'38†	18
Johnnie Davis		
Murder with Reservations 4010	Sept. 24,'38†	2 rls.
George Campo		
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013	Oct. 29,'38†	2 rls.
Hal LeRoy		
Cleaning Up (10-29-38)	Nov. 12,'38†	20
Cross and Dunn		
Declaration of Independence The (10-15-38) 4002	Nov. 26,'38	19
John Litel		
Star Dust 4105	Dec. 12,'38†	2 rls.
Benny Davis		

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated 4603	Nov. 5,'38†	1 rl.

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38	1 rl.
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death 4303	Oct. 15,'38†	1 rl.
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters 4304	Dec. 10,'38†	1 rl.

LOONEY TUNES

Title	Rel. Date	Min.
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38	11
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The 4804	Nov. 26,'38†	2 rls.

MELODY MASTERS

Title	Rel. Date	Min.
Mike Riley and Orch. 3711	Mar. 26,'38	1 rl.
Rubinoff and His Violin 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
"Happy" Felton & Orch.		

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 54—A Star Is Hatched 3410	Apr. 2,'38	1 rl.
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education 4504	Nov. 5,'38†	1 rl.
No. 69—Night Watchman, The 4505	Nov. 19,'38†	1 rl.
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 8—Song Writers—Bowling 3808	Apr. 2,'38	1 rl.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Vitaphone Gambols 3907	Mar. 19,'38	1 rl.
Chaz. Chase		
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38	9
Juggling Fool, The 3910	May 14,'38	1 rl.
Bobby May		
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6,'38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.

OTHER PRODUCT

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Manila (2-26-38)	May 15,'38†	11
Old Towns of Normandy (4-9-38)	July 15.'38†	10
Title	Rel. Date	Min.
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15.'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15.'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15.'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok (7-23-38)	June 30,'38	20
(15 episodes)		(each)
Gordon Elliott-Kermit Maynard		
Overland with Kit Carson		
Bill Elliott		
Secret of Treasure Island, The (4-9-38) 8160	Mar. 17,'38	19
Don Terry-Gwen Gaze		(each)
(15 episodes)		
Spider's Web, The (11-5-38) 9120	Oct. 22,'38†	19
Warren Hull-Iris Meredith		(each)
(15 chapters)		

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201	Aug. 20,'38	18
Ralph Byrd-Lynn Roberts		(each)
(15 episodes)		
Fighting Devil Dogs, The (5-28-38) 7501	May 28,'38	18
Lee Powell-Herman Brix		(each)
Hawk of the Wilderness 7301	Dec. 3,'38†	
H. Brix-J. Martin-Malo		
Lone Ranger Returns	Jan. 25,'39†	
Lone Ranger—Silver		
(15 episodes)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers 3881-92		
Larry Crabbe		
Flaming Frontiers (6-4-38) 3581-95	July 5,'38	20
Johnny Mack Brown-E. Hansen		(each)
Flash Gordon's Trip to Mars (2-19-38) 2581	Mar. 21,'38	20
Larry Crabbe-Jean Rogers		(each)
(15 episodes)		
(Exploitation: Sept. 3,'38, p. 59.)		
Red Barry (10-8-38) 3681-3792	Oct. 18,'38†	20
Buster Crabbe-Frances Robinson		(each)
(11-27-37) 2881		
Scouts to the Rescue	Jan. 17,'39†	
Jackie Cooper-Vandell Darr		

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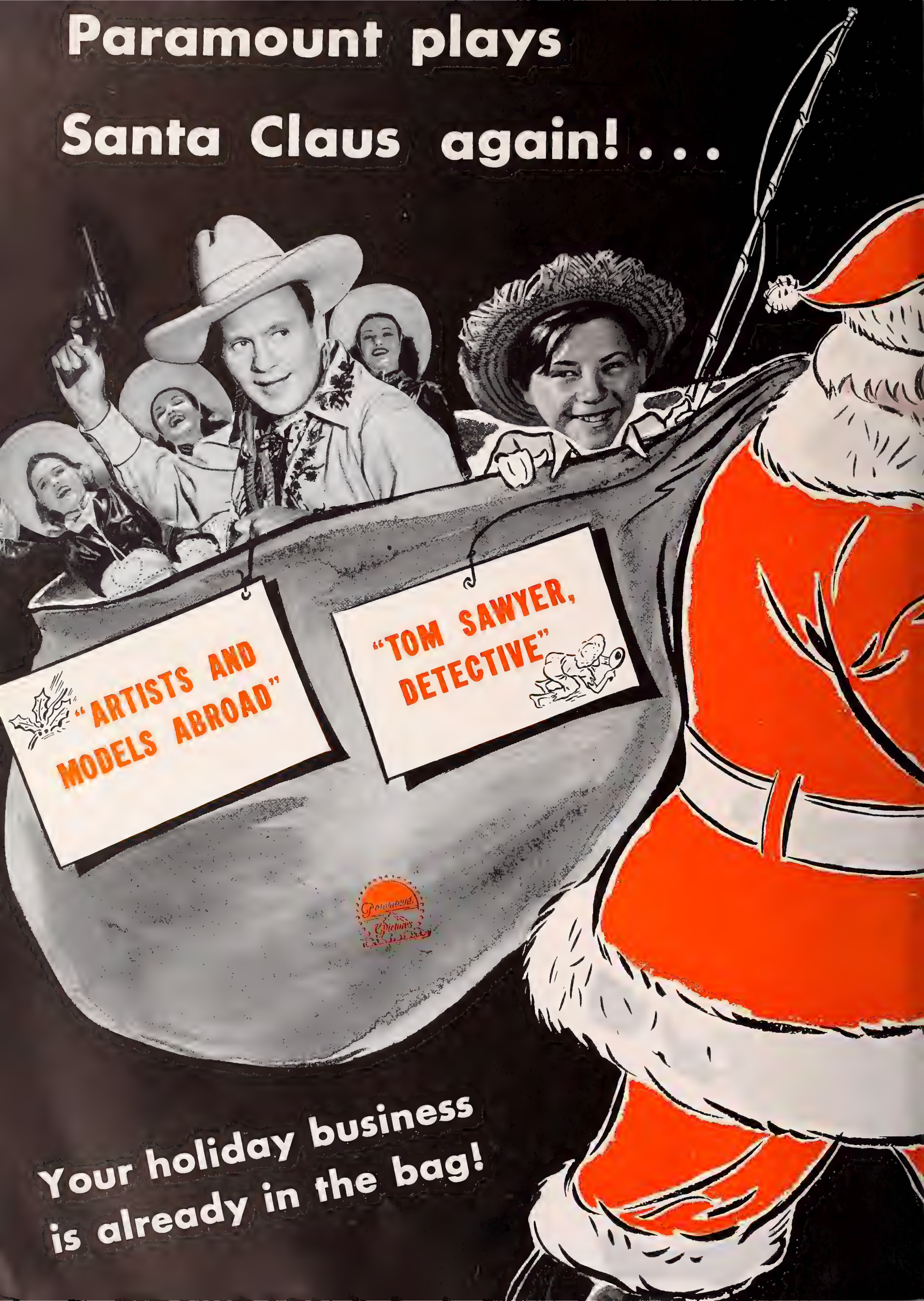
EASTMAN Super X won its top ranking on performance. The results obtained from its combination of speed, fine grain, and general photographic quality make it the world's first choice in negative materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE



Paramount plays Santa Claus again! . . .

"ARTISTS AND MODELS ABROAD"
"TOM SAWYER, DETECTIVE"
Paramount Pictures

Your holiday business is already in the bag!

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

PICTURE
HERALD

Pre-Christmas Inventory of Hollywood

1. Pictures Set for Release in December
2. Features on Which Shooting Has Been Completed

VOL. 133, NO. 10 DECEMBER 3, 1938

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Sens"A"tional HARDYS

"Out West With The Hardys" with
Lewis Stone, Mickey Rooney, Cecili
Parker, Fay Holden. Screen Play
Kay Van Riper, Agnes Christi
Johnston and William Ludw
A Metro-Goldwyn-Mayer Pict
Directed by George B. Seitz.

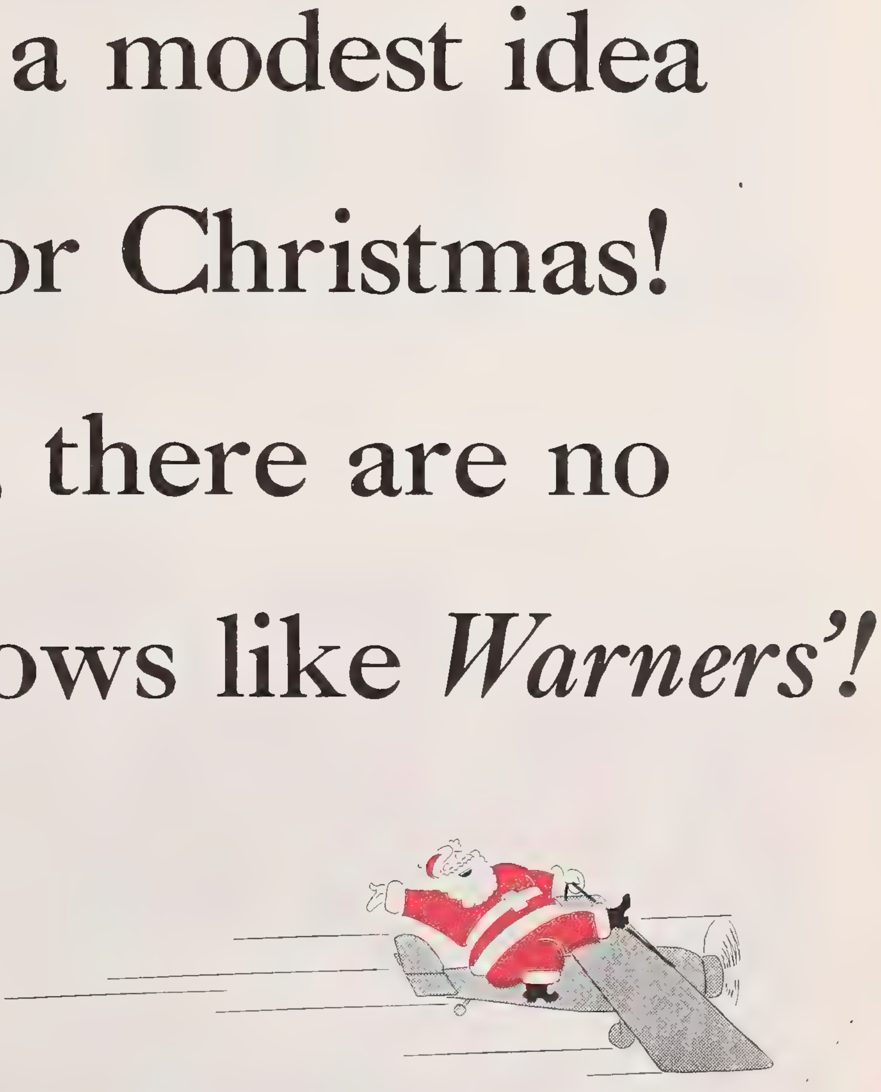
The new Judge Hardy Family picture "OUT WEST WITH THE HARDYS" in its first 34 engagements is the biggest M-G-M hit in a season of hits! It is doing the best business of the entire Hardy series, including the previous record-breaker "Love Finds Andy Hardy." It is beating "Boys Town", "Too Hot To Handle" and all the biggest M-G-M "A"ttractions!

(AS WE GALLOP TO PRESS! *"Out West With The Hardys" Holding Over Everywhere!*)

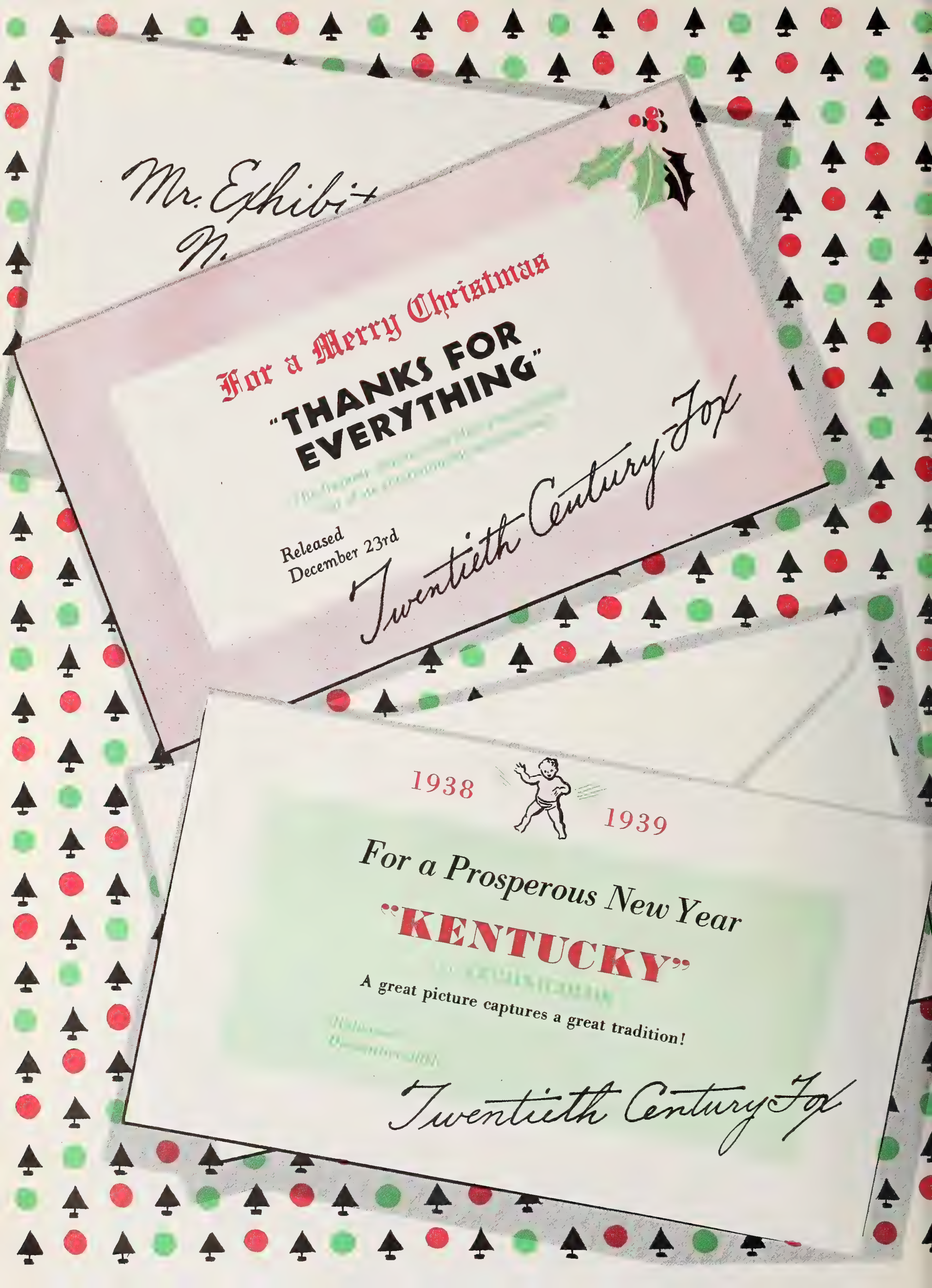
Metro- Goldwyn- m"A"yer, the Friendly Compan

You're Welcome!

. The way 'Angels with Dirty Faces' ran away with the Thanksgiving business is only a modest idea of what's ahead for Christmas! Because, gents, there are no other holiday shows like *Warners'!*



Give more thanks—Kris is coming by plane! ➡



Mr. Exhibit

N.

For a Merry Christmas

"THANKS FOR EVERYTHING"

Released
December 23rd

Twentieth Century-Fox

1938 1939

For a Prosperous New Year

"KENTUCKY"

A great picture captures a great tradition!

Twentieth Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 10

December 3, 1938

POLICIES

SOME of the red, pinkish and leftish young men who write for the press appear to have arrived at a notion that *Motion Picture Herald* has no enthusiasm for the "Films for Democracy" project and its program for muscling-in on the amusement screen by duress of class pressures. These lads are not, one might hope, thereby getting proud of an extraordinary perspicacity.

The charge is made that the expressions of the publisher and the editor alike have been calculated to discourage the movement.

The more direct fact is that that *Motion Picture Herald* is rather interested for reasons of broad import in the preservation of the amusement business as the amusement business.

To ask a motion picture theatre to assume a political position, to engage in controversial presentations, to deal in issues, has about as much mercantile merit as a soap box speech at the opera.

This position has no relevancy to the merits or demerits of the social causes concerned. It is relevant to a considerably informed opinion about what is good and bad for the box office.

Pictures of special pleading and opinion can be acceptable where only one order of opinion is permitted.

Conspicuously the policy importantly prevails in the motion picture theatres of two nations, Russia and Germany. How are they doing?

— — —

NONE are more vociferous in proclamations against censorships than these same radical persons.

They are unable, however, to perceive the identities of dictatorialisms involved in saying "you must not" and "you must."

The censorship which tells you what you may not say is probably in the ultimate result considerably less invasive of human rights and liberties than its obverse which tells you what you must say.

The motion picture industry dedicated to the entertainment of the multitudes is not equipped to engage in, or responsible for, the issues and problems of the period. It would, however, enjoy the privilege of doing business during altercations.

— — —

THE chip-on-shoulder approach and we'll-tell-you attitude of the "Films for Democracy" announcement is the inevitable revelation of attitude that begets hostility.

Just suppose, if one might, that instead this group had announced: "As a forward looking organization of creatively minded persons we have discovered an important opportunity for the screen with a new line of product, with a new address to the audience, calculated to interest, perhaps please the patrons of the screen, give the motion picture new meaning and stimulate the box office. We are going to try to compete with the investment of as much brains as we can assemble and about a hundred thousands dollars a negative. Ideas are bigger than budgets. We are promised some Hollywood talent and we aim at amusement pictures with a social consciousness. We think they will be box office."

That sort of entry would have been rather better calculated than the shouting announcement that the exhibitor would either take "Films for Democracy" or they would open in competition under agitator auspices.

But that would not do at all. The movement pertains not to the picture business but to the industry of hell-raising.

△ △ △

TWITTERING

QUITE a pother has been had in the press under such headlines as would imply that the British Government engaged Joseph P. Kennedy, ambassador, to censor a Paramount newsreel.

The facts seem to be that the Government learned of the impending release of portions of a reel containing critical expression, precisely at the time that Neville Chamberlain, prime minister, was in his ordeals of conference at Godesburg—that the Government mentioned it to Mr. Kennedy—that Mr. Kennedy mentioned it to Will H. Hays—that subsequently the material concerned did not appear on theatre screens—that the film was British made and intended only for British consumption. Probably the whole matter could have been handled in London. And probably it ultimately was.

The answer seems to be, what of it? Britain was substantially in a state of war, with trenches in the parks and a-fever with mask drills and gas terrors.

Given the equivalent situation in the city of New York, what pressures might be expected on the policies of American newsreels. Does anyone remember when Woodrow Wilson made it his personal business to have the Japanese flag removed from the foe army in the Hearst serial "Patria"?

△ △ △

THE language of the law and the lawyer gets naive at times. The defendants in the major monopoly suit this week in Federal court asked a bill of particulars from the Government for four purposes, the fourth of which is "to prevent surprise." They might just as well decide now not to be surprised at anything.

△ △ △

SOMETHING needs to be done about these brutal sports. A few weeks ago Mr. Westbrook Pegler sprained his back in a soft-ball game and took to bed. Mr. Ed Anthony of *Colliers,* author of Frank Buck and Clyde Beatty books, broke his sacroiliac playing croquet, and now Mr. Robert Gillham is on crutches in sequel to a violent pass at badminton.

△ △ △

DON'T tell the Motion Picture Research Council, but there are signs that the Lone Ranger is tending to invade and even displace Santa Claus in pre-holiday department store attentions in New York, Brooklyn and Chicago, Al Adams discovers.

△ △ △

STUDIO gadgetry grows apace. From the Goldwyn plant comes announcement that Mr. Gregg Toland, chief cinematographer, has perfected "a development which may revolutionize all camera carriages. It is a hydraulic lift," to replace the standard tripod. It sounds to us very much as though Mr. Toland had put his camera in a barberchair.

Terry Ramsaye

This Week

Product

Presently a topic of wide discussion in the field is the product principal distributors will release during the holiday season. An inventory of December dates and a further listing of product on which shooting has been completed has been compiled by MOTION PICTURE HERALD, the information covering the lists of 12 distributors and release dates of their product.

The lists are presented on page 12.

Warner Profit

Net profits of $1,929,721, equal to 41 cents a share on the common stock of the company, were reported for the fiscal year ended August 27th by Warner Brothers. Losses during the summer and heavy amortization writeoffs during the year were responsible for a drop in earnings from the $3,282,765 shown for the first nine months. A substantial decrease in amortization charges was predicted for the second quarter of the present fiscal year by Harry M. Warner, president, in his annual report to the stockholders.

The financial report was followed by conferences of home office and production executives in New York on the subject of immediate sales and the product for next season.

Consolidated balances and supporting statistics are on page 25.

"Frills and Puffing"

Witnesses for the National Broadcasting Company are trying to use the Federal Communications Commission hearing as a medium of advertising for the network, Frank R. McNinch, chairman, informed Philip J. Hennessy, Jr., NBC counsel, when he sought to introduce pamphlets describing Radio City and the NBC organization. Mr. McNinch called them "frills, advertising and puffing." Later O. B. Hanson, chief engineer for the network, attacked the Commission's wavelength allocation policy, charging that 10 kilocycle separation between channels was hampering the development of high fidelity reception.

The week's testimony is condensed on page 24.

Chicago Operators' Pay

Terms of the new operators' contract in Chicago are understood to call for the current pay, which is 10 per cent under last year. The signing of the contract awaits only the working out of individual problems for certain exhibitors.

This ends the long battle between union and exhibitor groups over the attempt of the union to get a pay increase, instead of taking a cut.

Good Will Films

Extensive use of motion pictures will be made by the United States Government in its campaign to counteract Fascist and Nazi propaganda in South America by substituting information on the United States, its policies and products. Six films of a series to be sent to the southern continent have been completed and others are to be made. Government officials said the pictures will not constitute competition for private distribution or exhibition but rather will help sell commercial American films. Present plans call for the expenditure of at least $30,000 for projectors and equipment to facilitate showings which will be held, among other places, in embassies and consulates.

Plans are outlined further on page 15.

RKO Divisions Shifted

Reorganization of divisional operation of the 46 RKO metropolitan theatres along geographical rather than corporate lines, in order that the division managers may apply themselves more thoroughly to the operation of the theatres, was announced this week by John O'Connor, vice-president in charge of RKO theatres. The number of theatres operated by each division manager has been reduced, thereby establishing an additional division. The division managers will have jurisdiction in their territories for both first and second-run houses. The division managers are Charles McDonald, Louis Goldberg, Russell Emde and Sol Schwartz.

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Short Subjects on Broadway Page 31
What the Picture Did for Me Page 41
Deaths of the Week Page 45
Technological Page 54
In British Studios Page 29

Copyright in Peru

At the Eighth International Conference of American States, opening December 9th, the copyright question will be treated as part of the program of establishing closer relations between this country and those in South America. In the delegation headed by Cordell Hull, secretary of state, and including Alfred Landon, Republican presidential candidate in 1936, is Dr. Edith Ware, executive secretary of the Committee on Copyright, which has been sponsoring the recent copyright meetings in New York among the various parties interested, including representatives of the motion picture industry.

This country has copyright agreements with several South American countries, and Miss Ware has copies of these agreements with her.

Pleads Guilty

Edward G. Levy, motion picture theatre attorney in Connecticut and general counsel of the Motion Picture Theatre Owners of America and the Connecticut MPTO, accused in connection with a utility investigation for which large fees were alleged to have been collected, pleaded guilty Tuesday in superior court at Waterbury, Conn., as 27 other defendants went on trial on conspiracy charges, accused of defrauding Waterbury of more than $1,000,000.

Appointment of Hugh M. Alcorn as special prosecutor was followed by indictments last May of some of the state's biggest politicians, both Republicans and Democrats, including T. Frank Hayes, lieutenant governor, and the Democratic mayor of Waterbury. Mr. Alcorn himself was an unsuccessful gubernatorial candidate, two years ago, and the indictments in this case were the principal ammunition in the last political campaign.

Mr. Levy's New Haven law firm, Levy and Levy, had participated in a revamping of Waterbury's light ratings, as a result of which he is reputed to have saved the city $250,000 in a few years, and for which he collected fees now in dispute.

He has been serving the Connecticut MPTO since 1927 and the MPTOA since 1932.

Wage-Hour Study

Elmer F. Andrews, national administrator of the Wages and Hours Law, will confer with motion picture executives this weekend on application of the law to the Hollywood branch of the industry. Mr. Andrews was to speak in Los Angeles Friday night.

Conferences were planned this week between studio attorneys and union representatives on possible revision of the basic labor agreements with five Internationals which provide for a work week of 54 to 60 hours.

Would Pro-rate Taxes

California Congressmen, led by Senator-elect Sheridan Downey, plan to seek legislation in the next Congress, this winter, which would pro-rate Federal income taxes of Hollywood and Broadway stars over a period of years, to benefit them when their box office power starts to dwindle.

Companies with receipts not exceeding $250,000 a year and net incomes of less than $25,000 will be relieved of much detail in preparing income tax reports next year through a new form announced Wednesday by the Treasury Department.

See page 17.

3 New Film-Radio Shows

Slated for early production are three new radio shows with film affiliations. Jesse Lasky's show, put on in cooperation with RKO Radio Pictures and sponsored by the Wrigley Company in the interest of Doublemint Gum, will make its debut over the Columbia network on January 8th. Called "Gateway to Hollywood," the show will be a motion picture talent quest.

The show of the Screen Actors Guild and sponsored by the Gulf Oil Company is to start on the same date, with proceeds going to the Motion Picture Relief Fund.

Herbert Ebenstein, film man, and William and Harry Brandt, New York theatre operators; have formed Radio Attractions, Inc., to produce air shows.

Aid Paralysis Fight

Joseph M. Schenck, board chairman of Twentieth Century - Fox; Nicholas M. Schenck, president of Loew's, Inc.; Ed Kuykendall, president, The Motion Picture Theatre Owners of America; Gene Buck, president, the American Society of Composers, Authors and Publishers; Eddie Cantor, comedian—these comprise the entertainment division of the executive committee in the 1939 campaign to "Fight Infantile Paralysis," which is the highlight of the nationwide celebration of President Roosevelt's birthday, January 30th. Banking and finance, labor, industry, communications, transportation and power, advertising and publishing also are represented on the committee.

First Quarter Report

Losses for the summer and heavy amortization charges were reflected in the financial report of Columbia Pictures for the first quarter of its fiscal year, ended September 24, 1938, which showed a net loss of $233,612. Working capital on September 24th was $10,740,000 of which $2,300,000 was in cash.

The balance sheet is on page 32.

Television Challenge

Television, within two years, will bring a competitive test between radio-broadcasting and the motion picture on the determination of the source of talent for telecasting.

Hollywood is determined that it rightfully has a place in television, both in its development and the eventual form it will take.

These conclusions are made by the Academy's Research Council in its third annual report on television's position in relation to motion picture production, as detailed on page 31.

Paramount Television

Paramount studio officials denied on Welnesday that the company will inaugurate television programs in Paramount or any other theatres in January, as reported. They pointed out that the license granted Dumont Laboratories is for experimental purposes only and specifically prohibits commercial operation. Although experimental broadcasts are to start the latter part of January, Paramount executives said the company would not have the authorization to sell a television program even if it was practicable to deliver one.

Stanton Griffis, of Paramount and a director of Madison Square Garden, said television rights to Garden events would go to the highest bidder.

MOTION PICTURE HERALD

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Burlesquing Films

The proposal of WPA Theatre Project officials to burlesque the motion picture business in a "Horse Opera" "living newspaper" play became a definite plan this week, after a conference in New York between WPA Theatre officials of that city and those in Chicago, where the burlesque will be produced this winter as the industry starts the observance of its golden jubilee.

WPA play-producers say they originally had intended to produce a "cavalcade" of films, but that the industry indicated a complete lack of interest, whereupon the Federal Theatre Project decided to burlesque the business.

Plans for the play appear on page 14.

RKO Decision Expected

Federal Judge William Bondy, at the hearing Tuesday on the RKO reorganization plan, said Friday's hearing might definitely dispose of the matter. The judge declared himself concerned about the delays, and said he would regard the technical parts broadly, so as to hasten the company's emergence from section 77B before the year's end.

Special Master George Alger, who approved the plan, was this week awarded $27,500 for services. Judge Bondy this week also ordered RKO trustee Chemical Bank and Trust Company to pay $5,512 to RKO trustee Irving Trust Company which will pay the amount to attorneys Wickes, Neilson, and Ridell, and accountants Price, Waterhouse and Company.

Columbia in France

The possibility that Columbia Pictures might undertake production in France, while at the same time, definitely establishing a distributing organization of its own there and in Algiers was revealed this week, according to Pierre Autré, cabling from Paris.

The distributing organization to be established would have exchanges not only in Paris but additionally in Lille, Marseilles, Lyons, Bordeaux and Strasbourg.

These revelations were made prior to the departure of Jack Cohn, vice-president of Columbia, for the United States on the Queen Mary. Mr. Cohn was in Paris with J. A. McConville, general foreign sales manager; Joseph Friedman, European manager, and Al Segal. Mr. Cohn also closed with Paul Graetz of Transcontinental Films, for Columbia distribution of Transcontinental product.

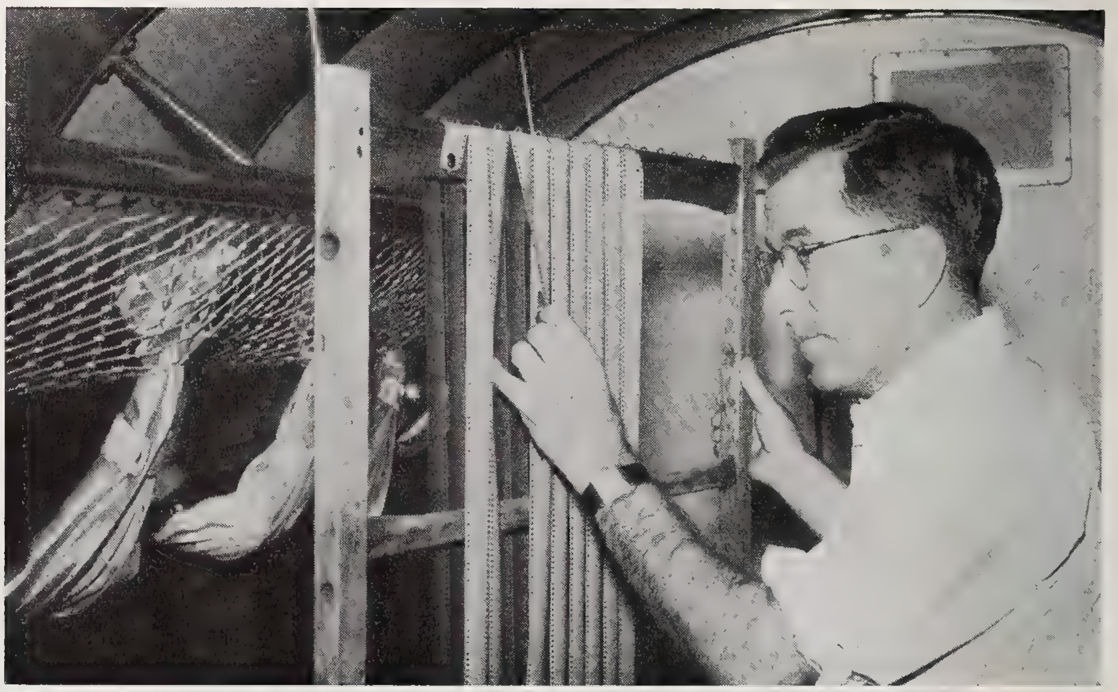
Mr. Cohn was guest of honor before sailing at a dinner tendered him by Jean Zay, French Minister of National Education, in recognition of the aid rendered French films by the deal.

This Week In Pictures

MEMBERS of the Twin City Variety Club test out their new quarters in the Nicollet Hotel, Minneapolis. Seated at luncheon in the club's bar and buffet room are W. A. Steffes, chief barker; A. A. Kaplan, Dale and Faust theatres, St. Paul; Ray Wiley, United Artists; Charles Rubenstein, Hollywood theatre, Minneapolis; Ben Friedman, Lea Amusement; Joseph Stern, Republic, and George Granstorm, Grandview theatre, St. Paul.

WALT Disney who captured the industry and the world, except for the dictators, with a mouse is preparing to capitalize on the bull—Ferdinand by name—who is shown above, far from his beloved cork tree and wild flowers, being towed in the annual Thanksgiving Day parade of fantasy conducted by a New York department store.

BILLY Trerise, below, head Movietone News cameraman in Australia with the negative of the newsreel's sequences on the Melbourne Cup race in the flying laboratory built in an airliner so that prints of the race pictures could be shown in Sydney, 580 miles away from the track, four hours after the barrier was lifted.



EDWARD Kuykendall, president of the Motion Picture Theatre Owners of America, overtakes the Metro-Goldwyn-Mayer trailer puppet show and demonstrates with one of the mechanical actresses that he has everything under control.

PARAMOUNT'S executives, considering the departure of Y. Frank Freeman from Exhibition to Production, gave him a party at the Waldorf-Astoria. Here Neil Agnew holds his best customer, while Stanton Griffis regards.

SAM Pinansky and Mr. Freeman confer on a document the nature of which is not disclosed. The table looks slightly oblique but that is just a viewpoint.

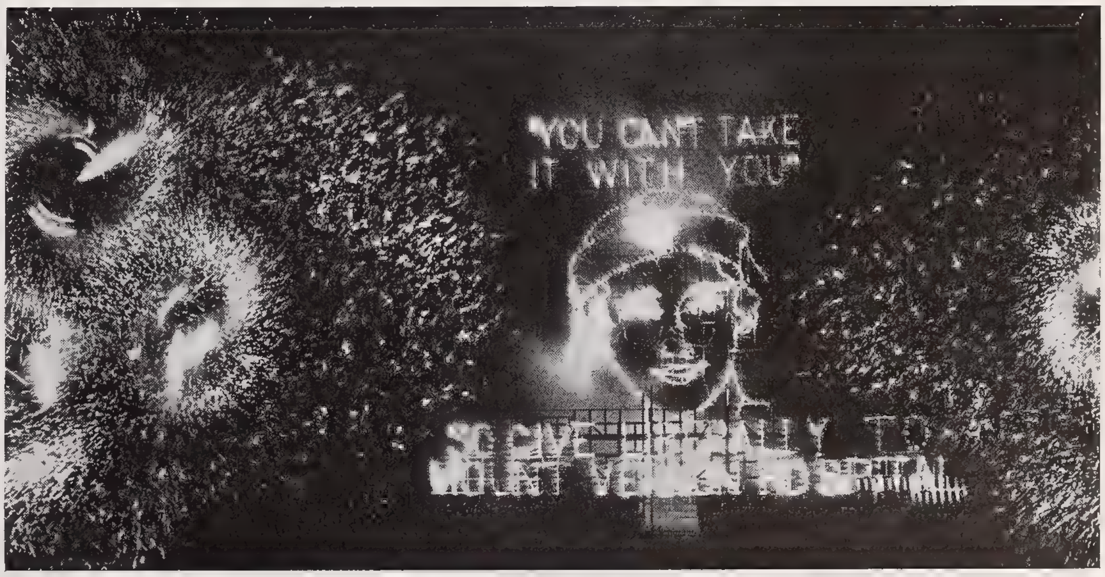
Pictures by Lew F. Nathan

BARNEY Balaban starts Mr. Freeman toward Hollywood and the new life in the land of sunset and came-the-dawn. The presence of the legal department as represented by Austin Keough is to be taken as of social significance only.

By Cosmo-Sileo

JACK L. Warner and Mrs. Warner on the *Normandie* gangplank in New York after a trip to the Continent and England where they attended the opening of the new Warner theatre in London.

JAMES Cagney of the New York Cagneys demonstrates his quickness on the draw in a scene from Warner Brothers' "Oklahoma Kid," a roaring opus reminiscent in this scene of "The Great Train Robbery," also a good picture. The production, presently in work, is being directed by Lloyd Bacon and is rated in the higher brackets of budget cost and production values. Rosemary Lane plays the feminine lead and the cast includes Donald Crisp, Humphrey Bogart, Hugh Sothern and Ed Pawley.



AN illuminated sign forty feet high, right, dominates a fireworks display for the benefit of a London hospital by courtesy of Dennis Lyons' Columbia British exploitation crew in preparation for the European premiere of "You Can't Take It With You" at the Gaumont Haymarket theatre, London.

WHAT HOLLYWOOD OFFERS THIS MONTH AND FILMS PAST SHOOTING STAGE

Cognizant of wide exhibitor discussion of the availability of product during the Christmas holiday period, a compilation was completed this week of the feature releases of the 12 principal distributors between December 1st and 31st.

Also compiled is an inventory of additional product on which shooting has now been completed.

December Releases

(In chronological order of release dates)

COLUMBIA

Title	Release Date
Rio Grande	Dec. 8
The Strange Case of Dr. Meade	Dec. 15
California Frontier	Dec. 15
There's That Woman Again	Dec. 24
Smashing the Spy Ring	Dec. 29

▽

GAUMONT BRITISH

Title	Release Date
The Lady Vanishes	December
The Frog	December

▽

GRAND NATIONAL

Title	Release Date
The Long Shot	December
The Lady Buckaroo	December
The Last Barrier	December
Exile Express	December
Trigger Pals	December

▽

METRO-GOLDWYN-MAYER

Title	Release Date
Flirting With Fate	Dec. 2
Dramatic School	Dec. 9
Christmas Carol	Dec. 16
The Awakening of Katerina	Dec. 23
Sweethearts	Dec. 30

▽

MONOGRAM

Title	Release Date
Song of the Buckaroo	Dec. 7
I Am a Criminal	Dec. 14
Tough Kid	Dec. 14
Wild Horse Canyon	Dec. 21
Sky Pirate	Dec. 28
Parole (tentative title)	Dec. 28

▽

PARAMOUNT

Title	Release Date
Little Orphan Annie	Dec. 2
Ride a Crooked Mile	Dec. 9
The Frontiersman	Dec. 16
One-Third of a Nation	Dec. 23
Tom Sawyer, Detective	Dec. 23
Artists and Models Abroad	Dec. 30

RKO

Title	Release Date
Next Time I Marry	Dec. 9
The Great Man Votes	Dec. 30

▽

REPUBLIC

Title	Release Date
Federal Man Hunt	December
Fighting Thoroughbreds	December
Orphans of the Street	December
Red River Range	December
Shine On, Harvest Moon	December
Western Jamboree	December

TWENTIETH CENTURY-FOX

Title	Release Date
Road Demon	Dec. 2
Up the River	Dec. 9
Down on the Farm	Dec. 16
Thanks for Everything	Dec. 23
Kentucky	Dec. 30

▽

UNITED ARTISTS

Title	Release Date
Trade Wind	Dec. 22
Duke of West Point	Dec. 29
Topper Takes a Trip	To be Set
Made for Each Other	To be Set

▽

UNIVERSAL

Title	Release Date
Strange Faces	Dec. 2
Secrets of a Nurse	Dec. 9
Swing, Sister, Swing	Dec. 16
Ghost Town Riders	Dec. 16
Newsboy's Home	Dec. 23

▽

WARNER-FIRST NATIONAL

Title	Release Date
Comet Over Broadway	Dec. 3
Heart of the North	Dec. 10
Dawn Patrol	Dec. 24
Going Places	Dec. 31

▽

42 FEATURES IN WORK ON COAST

Forty-two features were in production in Hollywood this week, as 20 others were being prepared for shooting and an additional score were in the hands of cutters.

Started were: "Lone Wolf No. 1," "Let Us Live," Columbia; *"Huckleberry Finn," "Broadway Serenade," "Song of the West,"* MGM; *"The Lady's from Kentucky," "I'm from Missouri,"* Paramount; *"The Flying Irishman,"* RKO; *"The Mysterious Miss X,"* Republic; *"Mr. Moto in Porto Rico,"* 20th Century-Fox; *"You Can't Cheat an Honest Man,"* Universal.

In shooting were: "Racketeers," Columbia; *"Ice Follies of 1939," "Burn 'Em Up O'Connor," "The Wizard of Oz," "Idiot's Delight," "I Take This Woman," "Honolulu,"* MGM; *"Cafe Society," "Never Say Die," "Union Pacific," "Hotel Imperial," "Midnight,"* Paramount; *"Fisherman's Wharf,"* Principal-RKO; *"Love Affair," "The Castles,"* RKO; *"It's Spring Again,"* Roach; *"Charlie Chan in Honolulu," "Wife, Husband and Friend," "Dangerous Cargo,"* 20th Century-Fox; *"Newsboy's Home," "The Son of Frankenstein,"* Universal; *"Stage Coach,"* Wanger; *"Dark Victory," "Oklahoma Kid," "Yes, My Darling Daughter," "Always Leave Them Laughing," "Nancy Drew, Reporter," "Dodge City," "Juarez," "Broadway Cavalier,"* Warners.

MGM *started two short subjects and* RKO *one. Five were being prepared; two were finished, and 11 were being edited.*

Inventory of Additional Product

(In chronological order of completion of shooting)

COLUMBIA

Title	Shooting Completed	Release Date
Homicide Bureau	Aug. 19	......
North of Texas	Sept. 9	......
The Thundering West	Oct. 21	......
North of Shanghai	Oct. 28	......
Wreckage	Sept. 4	......
Frontiers of '49	Sept. 11	......

▽

GB PICTURES

Title	Shooting Completed	Release Date
Climbing High	Oct. 20	Jan.

▽

GRAND NATIONAL

None Reported

▽

MGM

Title	Shooting Completed	Release Date
Stand Up and Fight	Nov. 11	Jan. 6
Pygmalion	Made in England	......

▽

MONOGRAM

None Reported

(Continued on opposite page)

SHOOTING FINISHED ON THESE FILMS

(Listing continued from opposite page)

PARAMOUNT

Title	Shooting Completed	Release Date
Return of the Fox....	June 10	......
The Sunset Trail.....	July 22	......
Paris Honeymoon	July 29	Jan. 27
Zaza	Sept. 9	Jan. 13
Disbarred	Sept. 15	Jan. 20
St. Louis Blues.......	Sept. 30	Feb. 3
Riders of the Range..	Oct. 7	......
King of Chinatown...	Oct. 14	Jan. 6
Ambush	Oct. 28	Jan. 20
Arizona Bracelets	Nov. 11	......
Two Weeks with Pay.	Nov. 18	......
Bulldog Drummond's Secret Police	Nov. 25	......
Persons in Hiding....	Nov. 25	......

▽

REPUBLIC

None Reported

▽

RKO

Title	Shooting Completed	Release Date
Gunga Din	Oct. 21	Jan. 27
Pacific Liner	Nov. 18	Jan. 6
White Slave (Tent.)..	Nov. 18	......
Arizona Legion	Nov. 25	......
Beauty for the Asking	Nov. 25	......

▽

20TH CENTURY-FOX

Title	Shooting Completed	Release Date
The Girl from Brooklyn	Aug. 26	......
Pardon Our Nerve....	Oct. 21	Mar. 3
Jesse James	Oct. 28	Jan. 27
The Three Musketeers	Nov. 11	Feb. 3
The Little Princess...	Nov. 25	Mar. 10
Tail Spin	Nov. 25	Jan. 13

▽

UNITED ARTISTS

None Reported

▽

UNIVERSAL

Title	Shooting Completed	Release Date
Honor of the West...	Nov. 4	Jan. 13
The Last Warning...	Nov. 4	Jan. 6
Pirates of the Skies...	Nov. 11	February
Phantom Stage	Nov. 18	Feb. 10
Gambling Ship	Nov. 18	Jan. 20

▽

WARNER-FIRST NATIONAL

Title	Shooting Completed	Release Date
King of the Underworld	June 17	......
Blackwell's Island ...	Aug. 5	......
Torchy in Chinatown..	Sept. 2	......
Wings of the Navy...	Sept. 9	......
Women in the Wind..	Sept. 30	......
Crime Is a Racket....	Oct. 14	......
Off the Record.......	Oct. 14	......
They Made Me a Criminal	Oct. 14	......
Secret Service of the Air	Oct. 21	......
Adventures of Jane Arden	Nov. 18	......
Dark Victory	Nov. 30	......

Broadcasters Act on Self-Regulation; Congressional Radio Inquiry Nears

Acting almost within the shadows of the chambers where the Federal Communications Commission is conducting its governmental investigation of alleged monopolies in radio, the National Association of Broadcasters, in Washington, last Friday, moved to formulate a code of self-imposed regulation for the air, appointing a special committee of industry leaders to draw up a program.

Self-regulation has been discussed among radio leaders for some time and was put forward by David Sarnoff, president of Radio Corporation of America, as the "American" solution of the radio problem, during his testimony before the FCC probers.

The special committee, representing a cross-section of network and independent operation, consists of:

Neville Miller, president of the National Association of Broadcasters, chairman; Edward Klauber, executive vice-president, Columbia Broadcasting; Lenox Lohr, president, National Broadcasting; Theodore Streibert, vice-president, Mutual Broadcasting; Paul Morency, station WTIC, Hartford, Conn.; Edgar Bill, station WMBD, Peoria, Ill., and Ed. Craney, station KGIR, Butte, Mont.

The first meeting of the committee will be held in New York, December 5th, and it will bring in its final recommendation to the board of directors of the NAB meeting in Washington, December 12th and 13th.

A demand of Senator Wallace H. White of Maine for Congressional investigation of radio is gathering strong support in Congress, in view of the slow and apparently unrevealing nature of the Federal Communications Commission's present monopoly probe.

Senator Clyde L. Herring of Iowa is now working on a bill to establish a board of review for examination of programs. What he proposes is said at the Capital to amount to Federal censorship.

Senator White will sponsor a measure calling for a study of the "outstanding" problems of radio. Presumably this will include chain ownership and control, newspaper control of stations, superpower, international broadcasting, libel responsibility of broadcasters, and even patent ownership.

Closing Threatened In Union Dispute

It was reported early this week that the Warner Earle theatre in Philadelphia would be closed December 2nd unless a dispute with the Philadelphia local of the musicians' union over employment terms was settled before that date. The dispute originated at the Fox theatre and has spread to other stage show houses.

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Stoppage of work under any conditions is prohibited in working agreements signed by the musicians' union, Local 6, and the San Francisco World's Fair. Employment terms and wage scales are included in the contract.

Rodgers at Chicago

William F. Rodgers, Metro-Goldwyn-Mayer general sales manager, and other home office executives plan to attend a district managers' meeting in Chicago on Saturday. Mr. Rodgers plans to leave for Chicago on Thursday, so as to attend the testimonial dinner Friday night to Jack Kirsch, president of Allied Theatres of Illinois.

City Requires Theatres To Report Annual Gross

The Hot Springs, New Mexico, city council has passed an ordinance making it mandatory on theatres to file an annual statement of gross business in order to determine whether or not the annual license fee of 25 cents a seat is too high, according to the council. The gross business statement applies to other businesses besides theatres as well.

Alarmed at the prospect of an early return of the Ontario amusement tax, athletic associations of the Canadian Province have extended cooperation to the theatres. The subject was to be discussed at the annual meeting of the Allied Sports and Amusement Association in which both sports bodies and theatre organizations hold membership. Colonel John A. Cooper, head of the Motion Picture Distributors Association of Canada, is president.

An ordinance has been introduced in the Cincinnati City Council prohibiting admittance of children under 16 to any theatre which does not have an appropriate license, to be issued annually by the City Treasurer at a cost of $2, and to be revocable by the City Manager for violation.

WPA TO PROCEED WITH BURLESQUE OF FILMS

Chicago Federal Theatres Officials Say $150,000 Will Be Spent on "Horse Opera"

by WILLIAM F. CROUCH
in Chicago

Uncle Sam's WPA Theatre Project is going right ahead with its proposal to "glorify" the motion picture business in reverse, as "Horse Opera," under that title, in a WPA "living newspaper" play, to be put on in Chicago this winter, as the industry starts the observance of its golden jubilee. What was originally intended to be a graceful salute to the screen during its 50th anniversary in 1939 will become just the opposite.

WPA Theatre Project officials say that their about-face in favor of a "Horse Opera" lampooning the business resulted from a refusal of the film industry to cooperate on the original plan.

The play will be staged in Chicago, but whether it will be routed to other large WPA theatre centers—New York and Los Angeles being the two largest—has not been decided.

Doubt Cooperation

WPA officials have indicated that "Horse Opera" still can be produced as a constructive piece, if industry officials are willing to cooperate, but this is considered doubtful.

The idea had been mulled over in Chicago for many months, on the expectation that the WPA would get assistance from the film companies. A script, in rough form, very rough in fact, according to Chicago film theatre officials, was submitted to the New York offices of the Motion Picture Producers and Distributors of America, for comment. The WPA authors had created several scenes which burlesqued film executives and stars, but did not feel that they were sufficiently serious to result in rejection of the entire idea.

Major company officials said they wanted no part of the idea, according to the WPA authors. Some who read the script in the MPPDA office pointed out various phases they considered extremely harmful to the industry.

Starting Work at Once

Following conferences in New York with other Federal Theatre executives, John McGee, director of the project for the midwest, has returned to Chicago to start work immediately on "Horse Opera," described as "musical drama."

More than $150,000 will be expended in getting the production ready, Chicago Federal Theatre officials say. The tentative date for the opening of the new show will be February 15th. No less than 300 persons will have a part in some phase of the production, it was said.

At present eight persons in Chicago are engaged in research to obtain material for use in the play, digging into the industry's "closets" for "skeletons." This material in the main concerns the history of the film business. The legal action against the industry by the Government is being closely watched in hopes that it will divulge a variety of charges that would be considered good material for the play.

Films of olden days were needed for the original plan and these would have to come from the film companies. When the companies refused to cooperate the Federal theatre group decided to go ahead with a "Horse Opera" version. Instead of using help from the industry to make the production, they turned to revelation of "inside information" heretofore never brought into the spot light of the stage.

Negotiations are now on with various independent film libraries and laboratories that sell old film to get bits of celluloid that show how pictures used to be before censorial groups, for one, took a part in the business. These film excerpts will be tied in in some way as part of the "expose," along with sequences on any monopolistic tendencies, reports of effects of films on children, gangster films, films and morals, etc.

The play "Horse Opera," which is an original by Emmett Lavery and John McGee, will be rewritten extensively in the next few weeks.

Film executives and many of the stars will be important characters, with masks used by the actors to resemble these celebrities. Chorus numbers with producers' doubles doing the dancing, blackouts about story conferences, the hiring of relatives for important positions in studios and exchanges will also be dramatized.

The WPA theatre executives in Chicago say they still are hoping that the film companies will have a change of heart and cooperate with them. They say that are open to "suggestions" as to how they could "improve" their play so that it may be a help in celebrating the industry's Golden Anniversary next year.

Drop Games Case In Philadelphia

Independent exhibitors in Philadelphia this week gave up their fight in the Pennsylvania supreme court to legalize use of Bingo, Bango and similar chance games.

The case originated when the Palm theatre sought an injunction to restrain Philadelphia police from interfering with the games. Common pleas court refused the application and an appeal was taken with a number of other theatres throughout the city joining in the action. After several court setbacks, attorneys for the exhibitors advised the state supreme court that the appeal action was being withdrawn.

The ruling in Portland by Judge Robert Tucker of circuit court that Bank Night constitutes a lottery under the laws of Oregon will be appealed to the supreme court, Carl R. McFadden, counsel for the Laurelhurst theatre and other suburban houses, said this week.

Pursuant to a mandate of City Council in Cincinnati, which body influences administrative policies of municipal incumbents, City Manager C. O. Sherrill, who recently clamped the lid on Bingo, has, temporarily at least, tilted it sufficiently to permit minor games by religious or charitable institutions on their own premises.

Records show that in the five months ending October 31st there were 370 Bingo games held in Cincinnati with a total attendance of 341,280, total receipts of $287,999 and total prizes of $179,340. In October there were 99 games, with an attendance of 97,000, who paid $77,000, and received $43,000 in prizes.

Police charges of conducting a lottery against three Brooklyn theatres in the operation of chance games were dismissed after a hearing in court.

Fairbanks Begins Producing Soon

United Artists producers, partners and executives this week were busy traveling. Douglas Fairbanks, producer-partner, sailed from New York to London; Alexander Korda, producer-partner, sailed from London to New York; David O. Selznick, producer, left New York for Hollywood; John Hay Whitney, Selznick partner, left New York for the South; James Mulvey, representative for U. A. partner Samuel Goldwyn, left New York for Hollywood; Lynn Farnol, company advertising director, accompanied Mr. Mulvey westward.

Mr. Fairbanks' new producing company, Albion Films, Ltd., which he formed with Montague Marks, is expected to start operations soon after the first of the year with distribution through United Artists.

Mr. Marks sailed with Mr. Fairbanks. They expect to return here in January. Meantime, the two will confer with financial associates in London and Switzerland.

Mr. Korda will continue on to Hollywood when he reaches New York, to produce his first picture there.

Mr. Selznick, in an announcement to the press in Chicago Tuesday night, said his "Christmas present to the world" would be the announcement of who would play the role of "Scarlett O'Hara" in "Gone with the Wind," and that the picture would be released next Thanksgiving Day, in sixteen reels, for roadshowing during its first year. Mr. Selznick also said a six-picture deal with United Artists was set, and would start after "Gone with the Wind" was finished.

All directors of United Artists Theatre Circuit, Inc., were re-elected at the annual stockholders' meeting in Baltimore Monday.

Directors include Harry D. Buckley, A. H. Frisch, Joseph H. Moskowitz, Bertram S. Mayfack, Dennis F. O'Brien, Willard V. King, William P. Philips, Joseph M. Schenck and Lee Shubert.

To Reorganize Federal Theatre in New York

A complete reorganization of the business administration of the WPA Federal Theatre Project in New York City, intended to put the project on a par with the commercial theatre in terms of operating efficiency, was announced this week by Paul Edwards, administrative officer in charge of the five WPA Federal Arts Projects in New York, and George Kondolf, director of the theatre project in New York.

Mr. Edwards estimated that initial savings of between $5,000 and $10,000 a month would be effected through the reorganization. He said efforts over a period of more than a year to institute economies had already brought the per capita cost of running the relief theatre to the lowest point in its history.

Form New Company

William Steiner and Harry Webb have formed a new producing company to be known as Metropolitan Pictures, Inc. The company plans eight Bob Steele westerns and eight "meloplays." Mr. Steiner is general sales manager.

FILMS IN $1,000,000 U.S. PROJECT TO CEMENT LATIN-AMERICA GOODWILL

Plan Calls for Distribution of Six Films from U. S. Through Embassies and One from Other Republics in This Country

Enlisting all trade, cultural, scientific and technical forces of the United States in an effort to counteract Nazi and other "totalitarian-state" propaganda in South America, the State Department at Washington, Tuesday night, officially released a report of the Government's Inter-Departmental Committee on Cooperation with the American Republics, recommending a film project as part of a $1,000,000 "propaganda" program to cement relations between the United States and the 20 Latin-American republics. The report came on the eve etc.

The report, now on the desk of the President, points the United States, for the first time, toward the use of motion picture as an inspired medium to enhance its position abroad. Thus the screen again is moved on the checker-board of internationalism in the trend of the day in virtually all large countries to solidify their own military and economic borders with "cultural" teachings by films fabricated by their governments.

The U. S. plan is a part of the President's strategy to fortify all the Americas against inroads by foreign interests, economic or otherwise, arising from the Government's survey of American defenses, undertaken when the world appeared on the brink of war, last September.

For Building Goodwill

The United States is years behind some foreign countries in adapting the motion picture as a governmental builder of goodwill on the outside as witness the inspired films of Soviet Russia, Germany, Italy and others, in circulation for years. However, virtually every important Federal agency and New Deal "alphabetical" agency has been using the screen within the U. S. borders, producing and distributing motion pictures pertaining to the activities of each.

Any progress made by the Government in advancing the economic position of this country in South America stands to benefit Hollywood motion pictures, it would seem.

In turning to the Latin countries for new screen markets, to make up for some of the huge losses suffered in rentals abroad by foreign restrictions and out-and-out barriers, U. S. producers have found that the Nazis, for one, already have undertaken to win over South American countries for their products, including their motion pictures. These pictures are in the main intended to gain sympathy and support of political causes.

$176,500 for Film Project

Established by President Roosevelt last May to draft for his consideration "a concrete program designed to render closer and more effective the relationship between the Government and people of the United States and our neighbors," the Inter-Departmental Committee on Cooperation with the American Republics has explored the field of cooperation available to each of the many Federal agencies in Washington. The program now presented calls for the cooperation of 13 U. S. departments and agencies, and involves 74 separate proposals. For those requiring financing, $1,000,000 would be made available, $176,500 earmarked for immediate motion picture purposes.

THEY FIRST "LOOK" TO HOLLYWOOD

"Asserting that the trend in motion picture content is running away from the 'vulgar', and toward a higher quality, the United States Government this week observed through the National Resources Committee that motion pictures will play an important part in the cultural development of the Nation as it approaches its peak of population, expected to be reached with an eventual maximum of 158,000,000. The Committee reached this conclusion in a report Tuesday to President Roosevelt." — MOTION PICTURE HERALD, July 9th.

The Inter-Departmental Committee was headed by Sumner Welles, undersecretary of state, as chairman.

The motion picture project would be under the direction of the United States Film Service of the National Emergency Council. It contemplates production of films portraying the United States for distribution in Latin America and a film on Latin America for distribution in this country; establishment of a film exchange, and installation of projection equipment in a number of our embassies.

The program of the Inter-Departmental Committee, which would be a continuous policy of the Government, was seen in Washington as comprising the most important contribution to be offered by the United States toward a campaign for solidarity among the nations of the New World and to nullify the anti-American propaganda in Latin-America of Russia, Germany, Italy and Japan.

Expected to Aid Industry

The project, it was emphasized, will not put the Government into competition with the film industry, but is expected to help develop the Latin-American markets.

The committee explained that it is "of the opinion that various of the activities of the Government of the United States, including those in the technical and scientific field, are susceptible of dramatization through motion pictures, and that such presentation would be of definite interest and value to the other American republics."

"It is proposed as a beginning to utilize six such existing films, which will be sound-tracked in Spanish and Portuguese," the report continued. "It is likewise proposed to explore the possibility of producing two pictures, one for distribution in the American republics which will be descriptive of the United States, and one picture on the American republics, for showing in the United States. The committee emphasizes that the contemplated projects will not be competitive with private enterprise, but will endeavor to supplement such enterprise.

"In addition it is proposed to utilize the United States Film Service as a coordinating agency and as a clearing house for motion picture matters of interest to the 21 American republics, and in connection with the foregoing program to equip the embassies and legations of the United States in the American republics with motion picture projection equipment."

Complete Cost Sheet

The committee accompanied its recommendations with a complete cost sheet, showing that the expenses of the project would be as follows:

PRODUCTION: (a) Re-scoring, re-edition, and narration in Spanish and Portuguese of the six films, $30,000; (b) Production of one film on the American republics for the United States, $45,000; (c) Production of one film on the United States for the American republics, $45,000; total, $120,000.

DISTRIBUTION: (a) Distribution and exploitation of six films—press releases, stills, posters, exhibits, press books, educational study guides, special articles for newspapers, magazines, theatres, schools and other non-theatrical outlets, and radio stations; packing and shipping, and general handling of prints, $6,000; (b) Services of one man and a secretary, office expense and overhead, for a Film Library and Film Exchange serving the 20 Latin-American republics, including advertising matter and literature, $6,500; (c) Contribution toward expenses of travelling representative in Mexico, Chile, Argentina and Brazil, to hold previews, meet with United States embassy and foreign government officials, civic, artistic and cultural leaders, press, representatives of motion picture organization, etc., $6,000; total, $18,500.

SPECIAL: (a) Screening room equipment for embassies of the United States in Argentina, Brazil, Chile, Colombia, Cuba, Mexico and Peru, each to have permanent projection equipment consisting of booth, two 35 mm. projectors, one 16 mm. projector, turntable, screens and sound equipment, $28,000; (b) For expenses with respect to preparation of films, soundtracking, editing, etc., $10,000; total, $38,000.

Coast Guard Films

As part of the general program, it was recommended that the Coast Guard send a 327-foot cutter and a 165-foot patrol boat on a cruise of the Central American republics, and that, in connection with the cruise, motion picture films of the Coast Guard to be distributed for showing in the ports.

The committee found that no special projects need be developed for broadcasting, in view of the fact that the Federal Communications Commission already is seeking to improve service to Latin-America, and that a special committee appointed by the President, with Chairman Frank R. McNinch at its head, is writing a report on international broadcasting for submission to the President in January, and is aiming to raise the standards of programs and engineering and to eliminate interference.

Establishment of a new governmental division concerning international communications — including motion pictures—in the State Department, to be headed by Thomas Burke, formerly with the Bureau of Foreign and Domestic Commerce, was announced on August 26th by Secretary Cordell Hull, in Washington. (See MOTION PICTURE HERALD, August 27th, page 13.)

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The United States Government, through the Department of Commerce acting in cooperation with the national Chamber of Commerce, on November 15th, approved plans for a federal agency which will undertake the distribution and exhibition of industrial and "consumer education" motion pictures through non-theatrical channels. (See MOTION PICTURE HERALD, November 19th, page 97.)

U.S. SET TO PROCEED WITH SUIT; SELF-REGULATION PROGRAM READY

Department of Justice Hopes to Start Trial in January; Distributors' Petition for Particulars Has 35 Requests

The United States Government stands ready to go to trial at any time with its anti-trust suit against the motion picture business.

The Department of Justice on Tuesday told a Washington correspondent of MOTION PICTURE HERALD that it would proceed when the companies were ready, and that it anticipated much earlier action than indicated by the 90-day delay expected by the defendant majors. The Department hopes to whittle down the delay to 45 or 60 days, which would bring the case to trial late in January.

Some optimists, however, continue to point up the possibilities of a "consent" decree, which the distributors have repeatedly "reputedly" refused to consider if based on the sweeping contents of the original bill of complaint, which seeks to divorce distribution from exhibition, abolish "talent pools" in Hollywood, and reconstruct virtually the entire system of distribution-exhibition.

On Monday, in New York, the major defendants filed with the U. S. District Court a 60-page memorandum in support of their pending motion requiring the Department of Justice to submit a bill of particulars and more definite specifications of the Government's allegations. The majors stated that a bill of particulars should be ordered by the court: (1) To enable the defendants to answer and prepare their defense without needless expense, (2) To aid the court in an orderly and expeditious disposition of the case, (3) To clear up ambiguities, uncertainties and indefiniteness in the petition, and (4) To prevent surprise.

35 Requests Made

The majors make 35 specific requests for particulars, among them whether the Government is charging single monopolization or separate monopolizations; the period of time covered in the alleged monopolization; the time and places conspiracies were entered into; explanation of the Government's references to types of runs cited, contracts and also specific requests for particulars on various of the other allegations contained in the complaint. They also seek the names of those against whom the violations are alleged to have been committed.

The Government is opposing the defendants' petition for a bill of particulars, especially that part requesting the names of those involved in the alleged violations.

United Artists on Tuesday filed a motion in Federal Court, New York, to have stricken from the U. S. anti-trust complaint against the film companies, the major part of the Government allegation insofar as it refers to United Artists. Inasmuch as those parts of the complaint which refer to U. A. are fairly vague, the granting of such a motion could amount to virtual dismissal of the action in favor of U. A.

No court action on the motion is expected for a couple of weeks. Columbia and Universal may ask similar relief.

Federal Judge Woodward in Chicago set Thursday as the date for hearing motions by defense lawyers for a bill of particulars in the Government anti-trust suit against Barney Balaban, Paramount president; Balaban and Katz circuit and major companies except Columbia.

IN THE PICTURE YET OUT OF IT

An unusual case as regards screen credits concerns Cary Grant and the Hal Roach picture, "Topper Takes a Trip." Grant, while not actually working in the picture or receiving a salary, nevertheless will get "feature" billing.

Grant was in "Topper," and since it was necessary to refer to him in the sequel, 500 feet of the first picture have been cut into the sequel for flashbacks.

On the main leader of "Topper Takes a Trip" will be this card: "Grateful acknowledgement is expressed to Mr. Cary Grant for his consent to the use of scenes from the original film, 'Topper.'"

The court also ordered that Mr. Balaban appear in person. Considerable controversy arose this week over the Government's attempt to impound letters and contracts between the majors and B. and K. until the trial. The documents are also being used in the trust action of Chicago independents against B. and K. Defense attorneys protested that Mr. Balaban's appearance would be difficult to arrange and unnecessary, but the Government's attorney insisted and the court ordered it.

The defense plans to ask the court to set January 12 as the date for filing answers.

Philadelphia Plaintiff Injured

Herbert Elliott, Philadelphia exhibitor, who is plaintiff in the most recent anti-trust suit against major distributors and affiliated theatres suffered two broken ribs and other injuries in an automobile accident last weekend.

Indications were that Elliott's injuries might force a postponement of the hearing on the suit scheduled for Thursday.

In some quarters it was reported a settlement might be effected.

"Divorce" Case Action Demanded

Pressing for submission of the North Dakota theatre "divorcement" case to the United States Supreme Court in order to establish a precedent, upon outcome of which depends further prosecution of campaign of Allied States Association to secure similar state laws, Devaney and Schwartz, counsel for Allied Theatres of the Northwest, have filed a memorandum with the three-judge federal statutory court objecting to further extensions in time for Paramount's appeal from the court's decision upholding the constitutionality of the law. Last week a 30-day extension was granted upon petition of Paramount. This extension gives Paramount and its subsidiaries, Minnesota Amusement Company and American Amusement Company, until December 15 to file their appeal with the supreme court.

Enforcement of the North Dakota law, which would prohibit producers and/or distributors from operating theatres in the state, has been held up pending the outcome of the proposed appeal.

Distributors' Committee Molds Final Draft of Concessions To Be Submitted for Approval to Exhibitor Organizations

The organized industry's program of self-regulation for distribution and exhibition, is ready, the distributors' committee this week finally moulding a complete draft of concessions, practices and procedure based on agreements among the distributors and on the negotiations held with exhibitors.

The text of the program, however, will not be divulged until the arrival in New York of committeemen of the three exhibitor groups in a few days when the majors will first publicly hand out the proposals to them for final adjustments. Local conciliation boards, greater cancellation privileges and relief in other frequently disputed practices are part of the program.

The distributors' committeemen, headed by William F. Rodgers of MGM, as chief negotiator, worked far into the nights this week to clarify the language of the program made necessary by the insistence of some of the majors in a phraseology that would leave no misunderstandings either as to the commitments of their companies or expectations of exhibitors.

Final acceptance, of course, will depend on the action of the boards of the MPTOA, Allied and the various unaffiliated state groups whose committeemen will shortly converge on New York for the final negotiations.

Date of the program's enactment, if definitely determined, has not been divulged. Complete unanimity of all of the various exhibitor organizations is not necessary for enactment.

Trial of Loew Minority Stockholders' Suit Opens

Trial started Wednesday in the suit by minority Loew stockholders against the company, its officers and directors, before Judge Louis A. Valente, in New York Supreme Court. Emil K. Ellis was the attorney for the minority and Joseph H. Proskauer represented the defendants. Mr. Ellis' opening charges of "conscionable conduct" were met by Mr. Proskauer's reply that "there is not a scintilla of evidence to support any of the charges."

Principally disputed is the profit-sharing contract of several Loew executives which goes into effect January 1st. Also attacked are contracts under which Loew executives received profit-participation contracts and stock options.

J. H. Hoffberg will open a branch office in Los Angeles in conjunction with William Smith to distribute Hoffberg product throughout California, Arizona and Hawaii Islands.

Guy Holmes, censor for Kansas City since 1926, died Tuesday at the age of 63.

CONGRESSMAN ASKS PRO-RATA TAXES: QUERY FILM MEN ON PROFIT-SHARING

Senator-Elect Downey of California Will Suggest Stars "Bank" Salaries with U. S. to Draw on in Lean Years

Attempts to pro-rate federal taxes of film stars of Hollywood and stage stars of Broadway over a period of years will be made at the next Congress, this winter.

The plan, to be introduced by Senator-elect Sheridan Downey, of California, would in effect turn Uncle's Sam's Treasury Department into a trustee for film stars and other theatrical professionals whose financial life is cited as a series of ups and downs, who are required to pay high taxes in "fat" years on incomes that must be spread over "lean" years.

Senator-elect Downey would have U. S. revenue laws permit Hollywood and Broadway professionals to "bank" their high salaries with the Government and draw upon them in lean years, paying taxes as the money is taken out.

Agitation by the professionals against the present methods of taxing came into the open a few years ago when the Revenue Bureau began to release publicly, via the House ways and means committee, lists of annual salaries reported by "high bracket" persons in all lines. Newspapers the country over published these figures, with special headline emphasis on the $370,000 salaries of the Gary Coopers, the $360,000 salaries of the Ronald Colmans, $350,000 by the Claudette Colberts, and on up the line. But they did not note that these salaries were liable to federal and state taxes running as high as 66 per cent. The newspapers left the inference with their reading public that the large Hollywood incomes mentioned were net, which they were not.

Drawing Power Fluctuates

The stars have been complaining down through the years, that the high taxes paid by them on their salaries have not taken into consideration the wide fluctuations of box office drawing power, on which all star salaries presumably are based. A typical instance is the $480,000 salary of Mae West reported two years ago—which was liable to 66 per cent tax—and the complete non-activity of Miss West in production since then.

Reporting on the Revenue Bureau salary list for 1937, MOTION PICTURE HERALD, on Jan. 29, 1939, page 68, recorded gross salaries of $6,129,296 for some 40 important Hollywood players, whose salaries were liable to total federal taxation of some $2,829,199 and state taxation of $480,342, without computing any reductions, leaving a potential balance of but $2,809,678 on the $6,129,296 incomes.

Hollywood stars have contended that the salaries of "high-bracket" businessmen, for example, are steady year in and year out, and, therefore, their tax payments are pro-rated evenly over the years.

It is not likely, however, that the proposed attempt in Congress will not be without attack by opponents of any such "favored-person" taxation. Seemingly writers, artists, illustrators and other professionals, not mentioned in the new move, but who similarly have "fat" and "lean" years of creative effort, would seek to be included.

Capital observers concede that the idea would require extreme changes in Administration attitude on the subject of taxes. While United States Treasury officials at Washington were understood this week to have taken an interest in at least examining the proposal, the plan was seen running up against several sizeable snags, not the least of which is the difficulty of cutting through the maze of red tape in working out a system which would not involve a tremendous amount of bookkeeping on the part of the Internal Revenue Bureau. Another and even more important phase is the fact that more than 50 per cent of all U. S. income taxes are collected from persons with earnings during the year in excess of $50,000, and from whom a vociferous protest likely would come if a comparatively few professionals were to benefit while others were excluded.

NAVY USES 300 FEATURES A YEAR

Enlisted men in the Navy see more than 300 motion pictures a year, it was disclosed this week by Rear Admiral James O. Richardson, chief of the Bureau of Navigation at Washington, in his annual report to Secretary of the Navy Claude A. Swanson.

Cost of the service during the fiscal year ended June 30th last, was $320,000, of which $85,000 was provided by Congressional appropriation and the balance made up by profits from ship's stores and contributions from ships, stations and sailors.

Seeking New Tax Sources

Offered at a time when the Treasury is casting about for new sources of revenue, and at a time, also, when the Administration is desirous of limiting new tax legislation to a minimum, Washington sees an even narrower chance for adoption of any proposal which would reduce revenue and open the way for a general rewriting of the revenue laws.

There is admittedly in Washington a growing feeling that there should be a halt to the "soak the rich" program of the Administration, but there is also a definite fear that the easing of the burden on that class would necessitate the adoption of levies which would fall heavily upon the smaller wage and salary earners.

Any proposals to give tax relief to film personalities and others in the public eye will have to pass a Congress which is committed to a policy of protecting the small taxpayer as much as possible and which, even in the depths of the depression resisted all suggestions that the income tax base be broadened to bring into the ranks of taxpayers the several million persons whose incomes are below the taxable minimum of $1,000 for a single person or $2,500 for the head of a family.

A portable projector to be used for playbacks on location has been developed at the Paramount studio by Lorin Grignon, chief transmission engineer.

Kenneth McKenna has been signed to a new long term contract as story editor for Metro-Goldwyn-Mayer.

Eddie Schreiber has been assigned to short subject publicity at Vitaphone.

Senate Finance Subcommittee Asks Views on Tax Concessions to Concerns Adopting Profit-Sharing for Employees

Leaders in the motion picture industry, together with executives in a number of other major lines of business, have been asked by a subcommittee of the Senate finance committee to make known their views of the desirability of amending the tax laws so as to give concessions to business concerns adopting profit-sharing plans for their employees.

Letters have been written to a large number of industrial leaders, including Will Hays, head of the Motion Picture Producers and Distributors of America, Inc., and Nicholas M. Schenck, president of Loew, Inc., Walt Disney, and others.

Action of the subcommittee, which is headed by Senator Clyde L. Herring (Dem.) of Iowa, and consisting of Senators Edwin Johnson (Dem.) of Colorado and Arthur Vandenberg (Rep.) of Michigan, was taken, it is understood in an effort to obtain testimony counteracting the adverse views expressed by representatives of the American Federation of Labor and the National Association of Manufacturers and by officials of corporations which already are practicing profit-sharing under one plan or another.

The testimony of several of these officials, who included Marion B. Folsom, treasurer of the Eastman Kodak Company, was to the effect that no special inducements should be given to the adoption of profit-sharing schemes and expressed the fear that tax concessions would lead many companies to adopt profit-sharing on such a basis as to result in a lowering of wage scales.

It was pointed out to the subcommittee that profit-sharing companies are permitted now to make deductions from gross income for the money divided among employees, and doubt was expressed whether further tax exemptions would be practicable, at least without a tendency to lower wage rates to offset profit sharing.

Imperial Pictures Offering Stock

Imperial Pictures, Inc., headed by William M. Pizor, is making a public offering of 424,000 shares of common stock, with initial offering price of $1.50 per share. The company's balance sheet as of August last showed total assets of $92,952 against total liabilities of $53,188. The company has four pictures in distribution and plans for at least 32 films in the coming season. Distribution is being handled by franchise holders in 20 key cities and an addition 10 cities is being arranged for.

Lewen Pizor, circuit exhibitor and president of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, is a vice-president of Imperial Pictures.

Joseph Gould has been assigned to the press book department at United Artists, succeeding Ann Suter.

Discuss Aid for Reich Refugees

Several presidents of the large companies met last Friday in the New York offices of the Motion Picture Producers and Distributors of America to discuss what steps might be taken to give financial aid to "Non-Aryan" German refugees. At MPPDA headquarters it was said the executives had acted independently, merely using the Hays organization's large board room for the meeting, and that no MPPDA representatives attended. The exact nature of the discussions and plans arrived at was not disclosed.

Plans to raise funds by a nationwide raffle of paintings contributed by famous artists were formulated by film company art directors and advertising and publicity representatives at a meeting in New York this week. The group adopted the name of the Motion Picture Art Fund for German Refugees.

The sale will be held February 12th at a place to be determined. A dance may be held in connection to raise additional money for relief. Tickets for the sale will be printed in books of 20 to be sold for 25 cents each.

Vincent Trotta, chairman of the art committee, reported between 50 and 100 oil paintings might be contributed by leading artists. Al Margolies presided at the meeting as temporary chairman. A permanent chairman will be elected Friday. The nominating group includes Gordon S. White, Alec Moss, Morris Helprin and Mr. Margolies.

The finance committee consists of Mr. Helprin, chairman; George Fraser, David Strumpf and Mr. Margolies. Hal Danson heads the ticket committee. Other committee chairmen are: Carl Krueger, ticket distribution; Leonard Gaynor, newspaper publicity; Herb Berg, trade publicity; Paula Fraser, inter-company publicity and permanent secretary. In addition there will be one representative from each company assisting on each committee.

Karl Hoblitzelle, R. J. O'Donnell and John Moroney, and their Texas Interstate Circuit, of the southwest, will donate one day's gross receipts in 137 theatres to German refugee relief. Film companies have agreed to cooperate with special programs.

Nicholas M. Schenck, Metro-Goldwyn-Mayer president, will sponsor a special showing of "Pygmalion" at the Astor theatre in New York next Wednesday night for German refugee relief.

Japan, Germany Plan Exchange of Films

Interchange of films between Japan and Germany is provided for by the recently signed Tokyo accord on "cultural cooperation." Details are to be determined later through the basic agreement to promote cultural relations in the domains of films, sciences, radio and youth movements.

Loss of U. S. Films Seen Blow to Italy

Vittorio Mussolini, the Premier's eldest son, is worried about what will happen to the Italian motion picture industry when American films are withdrawn from Italy after the first of the year, according to an Associated Press dispatch from Rome last week.

The dispatch said that the concern of the Premier's son, expressed in an article written for the trade journal, *Cinema,* was aroused by the decision of large American distributors to withdraw their pictures rather than deal with the new Italian film monopoly.

Mr. Mussolini said the abrupt withdrawal of 200 American films "might influence the public to stay away from the movies" because it "has not too much confidence in our production."

Mr. Mussolini said negotiations must be opened with other nations to fill the gap.

ANTI-NAZI LEAGUE AD ASKS RIEFENSTAHL BAN

The Hollywood Anti-Nazi League for the Defense of American Democracy, in advertisements in coast newspapers Tuesday asked the industry to "close the door to all Nazi agents."

"Today Leni Riefenstahl, head of the Nazi film industry, has arrived in Hollywood. There is no room in Hollywood for Leni Riefenstahl," declared the League. "In this moment when hundreds of thousands of our brethren await certain death, close your doors to all Nazi agents. Let the world know there is no room in Hollywood for Nazi agents!"

The League, which includes many of the production industry's prominent names among its members, is headed by Donald Ogden Stewart.

According to the Associated Press, Miss Riefenstahl said she was surprised to be "thus personally attacked."

"At my arrival in New York," she said, "I informed the press my trip is absolutely private and that I have no official orders to carry out."

Alfieri Says Italian Market Is Not Closed

In an interview with the correspondent of Milan's largest newspaper, *Corriere della Sera,* the Minister of Popular Culture, Dino Alfieri, declared it was incorrect to assume that the Italian cinematographic market had been closed to foreign producers.

He said that the recent steps taken by the Italian government field were aimed to bring about a more ordered activity in the self-sufficiency program of the government.

Italo-German Cultural Pact to Affect Films

American film distributors in Rome this week were reported to have expressed the opinion that the new cultural pact between Germany and Italy will have a definite effect upon Nazi-Fascist film commerce, since the agreement specifically covers motion pictures.

Report Purge by Japan

A reliable source in Vienna, according to an Associated Press dispatch from Berlin, said this week that an undisclosed number of Austrian Jewish musicians, teachers at the music conservatory in Kobe, Japan, had found their contracts abruptly annulled bv the Japanese government.

New Shorts for UA

The Countess Keller, who, with her husband, Count Friedrich Keller, has completed a series of color shorts under the series title of "World Windows," was to arrive in New York from London Thursday. The Countess will confer with United Artists on American distribution.

William Dover, personnel manager at the Twentieth Century-Fox studio, has resigned. He plans to enter production.

Film Amateurs' "Ten Best" Named

Editors of "Movie Makers," organ of the Amateur Cinema League, have selected the "ten best" non-theatrical films for 1938. Among the films was "Mexican Fiestas," by Ralph E. Gray, of Mexico City. This film also has won the Hiram Percy Maxim Memorial Award.

Other winning films were "John Doe, Citizen," by Frances Christeson and Harry Merrick, of Los Angeles; "Riches from the Sea," by T. J. Courtney, of Halifax, N. S.; "Santa Passes Out," by John Martin, of Leek, England; "Trees, a Picture Poem," by the late Ripley W. Bugbee, of Pitman, N. J.; "Vida Pacoima," by Randolph B. Clardy, of Los Angeles; "West Coast," by W. W. Champion, of Fresno, Cal. None of the above received compensation.

Other winners, produced for compensation, were "Entitled to Success," by Charles J. Carbonaro, New York City; "How To Use Your Camera," by Kenneth F. Space, of the Harmon Foundation, New York; "Follow the Plow," by the T. W. Willard Motion Picture Company, New York.

Pennsylvania Censor Fight Ends; New York Case Up

Because state's attorney general Bard advised that they had not made out a legal case, the Pennsylvania State Board of Censors this week withdrew its appeal to the state supreme court, from a decision of Judge Curtis Bok, setting aside their censorship in March, on "Baltic Deputy," a Soviet film, as "incompetent and prejudicial." This apparently ends the fight to ban the picture.

In Albany this week, Supreme Court Judge Pierce H. Russell upheld contention by Board of Regents' Charles Brind that appellate division was proper court to review case of "Birth of a Baby," barred by the New York State censor board. Justice Russell ruled on a motion for trial by jury, of the American Committee on Maternal Welfare, Inc., and Sam Citron, producer.

The Pennsylvania Board of Censors this week passed "Professor Mamlock," a Russian made anti-Nazi film.

Tri-National Film Opens New Theatre

The French film "Sacrifice D'Honneur," which is being distributed in this country by Tri-National Films, had its premiere at the Normandie theatre on Park Avenue and Fifty-third Street in New York, Wednesday night. The occasion also marked the opening of the Normandie.

Variety Club Ball

Kansas City's Variety Club held its annual charity ball last Friday night. General chairman was Earl E. Jameson, with Morris Cresswell and Finton Jones co-chairmen. The committees were headed by Lenora Herring, Mr. Jones, Mr. Creswell, George Baker, Mr. Jameson, Frank Hensler, Sam Abend, E. C. Rhoden, Harry A. McClure and Landon Laird.

THE HOLLYWOOD SCENE

Finish 14; Start 8

Through Thanksgiving week, besides celebrating a bit and doing a little fire-fighting along the nearby beaches, canyons and arroyos, Hollywood started eight pictures and finished fourteen. The larger figure on the completed side of the ledger shows that a lot of attention was given to mopping up the expanded production program that has been the order of the past few weeks. The 8 means that the town has settled down to the normal average annually arrived at during the late fall and early winter weeks.

In most of the studios, particularly Universal and 20th Century-Fox, the regular seasonal run of product has been cleaned up. Activities during the immediately future weeks will be devoted to the manufacture of bigger pictures. This condition is noted in the list of newly started films, where all but one is a potential candidate for the show-window picture classification. New work at MGM, where two were started, is typical. "Huckleberry Finn" will present Mickey Rooney, Walter Connolly, William Frawley, Elizabeth Risdon, Lynne Carver, Rex Ingram and Jo Ann Sayers. "Song of the West" will team Nelson Eddy with Virginia Bruce, Lionel Barrymore, Victor McLaglen, Edward Arnold and H. B. Warner head the support.

Columbia Launches Pair

Columbia started two pictures. Warren William, Ida Lupino, Virginia Weidler and Rita Hayworth will be the principals in "Lone Wolf's Daughter." The cast for "Let Us Live" will be headed by Henry Fonda, Maureen O'Sullivan and Ralph Bellamy.

"I'm from Missouri" started at Paramount. Bob Burns is the star. Gladys George, Judith Barrett, E. E. Clive, Berry Mackay, Doris Lloyd and Raymond Hatton are included in the cast.

Many big puctires are in praparation at 20th Century-Fox, where "Mr. Moto In Porto Rico," which will feature Peter Lorre, Warren Hymer, Charles D. Brown and Richard Lane, went into work.

Universal began work on "You Can't Cheat an Honest Man." It will parade W. C. Feilds, Charlie McCarthy and Edgar Bergen, Frank Jenks, Edward Brophy, Grady Sutton, David Oliver, Grace Goodall and Frank Melton. Many more names will be added.

At Warner Bros. "Broadway Cavalier" was started. Wayne Morris, Pat O'Brien, Joan Blondell and Maxie Rosenbloom will head the large cast.

To the Cutting Room

Paramount and RKO-Radio, which are credited with half the number of completed productions, and Universal, which wound up three, were the only studios which finished more than one picture. Radio finished four. "The Great Man Votes" will feature John Barrymore and Little Peter Holden with Virginia Weidler, Donald MacBride, Clarence Kolb, Katherine Alexander, Luis Alberni, J. M. Kerrigan, Benny Bartlett, Brandon Tynan, Elizabeth Risdon and Granville Bates. Victor McLaglen, Chester Morris and Wendy Barrie are the stars of "Pacific Liner," which will also present Barry Fitzgerald, Alan Hale, Allan Lane, Paul Guilfoyle, John Wray, Walter Miller, Douglas Walton, Arthur Loft, Halliwell Hobbes, Cy Kendal and Aida Kuznetzoff. In "Beauty for the Asking" Lucille Ball, Patric Knowles, Donald Woods and Frieda Inescort will be seen along with Leona Maricle, Inez Courtney, Frances Mercer, Whitney Bourne and Ann Evers. "Arizona Legion" will star George O'Brien in the company of Laraine Johnson, Carlyle Moore, Chill Wills, Edward Le Saint, Harry Cordin, Tom Chatterton, William Royle, Glen Strange, Monty Montague, Joe Rickson and Robert Burns.

"HOMESPUN STUFF IS WHAT THEY WANT"

His theatres in Colorado and New Mexico have been in the black for 20 years. He plays no double bills, gives away no prizes, has bought and shelved enough "sophisticated dramas" to keep a Fifth Avenue cinema supplied for five years and is taking part in the Movie Quiz contest because he feels doing so comes under the head of "doing his bit."

He is B. P. McCormick of Canyon City, Colo., MOTION PICTURE HERALD *subscriber of 20 years' standing, and last week he was visiting Hollywood studios telling production heads that what patrons want most, whether in small towns or in big towns, from small towns, which is a majority, he says, of all the people, is more and more—and still more—"homespun stuff," the Hardy and Jones families, the Withers child and the Temple girl, films of that kind.*

"Seeing those pictures," says Mr. McCormick, "makes that old hearth-fire burn a little brighter, seem a little warmer. That's what the American family, backbone of this or any other business, wants most."

Paramount's three are quite diversified. "Two Weeks with Pay" will reunite Charles Ruggles and Mary Boland and feature Joyce Mathews, Donald O'Connor, Billie Lee and Andrew Tombes. The cast for the melodramatic "Persons in Hiding" includes Lynne Overman, J. Carroll Naish, Patricia Morison, William Henry, William Frawley, Elizabeth Risdon, Richard Carle, Charlotte Wynters, Judith Barrett, Richard Denning and Dorothy Howe. John Howard, Heather Angel, H. B. Warner, E. E. Clive, Elizabeth Patterson, Leo Carroll and Forrester Harvey will be seen in "Bulldog Drummond's Secret Police."

The Universal allotment of finished product leans heavily toward melodrama. "Pirates of the Skies" will present Kent Taylor, Rochelle Hudson, Lucien Littlefield, Regis Toomey, Frank Publia, Ray Walker, Marton Martin, Stanley Andrews and Guy Usher. The cast for "Gambling Ship" is head by Robert Wilcox, Helen Mack, Edward Brophy, Irving Pichel, Joseph Sawyer and Selmer Jackson.

"The Little Princess," 20th Century-Fox, Shirley Temple's first picture in color, will also present Richard Greene, Anita Louise, Ian Hunter, Cesar Romaro, Arthur Treacher, Sybil Jason, Mary Nash, Miles Mander, Marcia Mae Jones, Deidre Gale and Ira Stevens.

Star of MGM's "Stand Up and Fight" is Robert Taylor. Additional name value is supplied by Wallace Beery, Florence Rice, Helen Broderick, Charles Bickford, Charley Grapewin, Barton MacLane, Robert Gleckler, Jonathan Hale, Minor Watson, Claudia Morgan, John Qualen, Clinton Rosemond, Cy Kendall, Paul Everton and Selmer Jackson.

Monogram finished "I Am a Criminal," in which John Carroll is the star.

The Columbia contribution to the list of completed productions is "Rio Grande Round Up," an outdoor action adventure story. Charles Starrett and Iris Meredith are the leads. Sons of the Pioneers will supply the musical content and Hank Bell, Bob Nolan, Fred Kohler, Jr., Lee Prather and Blackjack Ward will participate in the excitement.

Items

Darkened skies, caused by nearby forest and brush fires, forced Universal to cancel shooting on "Newsboys' Home." MGM to hold up "Idiot's Delight," and Warner Bros. to delay "Oklahoma Kid."

* * *

Following completion of "Charlie Chan in Honolulu," 20th Century-Fox decided to continue Sidney Toler permanently in the role of Charlie Chan.

* * *

RKO-Radio has discontinued the "Affairs of Annabel" series.

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Jason Joy was named supervisor of writers and directors at 20th Century-Fox, succeeding William Dover, recently resigned.

* * *

Rex Ingram, whose last picture was "Green Pastures," will play the role of the slave in MGM's "Huckleberry Finn."

* * *

MGM is negotiating with Warner Bros. to purchase rights to "The Desert Song." If deal is made Nelson Eddy and Jeanette MacDonald will be starred in the Sigmund Romberg operetta.

* * *

Having shelved "Rio," Universal has chosen "Half an Angel" for Danielle Darrieux's next starring vehicle. Edward Ludwig will direct.

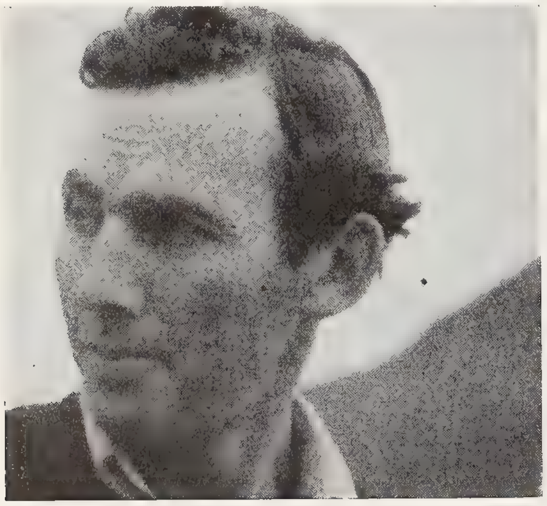
* * *

With Fox Films and 20th Century-Fox for more than ten years, Warner Baxter will complete his career with the company by appearing in the title role of "The Return of the Cisco Kid," a follow up story to the picture which first made him a star.

Box Office Champions for October

Alfred Santell, director, "The Arkansas Traveler"

Norman Taurog, director, "Boys Town"



Zoltan Korda, director, "Drums"

THE ARKANSAS TRAVELER: Produced by George M. Arthur. Distributed by Paramount. Directed by Alfred Santell. Screen play Viola Brothers Shore and George Sessions Perry. Photographed by Leo Tover. Cast: Bob Burns, Fay Bainter, John Beal, Jean Parker. Release date, October 14, 1938.

BOYS TOWN: Distributed by MGM. Produced by John W. Considine, Jr. Directed by Norman Taurog. Screen play by John Meehan and Dore Schary. Cast: Spencer Tracy, Mickey Rooney, Henry Hull, Leslie Fenton, Gene Reynolds. Released September 16, 1938.

DRUMS: A London Film production in Technicolor. Released through United Artists. Produced by Alexander Korda. Directed by Zoltan Korda. Cast: Sabu, Raymond Massey, Roger Livesey, Valerie Hobson, David Tree. Release date, September 30, 1938.

STABLEMATES: Distributed by MGM. Produced by Harry Rapf. A Sam Wood production. Directed by Sam Wood. Story by William Thiele and Reginald Owen. Cast: Wallace Beery, Mickey Rooney, Arthur Hohl, Margaret Hamilton. Released October 7, 1938.

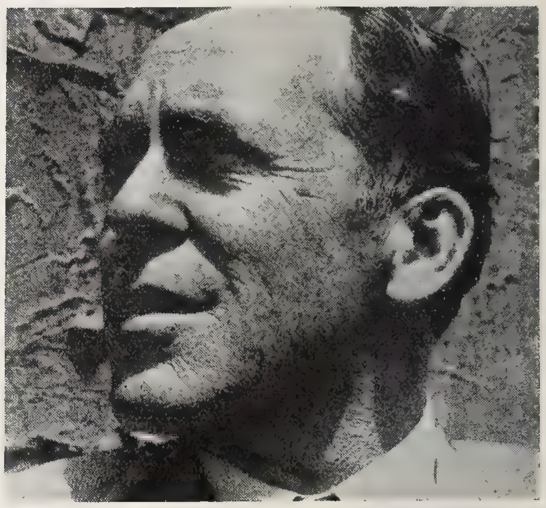
THAT CERTAIN AGE: Produced and distributed by Universal. A Joe Pasternak production. Directed by Edward Ludwig. Screenplay by Bruce Manning. Joseph McDonough, assistant director. Cast: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, Nancy Carroll. Release date, October 7, 1938.

TOO HOT TO HANDLE: Produced and distributed by MGM. Producer, Lawrence Weingarten. Directed by Jack Conway. Story by Len Hammond. Screen play by Laurence Stallings and Cast: Clark Gable, Myrna Loy, Walter Pidgeon, Walter Connolly. Released September 16, 1938.

YOU CAN'T TAKE IT WITH YOU: Produced and distributed by Columbia. Directed by Frank Capra. Screen play, Robert Riskin. Cast: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Mischa Auer, Spring Byington, H. B. Warner. Released September 29, 1938.

Sam Wood, director, "Stablemates"

Edward Ludwig, director, "That Certain Age"



Jack Conway, director, "Too Hot to Handle"

Frank Capra, director, "You Can't Take It With You"

IN THE CUTTING ROOM

The Wizard of Oz

(MGM)

Fantasy

Notwithstanding such productions as "Alice in Wonderland" and "Babes in Toyland," or maybe because of them, the modern screen has shunned the imagery of fairy tales. Consequently MGM's all-color picturization of L. Frank Baum's famous story of enchantment becomes a subject of unusual importance. Beloved as a stage show, carried into almost every city and town a generation ago by David Montgomery and Fred Stone, it has been made before as a picture, in 1925.

Thematically, the story details the preposterous adventures which befell a little Kansas farm girl and her dog after a cyclone has struck her home.

As "Snow White and the Seven Dwarfs" was a sensational success, producer Mervyn LeRoy anticipates sanguinely the prospects of "The Wizard of Oz." The picture will feature a brilliant array of personalities. All faces will be visible. Frank Morgan is the Wizard, Judy Garland is "Dorothy," the girl. Ray Bolger is the Scarecrow, Jack Haley the Tin Woodman, Bert Lahr the Lion, Billy Burke the Good Witch, Margaret Hamilton the Wicked Witch, and Charley Grapewin will be seen as the child's uncle. The glittering pageantry, spectacular settings, exotic costumes and elaborate dancing specialties will be there, besides half a dozen or more song numbers which Yip Harburg and Harold Arlen composed for Miss Garland, Bolger, Lahr and the Munchkin Chorus.

The care that was exercised in choosing the cast and attending to every detail of story writing, planning production detail and arranging music, specialty and score, was reflected also in the selection of the director. "Captains Courageous" and "Test Pilot," stories vastly different in conception than "The Wizard of Oz," were more than successfully brought to the screen by Victor Fleming. Assignment of Fleming to bring this production to screen realism in all its beauty and charm should serve as a worthy exploitation item.

Release date: To be determined (possibly not until about Easter time).

Pirates of the Skies

(Universal)

Crime Melodrama

A series of baffling crimes has perplexed the state air and motor police. The cleverly disguised instigators have been using carrier pigeons to transmit advance knowledge of large money and jewel shipments. They have contrived a hideaway which defies detection. Then a harum scarum stunt flier, who found transport aviation too tame, joins the air police.

"Pirates in the Skies" will present about ten well-known performers. The hero is Kent Taylor whose recent pictures, among them "A Girl with Ideas" and "Prescription for Romance," have given him considerable following, especially among women patrons. The heroine is Rochelle Hudson, long with Fox and Twentieth Century-Fox. The chief villain is Lucien Littlefield, one of Hollywood's veteran actors. Regis Toomey will be seen in a sympathetic role.

The supporting players featured are Frank Puglia, Ray Walker, Marion Martin, Stanley Andrews and Guy Usher.

The story is an original by Lester Cole, credited with such melodramatic yarns as "Sinners in Paradise," "The Crime of Doctor Hallett" and "Midnight Intruder." Ben Grauman Kohn, who worked on the screen play of "Young Fugitive," for Universal, collaborated.

Joseph McDonough, assistant director at Universal for about twenty years, during which time he worked with practically every prominent director in the business and was associated with the making of such films as "Magnificent Obsession," "Diamond Jim" and "Showboat," gets his first opportunity to handle a production on his own.

Release date: December 16, 1938.

International Spy

(Columbia)

Melodrama

The principal name value in this melodrama of international intrigue will be represented by Ralph Bellamy, Fay Wray, Regis Toomey, Walter Kingsford and Ann Doran. Supplementary personalities are Warren Hull, Forbes Murray, Lorna Gray, Paul Whitney, John Tyrrell and May Wallace.

In transcribing the story to the screen, unusual technique is being utilized. It will be presented in the nature of a "problem picture."

Naturally the story promises to be thrilling and suspenseful. Its authors, Dorrell and Stuart McGowen, have had much experience in preparation of melodramatic screen material through such stories as "Come On Leathernecks," "Ladies in Distress" and "Hollywood Stadium Mystery." So have their collaborator on the screen play, Arthur T. Horman, and the director, Christy Cabanne, maker of "Night Spot" and "The Westland Case" recently.

Release date to be determined.

Tailspin

(Twentieth Century-Fox)

Women in Aviation

Aviation, chiefly in war, making men heroes while women suffer, has provided many spectacular motion pictures. "Test Pilot" and "Men with Wings" are of recent memory; "Dawn Patrol" is in the immediate future. Strange enough, the courage and daring of women fliers, the Ruth Elders, Jacqueline Corchrans, Amelia Earharts and their adventurous sisters never have been glorified on the screen until now.

The production is based on a story by Frank Wead, who has written many screen stories of the skies, and is being directed by Roy Del Ruth.

Concerned mainly with women, though men are important in both the romantic and melodramatic phases, women players will be featured, Alice Faye, Constance Bennett, Nancy Kelly and Joan Davis heading the cast. They with Jane Wyman and Joan Valerie are the distaff representatives. "Tailspin" also will present Charles Farrell, most recently with Shirley Temple, also Kane Richmond, Wally Vernon, Edward Norris, Robert Lowery, Warren Hymer, J. Anthony Hughes and Jack Pennick.

Release date: January 13, 1938.

Swing, Sister, Swing

(Universal)

Music and Comedy

Swing music, jitterbug dancing, romance and comedy are being woven into "Swing, Sister, Swing," a topical feature story of the picturesque adventures of a trio of small towners, who in introducing a new dance technique set New York and a large portion of the country upside down, until a new fad comes along quickly to make them backnumbers.

The featured players will be Ken Murray, for years a stage comedy headline star and radio broadcast notable and lately seen in "You're a Sweetheart"; Johnny Downs, graduate of the original "Our Gang" and former Paramount player last seen in "Algiers" and "Hold That Co-Ed"; Kathryn Kane, long absent from pictures in favor of the stage and radio, and the popular but not very busy of late Eddie Quillan. Important parts have been assigned Ernest Truex, last in "Swing That Cheer," but remembered for "The Adventures of Marco Polo," Nana Bryant, and a newcomer from the stage, Edna Sedgwyck. The music will be provided by Ted Weems and his orchestra.

The production is based on an original story by Burt Kelly, who is also the producer. The screen play is credited to Charles Grayson, who did "Freshman Year" and was a collaborator on "Swing That Cheer."

Direction was assigned Joseph Santley, who has made many pictures combining comedy and romance with music, among them "She's Got That Swing," "There Goes the Groom" and "Smartest Girl in Town."

Release date: December 12, 1938 *(tentative)*

Shine On Harvest Moon

(Republic)

Action in The West

Lest any mistakes may be made, because of the title, it may be noted that the picture will have nothing to do with autumnal festivities, sentimental romances born in the times when the frost is on the pumpkin, or anything bucolic.

The hero is Roy Rogers, who had been nominated successor of Gene Autry during a moment that that western champion was feuding with the Republic posse, and who, according to the "What The Pictures Did For Me" section, did all right in his first feature, "Under Western Stars." Other personalities are Mary Hart, another recent discovery, Lulu Belle and Scotty who come of the National Barn Dance radio broadcast program, William Farnum, Stanley Andrews, Matty Roubert, Pat Henning, Frank Jaquet and Joe Whitehead, plus the usual assortment of good and bad cowboys.

In actual history and pulp paper fiction Jackson's Hole has long been an infamous place as an invasion-proof hole in the mountains for cattle rustlers, the while their allies in crime manage things in town.

Jack Natteford, who has written more stories about the west when it really was the west than any man alive without running out of fresh ideas or the ability to renovate old ones, is the author of the story. It is being directed by Joseph Kane who from "Sagebrush Troubador" in 1935 up to "Billy The Kid" in 1938 has had 25 outdoor action films.

Release date: To be determined.

BLO

MAY RIGHTL
YEAR'S GOO
AND HER FAMIL
TO INCREASE

THE REVIEWS

IN IMPORTANT KEY SITUATIONS PROVE THAT LOEW'S ARE RIGHT IN BOOSTING BLONDIE TO THEIR PATRONS

●

"'The Shining Hour' is for adults but its program partner is notably for the family ...It's BLONDIE and it's a blamed good little comedy based on the newspaper comic strip of the same name. Arthur Lake, Penny Singleton, Gene Lockhart, little Larry Simms and the others do a capital job with roles and scenes. The Simms youngster is corking as Baby Dumpling, and Lake and Miss Singleton do Blondie and Dagwood, his parents, credibly and amusingly. As a rich real estate man who likes to tinker, Lockhart adds a deal to the fun. And there's Daisy, the dog, one of the most humorously expressive performers of the lot." ... *Rochester Democrat & Chronicle*

●

"Chic Young's comic strip, BLONDIE, has been the inspiration for the film of that name and it is amazing how faithfully the screen characters bear likeness to the pen and ink sketches. If you turn back to the funnies and then visit Loew's you will see how accurately the job has been done." ... *Louisville Courier-Journal*

TEST ENGAGEMENTS

(*Single Feature*) at the Senate Theatre, Springfield, Ill.; State Theatre, Richmond, Va.; RKO Lyric Theatre, Cincinnati, O., prove that "BLONDIE" is one of the Year's Best Audience pictures . . . Not only GOOD business but *GOOD WILL BUSINESS!*

●

Arthur Frudenfeld—R. K. O. . . . Lyric Theatre, Cincinnati, O., says:—"It will turn in one of the best grosses of the year—in spite of snow storm on opening day."

●

Sam Bendheim—Neighborhood Theatres . . . State Theatre, Richmond, Va., says:—"BLONDIE is one of the BEST AUDIENCE pictures we ever played. . ."

●

Dave Jones . . . Senate Theatre, Springfield, Ill., wires:—"We played it up as a test spot preview and had the patrons fill out preview cards. Everyone enjoyed the picture and would like to see more in this series."

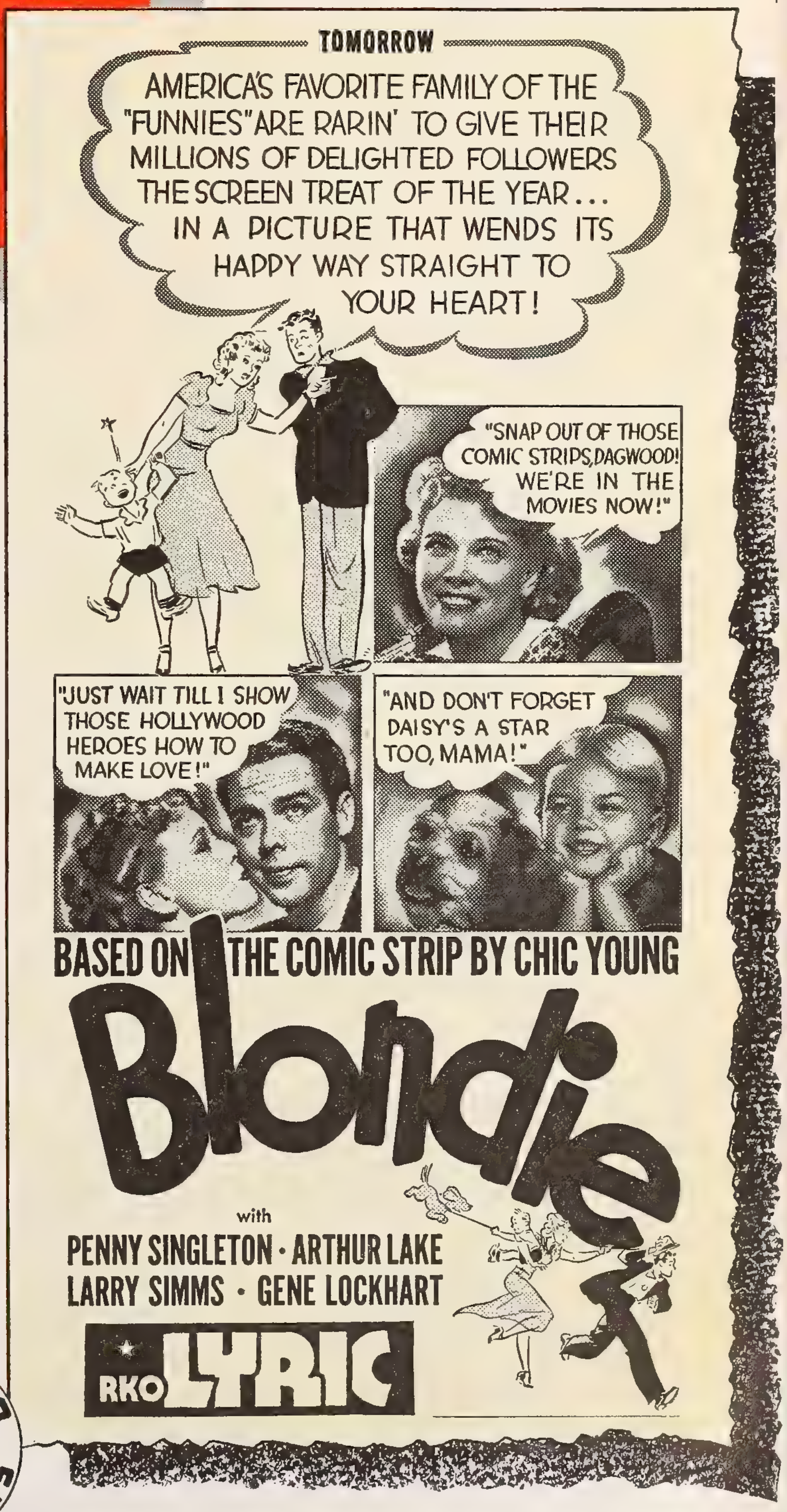
NDIE

E CALLED: THE
VILL GAL...BLONDIE
RE THE ANSWER
AMILY TRADE!

IF YOU ARE A SHOWMAN, YOU WILL GET BEHIND BLONDIE WITH EVERYTHING YOU'VE GOT! YOU'LL NOT ONLY MAKE GOOD MONEY WITH BLONDIE, BUT YOU'LL MAKE GOOD NEW FRIENDS FOR YOUR THEATRE!

COLUMBIA PICTURES

How Cincinnati Sold "BLONDIE'



TOMORROW

AMERICA'S FAVORITE FAMILY OF THE "FUNNIES" ARE RARIN' TO GIVE THEIR MILLIONS OF DELIGHTED FOLLOWERS THE SCREEN TREAT OF THE YEAR... IN A PICTURE THAT WENDS ITS HAPPY WAY STRAIGHT TO YOUR HEART!

"SNAP OUT OF THOSE COMIC STRIPS, DAGWOOD! WE'RE IN THE MOVIES NOW!"

"JUST WAIT TILL I SHOW THOSE HOLLYWOOD HEROES HOW TO MAKE LOVE!"

"AND DON'T FORGET DAISY'S A STAR TOO, MAMA!"

BASED ON THE COMIC STRIP BY CHIC YOUNG

Blondie

with

PENNY SINGLETON · ARTHUR LAKE
LARRY SIMMS · GENE LOCKHART

RKO LYRIC

FCC CHARGES WITNESSES SEEK TO TURN PROBE INTO AD FOR NETWORK

NBC's Chief Engineer Says Federal Commission Rules Hamper Establishment of High Fidelity Radio Transmission

The Federal Communications Commission's "explorations" into practices and procedure of radio broadcasting, undertaken two weeks ago at Washington in an attempt to determine whether a "monopoly" exists, took a new turn this week when witnesses for the broadcasters were charged by Commissioner Frank R. McNinch with moulding their testimony into advertisements for the networks. Drifting into a "fishing expedition" at the outset, the hearings up to this week have been productive of loads of statistics, but little else.

Commissioner McNinch's charge was occasioned by the attempt of Phillip J. Hennessy, Jr., counsel for NBC, to display exhibits which "would detail" the rise of the American broadcasting systems. Mr. McNinch characterized the maneuver as "purely and obviously advertising" and called some NBC pamphlets "frills and puffing."

Other developments in this week's hearing included the allegation by O. B. Hanson, NBC chief engineer, that the FCC by its 10-kilocycle separation between channels, hampers establishment of "high fidelity" radio transmission. This was denied by FCC counsel, George Porter, who asserted no separation of less than 40 kilocycles is now used by stations in the same locality.

Physical Side Explained

B. F. McClancy, NBC traffic manager, explained to the Commission the physical side of network programs. The chief difficulty, he explained, was economical transmission. RCA has a contract with American Telephone and Telegraph for use of its wires at a cost more in line with program revenues for NBC, an RCA subsidiary.

With the calling of Mr. McClancy and Dr. C. B. Jooliffe and W. C. Lent, engineers, all of NBC, the committee on Wednesday settled down for a long examination of the technical points in network broadcasting. Witnesses emphasized engineering difficulties in linking and shifting over 150 stations from program to program. They testified that the actual changing of wires is done by the telephone company.

Ten years of effort and millions of dollars have been expended in the technical development of television, from which there is little hope for any return for many years to come, and then only through network operations, according to Mr. Hanson.

John F. Royal, vice-president in charge of NBC programs, completing his testimony, explained the need of balanced programs and the steps taken by his department to assure diversification.

It is left to the local manager of network stations to decide whether he shall take the programs offered by NBC, he said. In the case of stations owned or operated by the chain, there is a standing rule that certain religious, educational and public affairs sustaining programs must be carried, but any other program, sustaining or commercial, may be refused by the station in favor of a program of more interest locally.

EXTRAS' "NO WORK" CALLS TO BE CUT

One of the oldest, albeit to some maddening, customs of Hollywood which extras follow—telephoning to Central Casting for hours daily seeking work—may go by the boards, if the Screen Actors Guild has its way. The Guild will ask the standing committee which will regulate the recently signed eight-year pact of the Guild with the producers covering working conditions of extras, free lance players and other actors to cut down the number of hours Central Casting is open daily from 16 to six.

The telephone situation long has been a sore point in extras' lives. Recognizing the psychological angles, Campbell MacCulloch, manager of the bureau, when he assumed office several years ago changed the answer given by the bureau telephone operators to the players not receiving work from "No Work" to "Call Later."

The standing committee is composed of Murray Kinnell, for the Guild, and Lou Anger, representing the producers. A third member will be appointed by the two members next week.

Advertising as Entertainment

Conceding that there is a trend to get "plugs" into the entertainment parts of commercial programs, Mr. Royal refused to accept the suggestion of William J. Dempsey, FCC counsel, that such programs are rapidly becoming advertising throughout. On the contrary, he said, if advertising can be made entertaining it is not objectionable to the amusement parts.

He said that, while broadcasting had a definite effect upon motion pictures in bringing in sound, the film industry, in turn, had a sharp effect on NBC when the first successful sound film was released.

"Hollywood was in a hectic state, clamoring for sound equipment and personnel," Mr. Hanson explained. Hollywood, he said, took "from our staff more than 50 per cent of our engineers." This raid, he said, "almost wrecked our operations."

Television Problems

Mr. Hanson attempted to outline what he thought would be the field for picture radio.

"Television program cost will far exceed sound program costs because of added costumes, makeup, scenery, props, lights, complicated technique and increased rehearsal time," he said, "to which must be added the cost of carrying the investment of the television equipment, to say nothing of a sound system which must also be provided and operated.

"For this reason networking of television programs is essential from an economic standpoint as well as to provide spontaneity. Unfortunately, no facilities exist for the transmission of television material from city to city. Only two methods are known, one by coaxial cable and the other by radio relays; neither facility is available nor yet developed. Both methods appear to be expensive and may for some time be beyond television's ability to pay for either of them."

The advent of television, Mr. Hanson intimated, will necessitate the provision of facilities even more comprehensive than those of Radio City, where NBC has 28 studios. This will be due to the increasing rehearsal time that will be required to stage shows, as scripts cannot be used. At present, for every hour on the air, programs are rehearsed for seven hours, tying up a studio for eight hours.

The FCC this week broke up what was described as a "monopoly of its own," in the practice of law before it. Effective January 1, the number of attorneys practicing before it will be enlarged. A "two year rule" was adopted, limiting the prohibition imposed upon a lawyer who left the employ of the commission to "matters they have passed upon or handled while in the service of the commission." The commission also adopted a "motions docket," and provided for hearing arguments on petitions and motions filed on pending proceedings.

Two GB Claims Disallowed

Federal Judge Alfred C. Coxe on Tuesday, in New York, disallowed and expunged two claims of GB Theatres Corporation, in the amounts of $730,120 and $667,297, against Paramount Publix. GB has formally consented to the wiping out of the claims, since in 1926 it made two indentures, and then in 1930 Paramount Publix purchased a large part of GB Theatre's assets and assumed obligation of debentures. Later Paramount Publix transferred the assets to Olympia Theatres, Inc., which assumed the obligations. Now Olympia is in receivership and GB Theatres has had its claims paid in that estate.

MGM Sued for $1,500,000

Metro-Goldwyn-Mayer was named Tuesday in a $1,500,000 plagiarism suit by Frank Walsh, writer, who said the company used his original, "I Found Kinley," as the basis for "Too Hot to Handle." Walsh said his story was submitted three years ago and rejected.

Van Schmus Honored

W. G. Van Schmus, managing director of the Music Hall in New York, who is now on the Coast, was honored Wednesday at a luncheon given by Warner players, directors and executives.

Hartley in South

E. M. Hartley, manager of the sound department of National Theatre Supply Company, is making a trip through the South visiting the company's branches. On Thanksgiving Day he attended the opening of the new Paramount theatre, Miami, equipped with Simplex E-7 Projectors and Simplex Four Star Sound System. Manager Stonebrook ran a trailer on the equipment.

WARNERS NET $1,929,721 IN YEAR; 1939-40 PRODUCT CONFERENCES OPEN

Heavy Amortization Writeoffs, Summer Losses and $370,000 Undistributed Profits Taxes Cited in Earnings Drop

Warner Brothers Pictures reports net profits of $1,929,721, equal to 41 cents a share on the common, for the fiscal year ended August 27th. The earnings dropped from the $3,282,765 and 80 cents a share earned in the first nine months, due to losses of approximately $1,000,000 during the summer and because of heavy amortization writeoffs. In addition, undistributed profits taxes of about $370,000 detracted from the full-year's results.

For the second quarter of the new year, however, "there will be a very perceptible decrease in amortization charges," Harry M. Warner, president, told stockholders in his annual report, made last Saturday.

The 1937-38 net of $1,929,721 compared with a net of $5,876,182 in 1936-37. In addition to the 1937-38 operating profit there has been a net credit to deficit in the amount of $1,931,024 and capital surplus has been increased by $90,000.

Warott, Inc., 75 per cent of whose capital stock is owned by Warner Brothers Pictures, and Continental Lithograph Corporation, 77.16 per cent of whose common stock and 58.10 per cent of whose preferred stock is owned by Warner Brothers Pictures, are included in the consolidated financial statements for the first time. As a result, the accounts of all subsidiary companies in which the company owned directly or indirectly 75 per cent or more of the equity or common stock are included in the statement.

The gross income, after eliminating intercompany transactions, of Warner Brothers Pictures, and subsidiary companies for the three years ending August 27, 1938 was:

Fiscal Year Ending	
August 29, 1936	$ 90,655,502.34*
August 28, 1937	100,516,498.65**
August 27, 1938	102,205,911.04

*Adjusted to include Continental Lithograph.
**Adjusted to include Warott, Inc. and Continental Lithograph.

"In view of the economic recovery evidenced during 1936 and the first half of 1937, and in anticipation of continued improvement, a number of pictures were planned and produced on a more elaborate scale and at higher costs than had prevailed during the preceding years, which costs were further increased due to new labor contracts, labor laws and taxes," explained Mr. Warner to the stockholders, continuing:

"These pictures were released during the fiscal year just ended, and the higher costs are largely reflected in the profit and loss account through amortization of film costs, which increased from $25,445,916 for the fiscal year ending August 28, 1937 to $30,278,971 for the year ending August 27, 1938. These higher costs will continue to be reflected in the profit and loss account for the quarter ending on November 26, 1938. By that time, however, the greater portion of the costs of these higher cost pictures will have been written off, and for the second quarter which ends on February 25, 1939 there will be a very perceptible decrease in amortization charges.

"The profit for the current quarter cannot be estimated at the present time. However, owing primarily to the higher amortization charges, the net profit for the quarter ending November 26, 1938 will show a very substantial reduction as compared with the corresponding quarter a year ago," he concluded.

41 Cents a Share

The $1,929,721 year's profit, after amortization of film costs, depreciation, interest, federal income taxes, $370,000 surtax on undistributed profits, minority interest, and so on, was equivalent after annual dividend requirements on 103,187 shares of $3.85 cumulative preferred stock (on which unpaid dividends amount to $2,580,253 or $25.00 per share, to and including September 1, 1938) to 41 cents a share, (par $5) on 3,701,090 shares of common stock, excluding 100,254 shares held by company.

This compares with $1.48 a common share on the $5,876,183 net in the preceding year.

Current assets as of Aug. 27, 1938, including $4,005,157 cash, amounted to $26,998,040 and current liabilities were $18,896,828, compared with cash of $4,058,252, current assets of $28,213,964 and current liabilities of $23,099,815 on Aug. 28, 1937.

Net current assets of subsidiaries operating in foreign territories having exchange restrictions (where current assets exceed current liabilities) totaled $276,374 on August 27, this year, against $214,559 on August 28, 1937. Net current liabilities of foreign subsidiaries with exchange restrictions (where current liabilities exceed current assets) were $32,176 on August 27,ths year, against $49,026 a year earlier.

Warners Extend Refund Date

Warner directors, Monday voted to extend to March 15, the time when stockholders might avail themselves of exchanging their presently held optional six per cent convertible debentures (due 1939) for new debentures (1948), under the company's refunding plan.

This is the third extension, since the plan was proposed. The previous time limit was December 1st.

Since the present debentures do not expire until September, 1939, it is expected that the company will obtain the required amount to put through the plan of refunding. The company can declare the plan in effect when 75 per cent, or about $22,000,000 of the $29,400,000 present debentures outstanding, shall have been deposited for the plan.

Presently, Warner Bros. have on file for exchange, $18,864,000 of the present debentures, making the required amount shy around $3,000,000 principal amount.

The plan of exchange provides that the new debentures: (1) will bear the same rate of interest as the present debentures, six per cent; (2) will be entitled to the benefit of a sinking fund under which there will be retired, on Dec. 15 of each of the years 1939, 1940 and 1941, three per cent of the largest aggregate principal amount of the new debentures which shall have been outstanding at any one time—on Dec. 15 of each of the years 1942, 1943 and 1944, four per cent of such largest aggregate principal amount—and on Dec. 15 of each of the years 1945, 1946 and 1947, five per cent of such largest principal amount, (3) will not be convertible into coupon stock.

Conferences on In New York

Six of Warner Brothers' top-line executives, from studio and home office, opened conferences in New York on Monday, to last a week, on the subject of immediate sales and product for the

(Continued on following page, column 1)

Warner Brothers Report Gross Income Of $102,205,911 for 1937-1938

The consolidated income account of Warner Brothers Pictures and subsidiaries for the year ended August 27, 1938, compares as follows:

	Year Ended August, 1938	Year Ended Aug. 28, 1937	Year Ended Aug. 29, 1936
Gross income	$102,205,911	......	......
Cost and expenses	59,917,578	......	......
*Amortization of film costs	30,278,972	......	......
Profit after costs	$12,009,361	$16,718,576	$13,683,092
†Amortization and depreciation of properties	4,836,391	4,772,132	5,098,475
Interest and miscellaneous charges	4,543,485	5,064,617	5,232,668
Profit	$2,629,485	$6,881,827	$3,351,949
Other income	375,121	560,481	520,634
Total income	$3,004,606	$7,442,308	$3,872,583
Minority interest	‡17,115	‡3,875	§10,270
Federal income taxes	722,000	1,260,000	685,000
Federal surtax	370,000	310,000	......
Net profit	$1,929,721	$5,876,183	$3,177,313
Operating deficit	327,299	4,188,044	10,469,148

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*Includes depreciation of studio properties. †Exclusive of depreciation of studio properties. ‡Credit. §Debit.

Warners Open Product Sessions

(Continued from preceding page)

next season. First was the outlining of plans for merchandising releases for the 16 weeks from December 25th to April 15th.

At the conferences are Major Albert Warner, vice-president and treasurer; Jack L. Warner, vice-president in charge of production; Hal B. Wallis, associate executive in charge of production; Gradwell L. Sears, general sales manager; Charles Einfeld, director of advertising and publicity, and Carl Leserman, assistant general sales manager.

It was decided to accord heavy campaigns to back the company's releases during the 16-weeks, for "The Dawn Patrol," "Wings of the Navy," "Crime is a Racket," "Off the Record," "Going Places," "Oklahoma Kid," "Yes, My Darling Daughter," and "Blackwell's Island."

Competition for $25,000 prize money in the "Sears' Drive" will be set up, with each of the company's six district sales managers acting as captain of his district. Prizes will be awarded the winning districts, as well as the winning branches in each.

Resume Sessions on Coast Jan. 15

Mr. Sears left the conference Tuesday night on a swing of the branches over the country, ending at the studios in Burbank on January 15th, at which time he will join a continuance of the product meetings, where President Harry M. Warner presides. Also attending will be Jack Warner, Hal Wallis and Charles Einfeld, who leave for Hollywood Friday.

Pat O'Brien and James Cagney have accepted the captaincies of the western and eastern divisions for the "Sears Drive."

Drive plans were outlined at territorial meetings last week when district and branch managers met.

Carl Leserman is coordinator of the drive.

Joseph Bernhard, general manager of Warner theatres, left New York Monday for meetings with the managers of the Chicago and Milwaukee zones, held at the Blackstone hotel in Chicago. James Coston, zone manager, presided. Wednesday he held a meeting in Pittsburgh with the managers of that zone.

Warners Have Ten in Work

With ten new pictures in work, a new production peak for the season has been reached at the Warner studios at Burbank. Latest to go before the cameras are "Broadway Cavalier," "Smashing the Money Ring" and "Sweepstakes Winner." In addition, filming is advanced on "Juarez," the Paul Muni-Bette Davis co-starring picture, "Dodge City," "The Oklahoma Kid," "Dark Victory," "Yes, My Darling Daughter," "Always Leave Them Laughing," and "Nancy Drew, Reporter."

Mayor Daniel W. Hoan of Milwaukee has named Charles W. Trampe, head of Monogram Midwest Film Company and Film Service, Inc., to the film commission to fill the vacancy created by the resignation of George Fischer. Mr. Trampe was recently honored by the industry on the occasion of his 25th anniversary in the film industry.

A three-reel sound motion picture, "Iowa Comes of Age," is ready for theatrical showings throughout Iowa, it was announced this week by M. L. Hutton, Iowa State Conservation Director, and the members of the Iowa Conservation Commission. The film carries the thematic idea of Iowa's Centennial Year.

PRODUCT SESSIONS IN HOLLYWOOD

Conferences on 1939-40 product are beginning to shape up in Hollywood, with officials of Twentieth Century-Fox, RKO Radio, Universal and Paramount already in California for the purpose.

George J. Schaefer arrived in Hollywood Monday on his first visit as new RKO president. Nate J. Blumberg, Universal, also was on hand for two weeks of new-product talks. Y. Frank Freeman, new Paramount studio manager, was still another arrival.

S. R. Kent, president of Twentieth Century-Fox, will head a home office delegation westward on December 8th, to meet two days later with Joseph M. Schenck, Darryl Zanuck, Sol Wurtzel and William Goetz, on 1939-40 production, budgets and sales policies.

Floyd Odlum, head of the Atlas investment trust, was to arrive in Hollywood this weekend to discuss studio matters at Paramount and RKO.

Richey Honored; Schines Plan Set

Henderson M. Richey, who recently became director of exhibitor relations for RKO Radio, was honor guest at a testimonial dinner at the Book-Cadillac hotel in Detroit Monday night tendered by former associates in that city.

Also attending the dinner were Ned E. Depinet, vice-president of RKO, and Jules Levy, general sales manager for RKO; W. A. (Al) Steffes, George W. Trendle, David M. Idzal, William A. Carlson and David Newman.

—

Philip Fox of Columbia has been named chairman of the committee arranging the testimonial dinner for Louis M. Schine and J. Meyer Schine in honor of their quarter of a century in the film industry at the Hotel Ten Eyck in Albany December 19th.

Sub-committee heads are Bernard G. Kranze, Clayton Eastman, M. A. Grassgreen, Ralph Pielow, Arthur Newmann, Leon Herman, A. Gerald Leary, Eugene Lowe, Paul Krumenacker, Bernard Mills and Ben Smith. Jack Walsh is handling exploitation.

—

Proceeds from the sale of tickets and the souvenir program for the Jack Kirsch tesmonial dinner given at the Book-Cadillac hotel in Detroit Monday night by former associates in that city.

Ball to Oil City

John Ball, theatrical press agent, has been reappointed director of publicity for the Drake and Lyric theatres, operated by Oil City Theatre Company, Oil City, Pa.

Milt Francis, writer and composer, has been added to the production staff of Warner Brothers Vitaphone studio in Brooklyn.

Two Suits Would Bar Pathe Plan

In an effort to block a special stockholders' meeting called for December 13th to consider dissolution of Pathe Film Corporation, Anna Bashlow and 15 other stockholders filed suit in New York supreme court this week for an injunction to restrain the meeting. Hearing was set for December 5th.

The complaint declares that Pathe will receive an inadequate exchange for its assets and asks that the stockholders be enjoined from voting approval of the resolution of the board of directors which was passed November 19th.

The 16 stockholder-plaintiffs claim to hold 2,245 shares of stock. Named as defendants are Pathe, O. Henry Briggs, Henry J. Guild, Robert McKinney, Robert R. Young, Charles A. Stone, Louis Phillips and Gurdon Wattles. To take advantage of 1938 Revenue Law provisions, liquidation must be completed in December.

The E. I. du Pont de Nemours Company of Wilmington this week also filed a court action seeking to enjoin the distribution, under the Pathe liquidation plan, of 3,500 shares of du Pont Film Manufacturing stock held by Pathe.

Briggs' Statement

Mr Briggs retorted that "counsel for Pathe has advised the company that du Pont's action is based on a contract (made in 1925) which has since been superseded," by subsequent contracts made in 1929, 1930 and 1935. He added that in the minority suit 16 stockholders, holding less than one-half of one per cent of Pathe stock are seeking to enjoin the other 99½ per cent of the stockholders from holding their meeting to vote upon the plan of dissolution, contending that "the plaintiffs have based their complaint upon the erroneous theory that it is the directors who are voting to dissolve when as a matter of fact it is the stockholders."

Pathe's Bound Brook laboratory would be acquired by Mr. Briggs, T. P. Loach and Arthur Miller, laboratory superintendent, in association with Mr. Young, if their offer of $540,000 in 25-year debentures is accepted by stockholders under the liquidation plan.

Under the proposed plan the 7,833 shares of $7 preferred stock will receive $100 a share plus accrued dividends, funds for which will be provided by a bank loan of approximately $1,071,800, which also will take care of a note for $275,000 due the Central Hanover Bank and Trust Company.

Report of Pathe Film Corporation and subsidiaries for nine months ended September 30, 1938, shows net profit of $21,613 after depreciation, amortization, interest, federal income taxes, etc., equivalent to $2.76 a share on 7,833 shares of $7 cumulative convertible preferred stock.

This compares with $276,487, equal after preferred dividends, to 40 cents a share on 585,095 shares of common stock for the nine months ended September 30, 1937.

Actors Guild Wants 15%

Harris Connick, managing director of the 1939 San Francisco International Exposition, discounts talk of a possible boycott of the Exposition by the Screen Actors Guild, concerning booking of screen players for appearances. Mr. Connick declared the Exposition would be glad to have the stars at the "right price," but the Screen Actors Guild wants 15 per cent of the receipts, which he termed "too much."

THEY SING
THEY LOVE
THEY FIGHT

THE SMALLEST PEOPLE IN THE WORLD!

Novelties are the life-blood of show business . . . because they are what people talk about. They are the very essence of "word-of-mouth".

You'll need one just when "The Terror of Tiny Town" is released . . . December 1 . . . in plenty of time for the Christmas season.

t's the first all-midget feature ever filmed. Its actors take themselves seriously—there's a real hero, a real villain (both on Shetland ponies), a heroine (saved in the nick-o'-time), all played with seriousness that leads to laughs by the hundred.

COLUMBIA PICTURES

YOU NEED A REAL NOVELTY

They sing:

"MISTER JACK AND MISSUS JILL"

"SHE'S THE DAUGHTER OF SWEET CAROLINE"

"LAUGH YOUR TROUBLES AWAY"

"DOWN ON THE SUNSET TRAIL"

"HEY, LOOK OUT"!

A SPECIAL RELEASE *

JED BUELL'S MIDGETS

in

THE TERROR OF TINY TOWN

Screen play by Fred Myton
Directed by Sam Newfield

• **A COLUMBIA PICTURE**

* *This picture is sold separately and not included in Columbia's regular 1938-39 product contracts*

PRINTED IN U.S.A.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

11 in Production

With six months of the new Quota Act past, there is still little sign of any numerical boost to British production. At the moment of writing, eleven films, none of them of the more highly expensive caliber, are in production with seven studios involved, but four of these are for release by American organizations.

"So This Is London," perhaps the most expensive of the four, for release by Twentieth Century-Fox, and "Inspector Hornleigh," likewise are on the floor at Pinewood though both are due to finish approximately at the time this dispatch leaves England. The other two are the Warner-First National "They Drive by Night" and Irving Asher's "Spy in Black," for release by Columbia. The remainder of the pictures which occupy the other seven stages—a small total out of the industry's seventy or more—are more modest pictures of either single or double quota category, mostly single.

Palatial

Large sets are a feature of two current Associated British productions on the floor at the Elstree studios under the aegis of producer Walter Mycroft. They are designed for the current productions "Black Eyes," being directed by Herbert Brenon, and "Murder in Soho," under the direction of Norman Lee. For the first named film, art director Ian White has erected a palatial interior for the setting of a fashionable Russian restaurant of pre-war vintage, and for the second John Meade has designed a reproduction of a dance floor and cabaret stage of a mythical London night club.

No effort would appear to be too great for the Elstree folk to obtain realism in their film, for not only is Otto Kruger being coached by two former waiters but he has spent a few days in Paris watching Continental waiters at work.

Walter Rilla, the Prince Consort's brother in "Sixty Glorious Years," has been brought into the cast of "Black Eyes."

Sequel by Capt. Norton

The local success of "This Man Is News" has inspired Capt. Richard Norton and Anthony Havelock Allan to make a sequel, which will go into production in the near future at Pinewood, including co-stars Valerie Hobson and Barry K. Barnes. It has been tentatively titled "Legitimate Expenses." Precisely the same unit will be used, with David Macdonald directing the film. The setting this time will be in Paris.

This will be the 28th production of 33-year-old Anthony Havelock Allan, who is in charge of the Pinewood version of "The Lambeth Walk." One of his ambitions is to film "Love on the Dole" with Wendy Hiller.

What is called one of the longest takes in talking picture history has been made on "The Lambeth Walk," which is being directed by Albert de Courville from a scenario by John Paddy Carstairs. The take, four and a half minutes, involves six players, Lupino Lane, Sir Seymour Hicks, Wallace Lupino, Enid Stamp-Taylor, Nora Howard and Leslie Bradley, in a complicated, rapid-fire cross talk, and was successfully concluded in just under an hour. Four cameras were used.

George Formby and Gus McNaughton in "Trouble Brewing," latest Associated British Film Distributors comedy now in production under Anthony Kimmins' direction at the Ealing Studios.

Five Reigns

An epic of five reigns entitled "Through Five Reigns" is being made by W. J. Gell, managing director of Pathé Pictures, and is to be a spectacular feature chronicling the development of the arts and sciences and the industrial progress of the world, and its effect on the lives of the people.

Its canvas is planned to record not only the rise and fall of nations but the destinies of individuals and creeds, the dvelopment of industries and new inventions and the drama of the ordinary Englishman in the war 1914-1918.

It will not be a jingoistic record, but a chronicle of forty-odd years of life and progress in Britain.

Cornish Harbor

Cornish fishermen, in their blue jerseys, have come to Denham to aid local color to scenes in the Irving Asher production, "Q Planes," for Columbia release. A reproduction of a Cornish harbor has been set up at Denham, with four fishing smacks at anchor and two rowing boats bobbing lazily against the harbor wall. This fictional village is the scene of action in the film, when newsreel cameramen led by Valerie Hobson, in the guise of a woman reporter, pursue foreign airplane thieves. Tim Whelan is directing.

Victorian Era

The social graces of the Victorian era, especially those to be found in a period Bloomsbury boarding house, are to be illustrated pointedly in Gainsborough's new comedy for Twentieth Century release, "A Girl Must Live," in course of production at the Islington studios.

A notable setting for much of the action in the film, which is being directed by Carol Reed, youthful exponent of realism, is its Bloomsbury boarding house which has been brought to life with the aid of flower pots containing leafy "annuals," antimaccassars, overcrowded mantle shelves and stuffed birds encased in glass. Particular care was taken with this set, which took thirty workmen four days and required the collaboration of a small army of property men to complete the dressing.

The story is of three chorus girls—Margaret Lockwood, Renee Houston and Lilli Palmer—and Mary Clare, one of the foremost character actresses of the present day, as a red-headed wreck of the Gaiety chorus of yesteryear. Supporting the four players already mentioned are George Robey, Naunton Wayne, Hugh Sinclair, Moore Marriott and others.

Studio Representative

Monja Danischewsky, locally known as Danny, has been appointed press representative at the Ealing studios. The post has been vacant for some considerable time. Danischewsky previously has been associated in a publicity capacity with MGM, British Lion and Capitol.

Natives Recruited

In the sun baked sands of the Sabaloka Gorge, forty miles from Khartoum in the Sudan, shooting is now in full swing on Zoltan Korda's London Film Production, "The Four Feathers."

The War Office and the Sudanese Government have collaborated, and already a considerable amount of footage has been dispatched to Denham for processing.

Several thousand natives of the Fuzzie-Wuzzie tribe have been recruited at Suakin for the battle scenes.

Ralph Richardson now has joined the unit, having finished his work in "Q Planes."

Danish Theatre Tax Yield Rises

During the fiscal year 1936-37, the yield from the Danish amusement tax totaled $2,090,000, an increase over the preceding year of about $71,500, according to a report of the Department of Commerce. The report stated that motion picture theatres in Denmark accounted for about 75 per cent of the tax, and were chiefly responsible for the rise in receipts.

George H. Rosenbaum has been made branch manager of the Gaumont British exchange in Cleveland.

BRITISH EXHIBITORS ASK PROTECTION OF FILM SUPPLY UNDER TELEVISION

Theatremen Note Increasing Use of Films in Broadcasting; Ostrer Seeks Concessions for Motion Picture Industry

by AUBREY FLANAGAN
in London

Though it cannot yet be said to have reached the stage of an immediate menace there is every indication that television as an entertainment force is likely to face the cinema showman with a stronger challenge than ever in 1939. Recent developments in the television world indicate that the constant alertness—not to be confused with nerves—of the more enlightened sections of the industry has been by no means inapposite.

Most significant of all the significant television events of the past few months was undoubtedly the public show in the Gaumont British owned Tatler cinema, London, of the British Broadcasting Company's broadcast of the 1938 Armistice ceremony at the Cenotaph.

It was a signal occasion, inasmuch as it was the first upon which the BBC, Government-backed monopoly over the whole of broadcasting and television, permitted the presentation of one of its television broadcasts to the general public. Now, with the success of the Tatler show, as argumentative example, Isidore Ostrer, chief of Gaumont British and power behind Baird Television, has persuaded the BBC chiefs to attend a demonstration of television on the large screen of a London cinema.

Sees Barriers Breaking Down

Long in negotiation with the BBC, Mr. Ostrer is convinced that the Tatler show is a precedent, that it will presage the breaking down of the BBC barriers, and that 1939 will see a much wider, if not a general use of television in picture theatre entertainment.

CEA Shows Concern

British exhibitors manifest their concern—true, a rather shy concern—with the advance of television in the constant meetings and reports of the television committee of Cinimatograph Exhibitors Association, who are watching the progress of the new force, both as an entertainment and as a technical science. It is true that they currently, in their local meetings, give formal expression to the increasing use of films in television and to the multiplication of television shows in public houses and other public and semi-public institutions. They are, however, more alertly watching those developments which may bring television into the picture theatre, convinced, as they are, in increasing numbers that the most commercial and economic way in which to combat the menace of television as a rival entertainment force is to use it to their own ends.

The Armistice broadcast, made possible by the suddenly manifested public spirit of the BBC, was, generally speaking, a technical success. A screen 8 ft. by 6 ft. was used, and the image projected by a cathode ray tube giving greatly increased light. Despite an occasional mistiness in some of the projections and a tendency to curvature on the outer edges of the image, the broadcast came over well. A large invitation audience was present, and members of the public were admitted on request but, under a stipulation by the BBC, without payment.

PRAISE INDEX TO RELEASE CHART

"We wish to state our appreciation of the new alphabetical index to the Release Chart, which you have included in the recent Motion Picture Herald. *This index is very helpful."*

—PAUL WITTE, City Manager, Lincoln Theatre (Great States Theatres, Inc.), Decatur, Illinois.

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"Just noted the new setup on the alphabetical Index in this issue. It's just what's been needed for a long time. I'm sure that a great many others agree with me."

—WILLIAM GOODMAN, Fox Theatre, Hackensack, N. J.

Televising Outdoor Events

The broadcast brought one stage nearer the theatre televising of major outdoor events, among which, during the recent televesion year, have been the Derby, the Trooping of the Colours, Test Matches, the Cup Final, the Boat Race and the Lord Mayor's show. These are the brand of public events which the exhibitor probably would welcome the opportunity to televise, coming as they do directly in the same category as red-hot newsreels, broadcasts such as Mr. Ostrer probably will obtain permission to televise in the theatres of his circuit, which are not all equipped as yet.

Such a permit would at the outset be confined mainly to major Gaumont British theatres, to newsreel houses, and possibly to key cinemas on the Odeon chain, many of which are equipped for the Deutsch-linked Scophony system. The leading house, the Odeon in Leicester Square, proudly flaunts a television serial from its Leicester Square tower. Few other cinemas are yet ready for television, exhibitors having been warned by their General Council not to embark on contracts for equipment until given the executive command "GO!"

BBC Pays Half of Rental

Before any concrete achievement in the field of picture house television is possible it would seem necessary that some spirit, or gesture of collaboration, be achieved between the motion picture industry and the television authorities. As the matter stands at present, exhibitors take the utmost exception to the constant televising of newsreels, for which the BBC pays half the rentals charged the picture house, and to the increasing use of films in the BBC service. It is offered as an apologia that the films used, such as Gaumont's "Aunt Sally" and "Jack Ahoy" and certain foreign pictures, are old ones, but as Councillor Harry Mears, Portsmouth candidate for the vice-presidency of the CEA, has aptly pointed out, there is often more money in old films than in the new.

Broadcasts such as these, and broadcasts such as that of a complete play from a West End theatre the other week, may not be immediately potent competitors to the cinema, but they are a significant precedent. With this in view exhibitors are demanding the formation of a joint trade committee to tackle this question of film supplies at the same time as Mr. Ostrer is doing his best to persuade the television advisory committee to make concessions to the motion picture industry.

The number of television sets, even after the boom of Radiolympia, in use privately is still inconsiderable, although the manufacturers' statement that technically they will remain static for some years must stimulate sales to some degree. The sales they will stimulate to the public houses and public halls where gratuitous television shows are given are for British exhibitors a more urgent consideration.

Documentaries and World's Fair

Growing concern has been manifested among British short film producers, makers of documentaries and other democratic forces, at the manner in which British films are being selected for show at the New York World's Fair. Criticism has been leveled in such circles against the committee which has been elected by the Government to choose these films, notably on the grounds that no member of the trade, beyond a representative of the newsreels, has been invited to sit upon it. The selection committee, chairman of which is the independent writer, Philip Guedalla, numbers members of the Department of Overseas Trade, the Foreign Office, the Travel and Industrial Association, Members of Parliament and one representative of the British Film Institute.

The subject reached the House of Commons Tuesday night with a member challenging the Government on the constitution and work of the joint committee selecting the films.

It is claimed that the films made by those banded under the Associated Realist Film Producers group, many of them made for municipalities, public institutions, social welfare groups and industrial corporations, provide a more graphic and catholic canvas of democratic Britain today than is found in the travel films of newsreels which have already taken the first step, so to speak, on their way to New York.

Gainsborough-20th Fox Deal

Twentieth Century-Fox quota pictures will be made by Gainsborough (Gaumont British) under 20th-Fox supervision at the Gainsborough studios, with Robert Kane directing the arrangement. Twentieth Century obtains full access to the services of all Gainsborough players, writers and scripts. The deal includes the services of Maurice Ostrer and Edward Black, Gainsborough producers. Eight pictures, it is understood, will be required.

▽

The County Councils Association of England will recommend general adoption of theatre seat price regulations similar to those recently passed by the London County Council, and opposed by the Cinematograph Exhibitors Association. The regulations call for prominent display of the theatre's seating plan in the lobby, with fixed prices, and indication in the lobby of the number of vacant seats to avoid standing.

▽

At a meeting of the creditors of Julius Hagen, producer, liabilities in excess of $2,500,000 were mentioned, with assets valued at $250.

HOLLYWOOD DEMANDS A PLACE IN "TELEVISION SUN," DUE IN TWO YEARS

Research Council Sees Possible a Vast Market for Specially Designed Films When Television Arrives

Hollywood is determined that it is rightly and properly the motion picture industry's business to devote itself to the development of television and to take "those steps which may be required to exercise intelligent influence with respect to the form and function it may take on."

Addressing the industry through the Research Council of the Academy of Motion Picture Arts and Sciences, which it finances for film technical development and study, the large producers and studios of Hollywood on Monday predicted that when television comes into its own it may well open up a vast market for films especially designed for television distribution.

Forecast of a possible competitive battle, probably in two years, between broadcasters and motion pictures over the creation of the material for televising was made by Hollywood in the third annual report on "Television from the Standpoint of the Motion Picture Producing Industry," as prepared by the scientific committee of the Research Council, of which Carl Dreher is chairman. Participating in the study with Mr. Dreher were the committee's seven other members: Gordon Chambers, L. E. Clark, J. G. Frayne, Barton Kreuzer, Wesley C. Miller, Hollis Moyse and William Mueller.

Tracing the developments of television in England, Germany, France and the United States, the report said that experimentation now takes on a larger scope, with emphasis shifting from technical research to economic and social aspects, the public from the role of spectators to participants shortly. On the extent and manner of that participation the effects on the motion picture depends," said the Dreher report.

"That such effects will be evident in the next two years is altogether to be expected. That the repercussions will result in revolutionary changes in motion picture production and exhibition within that period is unlikely. . . . The complexity of television and the magnitude of its artistic and financial problems are an automatic brake in this respect.

Broadcasters' Stake

"Should (broadcaster-film) competitive factors predominate, it is quite obvious that the strongest interests in the television field cannot afford to ignore their own very substantial stake in the business of aural broadcasting.

"Although radio is nowhere near the end of its growth, financially it has become a mature industry, mindful of its investment in the present while looking into the future, and this tendency constitutes a protection, if one is needed, for the other entertainment industries as well."

Describing television as still a new industry, the report said: "The situation is one which calls for continual observation and analysis by the motion picture industry, and to an increasing degree as events take their course. Accordingly the committee is of the opinion that the Academy Research Council should immediately proceed to a more thorough consideration.

"This investigation should cover the artistic, technical, legal and economic phases of the subject. Therefore in order that future activities may encompass all phases of the subject, the committee recommends that it be enlarged to include representation from those other branches of the industry in a position to contribute a wider background to its considerations."

SHORT PRODUCT PLAYING BROADWAY

Week of November 26

CAPITOL		
	How to Watch Football	MGM
	They Live Again	MGM
MUSIC HALL		
	Ferdinand the Bull	RKO Radio
	Blue Grass	RKO Radio
PARAMOUNT		
	Schubert's Unfinished Symphony	Paramount
	Goonland	Paramount
	Unusual Occupations, No. 2	Paramount
RIALTO		
	Playing the Ponies	Columbia
RIVOLI		
	Campus Cinderella	Vitaphone
ROXY		
	New Comer, The	20th Cent.-Fox
	Timber Toppers	20th Cent.-Fox
STRAND		
	Johnny Smith and Poker Huntas	Vitaphone

Sees Entertainment Quality

Tracing developments of television in the United States during 1938, the Dreher committee, pointing out that the period of preliminary experimentation appears to be on the verge of transition to commercial application, declared there is definite entertainment quality at present in the medium.

Describing the RCA-NBC transmissions in New York, among the most advanced in the U. S., the committee reported:

"Although too small for convenient viewing, the pictures are bright and sharp and carry sufficient detail to depict emotions, when rather broadly played in close-up or semi-close-up. Medium and long shots merely show the figures and are used mainly for entrances, exits, establishing settings, etc. (However, when the action is sufficiently dynamic—fights, acrobats, etc. —the long shots do have entertainment value.) In the main, the story must be carried with two-shots; a three-shot is on the borderline of effectiveness. Film takes of exteriors are sometimes intercut to good advantage.

"The principal weaknesses of the run of NBC studio productions have been mediocre dialogue, stereotyped situations, and similar remediable faults of material. When the material has been up to the mark the results have been definitely entertaining, even with the small screen. One of our members who witnessed some of the demonstrations found it difficult to concentrate on the engineering features—his attention was constantly diverted to the action. This is as good a test of entertainment quality as any.

"The real test of public response will come next year, when regular service is initiated and receivers become available in a number of types and sizes.

"Engineering developments in the United States have been mainly in the directions outlined in our 1937 report, and parallel those reported abroad. Progress is slow and laborious, but steady. In general, the advances listed by the foreign field are either the results of American invention, or they can be duplicated here whenever it becomes expedient.

"A considerable number of applications for experimental television licenses are on file with the Federal Communications Commission, and one of them, which indirectly involves a motion picture company (Paramount), has just been granted to the Allen B. DuMont Laboratories of Passaic, N. J., for a station in that neighborhood. Paramount has purchased an interest in DuMont and advanced an amount, reported to be $50,000, toward the expenses of research for one year.

"The Farnsworth Television System was demonstrated in Hollywood last summer. . . . The picture was bright and had considerable entertainment value on close-ups. The longer shots were not as effective."

England's "Mystery"

Concerning England: "Notable progress has been made (in the last two years) on the technical side and in the quantity and quality of entertainment, but these advances have not been reflected commercially. . . . Considerable mystery surrounds the question of how many television receivers are actually in use. . . . The most probable total appears to lie between 3,000 and 4,000 which in a population of 10,000,000 within the service area of Alexandra Palace is a melancholy showing. And yet no one conversant with the situation as a whole can or does regard it as an evidence of failure. The reason is that, while sales have lagged, public interest has been sustained, and where there is interest there is a potential market."

English television, under government subsidy, has advanced much more rapidly than television in the United States, according to Mr. Dreher, but he sees no reason why American television cannot "catch up" speedily and "perhaps go a little ahead."

Advertising sponsorship of television programs in the U. S. is not, in the Dreher view, an immediate potentiality. There are, he thinks, probably less than 1,000 receiving sets in operation here. The price per set is high and it is not likely that it will come down as rapidly, probably never as far, as the price of radio receiving sets came down. The reasons are technological. Even on a mass production basis, he estimated, television receivers could not be brought into the economic reach of the so-called average citizen, or any considerable number of citizens in the upper buying brackets, within two years. By the same reasoning, television cannot become a factor operative in the cinema box office scheme of things in less than the same or a longer period," he said.

Commonwealth Acquires Rights

In a deal closed with J. E. Williamson, Commonwealth Pictures Corporation acquired exclusive 16 millimeter world rights to his last release, "Beneath The Sea."

Skouras Theatres has signed with Altec to service the 58 theatres controlled by the circuit. Jules Catsiff negotiated for Skouras, and Bert Sanford, Jr., for Altec.

The Colonel Stoopnagle shorts have been acquired by Grand National, and will be included among the company's current short subjects.

Freeman on Coast; Zukor Delays Trip

Y. Frank Freeman arrived on the coast Thursday to take over his new post as head of the management of the Paramount studio. He was accompanied by members of his family. His former duties at the home office in charge of theatre operations, temporarily are being handled by Barney Balaban, president.

Mr. Balaban, Stanton Griffis, chairman of the executive committee and a score of other Paramount executives and theatre partners, gave Mr. Freeman a farewell dinner Sunday night at the Waldorf-Astoria, New York. (Pictures on page 11.)

Arthur Israel, for the last 10 years a member of the home office legal staff, has been appointed an executive assistant to Mr. Balaban. Leon Netter has been assigned increased duties in the theatre department.

Mel Shauer, associate producer, formerly in charge of the talent department, resigned Tuesday.

Adolph Zukor, Paramount board chairman, whom Mr. Freeman relieves at the studio, postponed his departure from Hollywood and is not expected in New York for another week. His departure for London to take over his new post as head of Paramount's European operations has been postponed to shortly before Christmas.

Robert Gillham, director of advertising and publicity, planned to leave New York this week for another visit to the coast.

Morros Leaves Paramount

Boris Morros, musical director and associate producer at Paramount, has resigned, effective January 1st. Mr. Morros joined the studio in 1936 after having been musical director and producer of stage shows for Paramount theatres for 13 years.

Hollywood Office Of Drive Closing

With the completion of its task of correlating studio activities with the nationwide industry campaign, the Hollywood office of Motion Pictures' Greatest Year drive will close Saturday.

The Hollywood office, under the direction of Gabe Yorke, lent by the Motion Picture Producers and Distributors of America, handled west coast publicity for the campaign, and organized studio activities. It was maintained as a publicity bureau in the middle period of the drive, with George H. Thomas in charge.

Campaign headquarters estimated this week that 20,000,000 persons in 48 states were reached by newspapers printing special editorials on the drive in the past three months. The estimate was based on the circulation figures of the 604 newspapers which carried this editorial comment. New York led in the number of editorials and circulation figures, with California second and Ohio third.

Trailer No. 10 for the drive and announcing the closing date of the Movie Quiz contest, which is ready for distribution, completes the campaign's trailer program.

Columbia Reports $2,300,000 in Cash; $233,612 Net Loss for First Quarter

Columbia Pictures Corporation for the first fiscal quarter ended September 24, 1938, reports a net loss of $233,612, after all charges and provisions for federal income and other taxes, comparing with a net profit of $147,311 in the corresponding period one year ago. Last year's income equaled 27 cents a share on 349,468 shares of common stock, after preferred dividends.

Working capital amounted to $10,740,000 on September 24th, of which some $2,300,000 was in cash. The ratio of current assets to current liabilities was over eight to one.

"The management expects that the second quarter, which will end December 31st, will show an improvement," said a statement from the home office.

Reflecting the quarter loss, the consolidated statement of operations shows heavier production amortization writeoffs. In the corresponding quarter a year ago gross income on film rentals totaled $4,510,345 and production amortization totaled $2,806,530, whereas in the last quarter rental income was $4,469,770, a drop of $40,575, and production amortization reached $3,093,769, an increase of $287,239.

Consolidated balance sheet, as of September 24, shows current assets amounted to $12,179,473 and current liabilities were $1,439,276. This compares with cash of $1,308,205, current assets of $12,719,464 and current liabilities of $2,412,742 on September 25, 1937. Inventories were $9,214,154, against $10,179,398.

Total assets on September 24, last, were $15,390,297, comparing with $15,596,330 on September 25, 1937; capital surplus was $67,515, against $67,398, and earned surplus was $3,787,825, against $4,429,008. Funded debt amounted to $1,250,000.

Consolidated income account for the quarter ended September 24, 1938, compares as follows:

	Quarter Ending Sept. 24, 1938	Quarter Ending Sept. 25, 1937	Quarter Ending Sept. 26, 1936
Gross income	$4,469,770	$4,510,345	$4,281,052
Amortization of production costs, etc.	3,093,769	2,806,530	2,583,296
Expenses, depreciation, etc.	1,590,841	1,558,749	1,536,129
Operating loss	$214,840	*$145,066	*$161,627
Other income (net)	6,590	15,745	9,681
Loss	$208,250	*$160,811	*$171,308
Debenture interest	15,937	......	......
Federal income tax, etc.	9,425	13,500	42,050
Net loss	$233,612	*$147,311	*$129,258
Preferred dividends	51,565	51,565	51,565
Common dividends	......	87,367	74,162
Deficit	$285,177	†$8,379	†$3,531

*Profit. †Surplus.

Capital stock consists of 75,000 shares of $2.75 cumulative convertible preferred and 358,205 shares of common, both of no-par value.

National Decency Legion Classifies 19 Pictures

Of 19 pictures reviewed and classified by the National League of Decency in its listing for the current week 14 were approved for general patronage and five were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Ballerina" (French), "Blondie," "Cipher Bureau," "Come on, Rangers," "The Cowboy and the Lady," "Gang Bullets," "Law West of Tombstone," "Lily of Killarney," "Little Tough Guys in Society," "Out West with the Hardys," "Santa Fe Stampede," "Sixty Glorious Years," "Titans of the Deep," "Wild Innocence" (Australian). Class A-2, Unobjectionable for Adults: "Pygmalion," "Ride a Crooked Mile," "Say It in French," "The Storm," "Trailer Romance."

Metropolitan New York Theatre Openings Rise

Theatre openings have taken a spurt in the metropolitan New York area, with seven houses reopened in the last few days.

These are: the Warburton, Yonkers; the St. Marks, 133 Second Avenue, renamed the Polish; the Newkirk, Brooklyn; the Europe, formerly the Tobis, 1499 First Avenue; the Eagle, Brooklyn; the Williston, Mineola and the Empire, Rahway.

Shafer in Cincinnati

Grand National's new branch manager in Cincinnati is Nick Shafer, until recently 20th Century-Fox salesman there. He succeeds Ralph Kinsler, who was promoted to division manager over Cincinnati, Cleveland, and Indianapolis. Another Grand National newcomer is Si Stewart.

SOCK

"LITTLE ORPHAN ANNIE"

HITS the Screen for Paramount

Who's 'Little Orphan Annie'

Paramount Pictures

LISTEN—

SHE'S the kid 19,000,000 comic strip readers, 61,500,000 radio listeners LOVE!

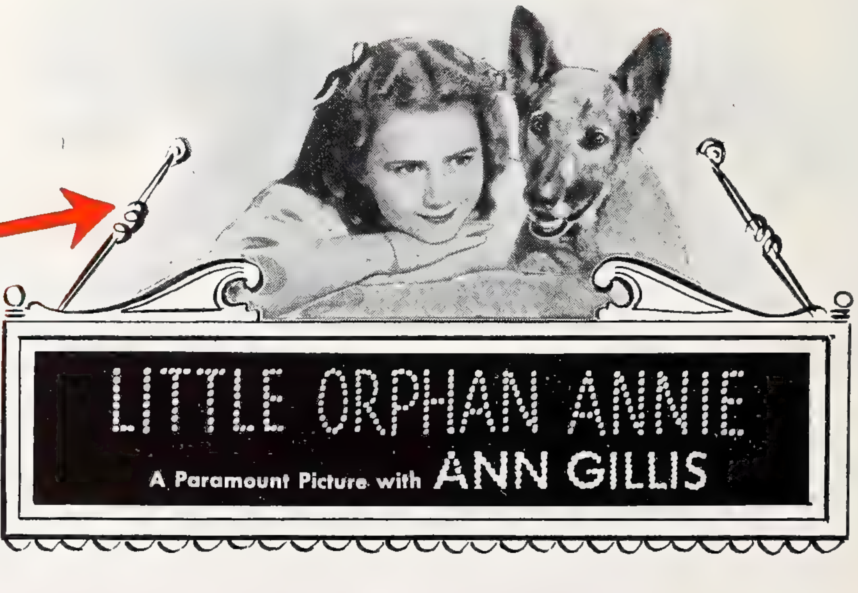
...on account of

SHE makes 'em LAUGH

SHE makes 'em CRY

SHE makes 'em CHEER!

Don't delay, put them on your MARQUEE!



LITTLE ORPHAN ANNIE

A Paramount Picture with ANN GILLIS

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Bewhiskered George Bernard Shaw, in the full flush of his easily provoked temperament, will probably screech with hysterics when he sees the press announcement from Metro-Goldwyn-Mayer stating that his "Pygmalion," which Metro will distribute, has absolutely nothing to do with pigs or pygmies.

Only the other day, addressing himself to "my very dear friends in America," Mr. Shaw explained that he has no objection to seeing his work made into films (for a price, of course), provided the perfection of his lines is not damaged. He does not know "whether he will live long enough to educate America, but I am still trying."

▽

Maybe the idea of possible fighting has something to do with an order just issued by the Belgium Government prohibiting the setting up of any kind of publicity within the woods or forests of the country at a distance within 100 meters from the roads—and that includes billboards, posters and other outdoor advertising messages for theatres and motion pictures.

▽

In the old side show days, a snake charmer was called a snake charmer — but Walter Wanger calls his snake charmer a "herpetologist," which is okay in zoology but not in side shows.

Anyway, Mr. Wanger's "herpetologist," Grace Olive Wiley, charmed some of her own snakes for the producers's new "Trade Winds," and then tried to transport them from Hollywood to New York. But neither the plane companies or railroads and express companies would take on the Cobras as passengers. "The disappointment of the snake and his mate in not being able to visit New York will probably never be known," peeps United Artists's explanation to the press.

▽

Herbert Wilcox, British producer who at present is in this country with a print of his new "Sixty Glorious Years," was walking across Leicester Square, London, from the press showing of his picture, to Scotts, London oyster bar, there to play host to the reporters at a luncheon. A ***London Daily Mail*** sleuth hailed him in the Square, not knowing what or who he was.

"I am doing a story on the man in the street," apologized the reporter. "Will you please tell me what you are thinking about just now?"

"I was just thinking," said Mr. Wilcox, "that it can be a terrible mistake to show your biggest picture to the press and sit among them watching their reactions."

▽

Cecil Blount DeMille's press agents out on the Paramount lot in Hollywood are telling the press that the director has been looking for a wooden Indian for appearances in his forthcoming "Union Pacific," but that Mr. DeMille has given up the search in disgust because he has been unable to find one with the "proper amount of ferocious umph."

▽

Lyn Harding, the Welsh actor, was honored last week by the villagers of St. Brides, Monmouthshire, his birthplace, on the occasion of his 71st birthday, and was chided by the local bishop for having been seen visiting three different churches. He explained that he is a "Pan-inter-co-interdenominationalist."

THE WHILE David Sarnoff, for RCA, is telling how his company will be ready to televise by the time the New York World's Fair rolls around next April, and Stanton Griffis, for Paramount, is explaining that his company will be ready for television even before that, Columbia Broadcasting, which also will be a factor in the field, is going ahead quietly with the business of trying to move a transmitter for its anticipated telecasts, all the way up to the 74th floor of the Chrysler Building in New York.

For the first 60 floors things aren't so tough in the matter of hoisting the 10,000 pounds of machinery. A freight elevator takes it up that far. But then it must be transferred to a hoist and hauled the remaining 14 floors through a ten-foot-square fire tower.

CBS workmen, discovered on the job by a reporter for Printers' Ink, were seen tearing up the floor on the 74th where the transmitter is to stand, and stuffing the hacked concrete into potato sacks which are stacked around the walls to be hoisted below later. It's a pretty husky job to get rid of all the concrete that has to be taken up so that the transmitter can be strapped onto the steel beams of the building. Another little point —saving a couple of thousand bricks during the tearing up is helping things financially. A brick raised 900 feet above sea water costs twice as much as a normal earthbound brick.

The transmitter was dismantled into the smallest possible units for transfer from the factory at Camden, N. J., to the Chrysler Building. Even at that the Chrysler freight elevator had to be restrung with heavier cables and rebalanced with additional weights for the loads.

And even then the elevator was unable to lift the huge electric transformers, but some bright boy hit on the idea of draining out the thousands of pounds of oil the transformers held. Then there was the technical difficulty of specially filtering the oil again to make it simon-pure. If any moisture gets into the transformers their performance will be ruined.

The men who are working on the job have their troubles, too. Before the hoist was installed, for example, the crew had to climb 14 floors up a narrow winding staircase. As for lunch in this metropolitan Siberia, they have to bring their own. It's quite a jaunt down to the street floor in the freight elevator that stops at every floor on signal. Recently they chipped in and bought a coffee percolator, so hot java now warms their vigil.

David Sarnoff once said that television is just around the corner; the CBS boys say theirs is just over the clouds.

▽

Wonder what'll happen when exhibitors, playing MGM's forthcoming "Today Is Tomorrow," receive telephone calls from patrons seeking the title of the feature playing today and tomorrow."

▽

In Galveston, Texas, G. Martini, assistant manager of a local theatre, was on his way to deposit the day's box-office receipts of "You Can't Take It With You." In the lobby a bandit held up Manager Martini, and did take it with him.

With all of the grass running over this country, Sam Goldwyn sent all the way to Puerto Rico to buy grass weeds for his "Last Frontier" film. He even had to bring the stuff in under government bond and close guard to prevent any escape of the seed while being grown just outside Hollywood.

According to United States Department of Agriculture's experts—according to Sam Goldwyn's press agent—the grass is a "pernicious" weed, robbing the earth of nourishment to such an extent that little else can take root where it is or has been grown. In gaining permission to grow the grass Goldwyn had to furnish guarantees that it would be cut and destroyed before it came to seed.

When Sam Goldwyn wants "pernicious" weeds for his motion picture making, he wants "pernicious" weeds.

▽

Frank Starr, publicity director for the Interstate Circuit down in Dallas, returned the other day from a vacation trip in gulf waters angling for the elusive tarpon and sword fish. Doubting Thomases had their skepticism justified when they found an old date stamped by a taxidermist on the back of a stuffed and mounted tarpon Starr brought back and said he had caught.

▽

With their "Time Capsule" safely tucked away under the site of the New York's World's Fair, there to remain for 5,000 years, Westinghouse Electric has now come forward with an electric machine that remembers. Exhibitors could recommend that each film salesman be equipped with one when he goes a-calling for new season's film commitments.

▽

Tired of complying with requests for that "A-Tisket A-Tasket," number, Bob Chester, playing down in Dallas, put up a yellow basket on the piano with the notice, "We've found that little yellow basket."

It was meant as a gag, of course, but some of the customers, mistaking it for a "kitty," started feeding it pennies, nickels and dimes.

▽

In view of Douglas (Wrong-Way Flyer) Corrigan's presence in our movie midst, as author and actor of a new RKO picture, we report this eyebrow-lifting headling in the *Chattanooga Times:*

STORK WILL TRY AGAIN
TO GET CORRIGAN HERE

The headline did not refer to another long-distance mistake, but to Eddie Stork, manager of Chattanooga's municipal airport, who was trying to get Corrigan to include Chattanooga on his Southern itinerary.

▽

Theatre owners in and around the metropolitan New Jersey sector have some choice giveaway competition on their hands in the form of books containing "A 1,000-and-1 Household Hints," being offered over the radio by Restland Cemetery.

▽

Jay Means now really rates the title "champion giveaway-er" of the Kansas City sector, offering at his Oak Park theatre, to all patrons, "2 fantail goldfish, 1 modernistic fantail goldfish globe, 1 box fantail goldfish food." Mr. Means advertised it as "A Triumph in Giveaways."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Ride a Crooked Mile

(Paramount)

Father-Son Melodrama

Showmen proffering this powerful film can shout from their marquees that Akim Tamiroff proves here beyond question his brilliant performance in "The Buccaneer" was no fluke. His portrayal of a modern American big scale cattle thief, true to the traditions of his Russian Cossack youth, is among the most convincing and vigorous acting achievements of the year. His vehicle is far off the beaten path.

Secondary billing goes to Leif Erikson and Frances Farmer, back in pictures and better than before, who play the up-to-date rustler's son and his sweetheart for what's in the roles instead of the closeups. The romantic side of the story is relatively minor but genuinely a part of it. Lynne Overman's handling of a straight part into which he puts only a suggestion of his humorous talent is another item to tell the customers about.

Produced by Jeff Lazarus, with Dale Van Every as associate producer and veteran Alfred Green directing in his best form, the film is from an original screen play by Ferdinand Reyher and John D. Moffit. "Original" is used, this time, in the true and rare meaning of the word. The customers will have to think back to Frank Keenan and Charles Ray in "The Coward" to find a father-son theme to compare it with, and the pictures are as different as then and now.

The Tamiroff rustler is owner of a packing house who has amassed great wealth by illegal acquisition of livestock and fitted out a Texas ranch in the manner of an imperial Russian estate wherein he preserves the customs and pastimes of his Cossack youth. His long divorced wife brings to him a son he has not seen since infancy, and after a ruggedly competitive introduction they become pals. The FBI finally proves a case against the father and he goes to Leavenworth. The son joins the Army and gets himself assigned to the Cavalry at Fort Riley so that he can effect his father's escape. Successful in this, his sense of duty to the Service overcomes his paternal devotion and he determines to bring his father back to prison. In a dash for freedom pursued by the Cavalry the father meets death.

There are no hollow heroics in the picture as played, and a high degree of suspense attained in midpicture is retained steadily until the finish.

The scene is a Texas city and the Fort Leavenworth area of Kansas, the time now.

Previewed at the Los Angeles Paramount Theatre where it gave an impressive account of itself as solid entertainment.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Produced by Jeff Lazarus. Director, Alfred E. Green. Photographed by William Mellor. Original story and screen play by Ferdinand Reyher and John C. Moffit. Sound, Harold C. Lewis. Film editor, James Smith. Art director, Hans Dreier and Robert Usher. P. C. A. Certificate No. 4543. Running time, when seen in Hollywood, 75 minutes. Release date, December 9, 1938. General audience classification.

CAST

Mike Balan	Akim Tamiroff
Trina	Frances Farmer
Johnny Simpkins	Leif Erikson
Oklahoma	Lynne Overman
Glinka	Vladamir Sokoloff
George Rotz	Wade Crosby
Kracow	Dewey Robinson
Bush	William Newell
Maxie	John Bliefer
Misky	Alex Woloshin
Hack	James Flavin
Foma	Michael Mark
Sergeant Flynn	J. M. Kerrigan
Colonel Stewart	John Miljan
Ostat	Leonid Snegoff
Snowflake	Fred Toones
Corporal Breslin	Fred Kohler, Jr.

Flirting with Fate

(MGM - David L. Loew)

Comedy

So far as entertainment is concerned, "Flirting with Fate" is a typical Joe E. Brown picture. It's not as sound as some he has made, yet contains a lot of funny stuff. It provides plenty of showmanship material and, in addition to the star's name, makes available those of Leo Carrillo, Beverly Roberts, Wynne Gibson, Steffi Duna, Charles Judels, Stanley Fields and Leonid Kinskey.

Stemming from one basic idea, the picture actually is a parade of gags. All are comical, some ridiculous. They do make for laughter.

"Dan Dixon's" theatrical troupe is hopelessly stranded in South America's Gaucho land. After several minor misadventures, most menacing of which is one that earns the enmity of the operator of a chain of theatres, "Dan" decides to commit suicide and let the insurance pay-off take care of his artists. All his plans go awry, however. The ant poison he drinks turns out to be volcanic firewater. All the insults he heaps upon bandit "Sancho" further endear him to that desperado. He escapes the perils of a revolution, and is saved from a firing squad.

In every way the efforts of the original story writers, Dan Jarrett and A. Dorian Otvos, of the screen play writers, Joseph Moncure March, Ethel La Blanche, Charlie Melson and Harry Clork, of the director, Frank McDonald, and the antics of the star and his supporting players, have been aimed to provide typical Joe E. Brown comedy.

Previewed at the Uptown theatre, Los Angeles. The youngsters at the pre-holiday showing whooped and hollered. Most of the adults were not so enthusiastic.—GUS MCCARTHY.

Distributed by MGM. Produced by David L. Loew. Edward Gross, associate producer. Directed by Frank McDonald. Screen play by Joseph Moncure March, Ethel La Blanche, Charlie Melson and Harry Clork. Based on a story by Dan Jarrett and A. Dorian Otvos. Music and lyrics by Walter G. Samuels and Charles Newman. Victor Young musical director. Russell Matthews assistant director. Robert O. Crandall, film editor. Photographed by George Schneiderman. P.C.A. certificate number 4722. Running time, when seen in Hollywood, 70 minutes. Release date: December 2, 1938. General audience classification.

CAST

Dan Dixon	Joe E. Brown
Sancho Ramirez	Leo Carrillo
Patricia Lane	Beverly Roberts
Bertha	Wynne Gibson
Carlita	Steffi Duna
Garcia	Charles Judels
Fernando	Stanley Fields
Pedro Lopez	Leonid Kinskey
Solado	Chris Martin
Senora Lopez	Inez Palange
Hattie	Irene Franklin
Del Valle	Jay Novello
Del Rio	George Humbert
Herbie	Lew Kelly
Larry	Philip Trent
Ida	Ann Hovey
Renaldo	Dick Botiller
Police Captain	Carlos Villerias

El Trovador De La Radio

(Paramount-Faralla)

All-Spanish Musical Melodrama

Second of Paramount's all-Spanish productions, starring Tito Guizar, El Trovador de la Radio ("The Radio Troubador"), hits the target at which it is aimed, the widening Spanish language market.

A fast moving piece of romantic melodrama, the picture can be ranked as among the best to come from Hollywood for that field. It broadly displays the singing and acting talents of Guizar, star of Latins, introduces as leading woman Robina Duarte, formerly known as Jeanne Kelly, and provides comedy intelligible in any language. In support are Tana, Paul Ellis, Paco Moreno, Barry Norton, Carlos Villarias, Lucio Villegas, Martin Garralaga, Jose Pena Pepet, Sarita Wooton, Luz Segovia, Mario Borello, Helen Martinez, Rosita Granada, and El Charro Gil And His Caporales.

This is the first of four productions by Dario Faralla, who has set a high standard.

Richard Harlan directed the picture, and before the preview was signed to direct the following three.

The screenplay was by Arthur Vernon Jones, with Spanish dialogue by Gabriel Navarro. The script is based on a story by Bernard Luber and Nenette Noriega. Guizar sings five songs written by himself, Nenette Noriega and Rafael Gama.

Previewed in the projection room in Hollywood.—V. K.

Produced and distributed by Paramount. Director, Richard Harlan. Screen play, Arthur Vernon Jones. Spanish screen play, Gabriel Navarro. Based on the story by Bernard Lubert, Nenette Noriega. Musical compositions by Tito Guizar, Nenette Noriega, Rafael Gama. Musical director, Dr. Hugo Riesenfeld. Musical supervisor, Abe Meyer. Production manager, Irving Applebaum. Dialogue director, Gabriel Navarro. Art director, Ralph Berger. Cameraman, J. H. Hallenberger. Sound, Hugo Grenzbach. Assistant director, Herman Webber. P. C. A. Certificate No. 4887. Running time, when seen in Hollywood, 60 minutes. Release date to be determined. General audience classification.

CAST

Mario	Tito Guizar
Nina	Robina Duarte
Alba	Tana
Marco	Paul Ellis
Pepe	Paco Moreno
Reporter	Barry Norton
Sanchez	Carlos Villarias
Head Doctor	Lucio Villegas
Store Manager	Martin Gerralaga
Furniture Man	Jose Pena Pepett
Rosita	Sarita Wootn
Head Nurse	Luz Segavia
First Nurse	Mario Borello
Second Nurse	Elena Martinez
Third Nurse	Rosita Granada

El Charro Gil y sus Caporales

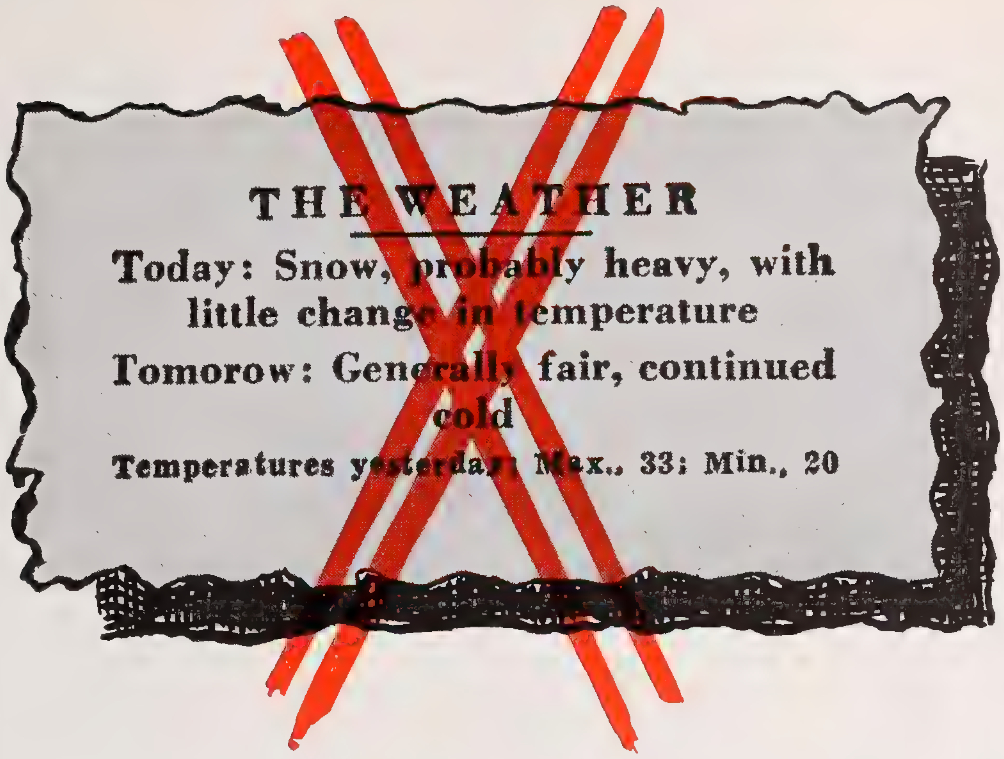
Little Orphan Annie

(Paramount)

Sinew-and-Bone Cartoon

Producer, director and the several writers of this piece appear to have sought to duplicate in sinew and bone that curious quality of fantastic unreality which, in the pen and ink drawings still known in the vernacular as comic

(*Continued on page* 38)



THE WEATHER

Today: Snow, probably heavy, with little change in temperature

Tomorow: Generally fair, continued cold

Temperatures yesterday: Max., 33; Min., 20

YOU DON'T HAVE TO WORRY ABOUT THE WEATHER *or anything* WHEN YOU PLAY

"SUBMARINE PATROL"

Battling snow drifts that paralyzed road traffic over a wide area, "SUBMARINE PATROL" actually topped "Alexander's Ragtime Band" openings in Milwaukee and Springfield . . . and out-grossed everything but "Alexander's" in other key cities! Winter-proof your theatre with 20th's "SUBMARINE PATROL"!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

(*Continued from page 36*)

strips, keeps a certain type of newspaper reader following the daily adventures of Little Orphan Annie and other imaginary personalities. In this they have achieved a measure of academic success. It must be added here, however, that this academic success did not impress a large proportion of a Glendale, California, preview audience as sufficient reason for sitting through the initial exhibition of the film to the finish.

In their allegiance to the comic-strip technique the fabricators of this film have sacrificed realism, plausibility and logic as the screen audience knows it. Ann Gillis is a charming young person but she is made to do strange and improbable things. Robert Kent is a likely young boxer but the story makes him pretend to be inordinately dumb. June Travis and J. Farrell MacDonald are equivalently handicapped.

The tale brings Annie into a poor section of New York City and the voluntary guardianship of "Pop Corrigan," janitor and former fight trainer. Together and with the financial aid of their impoverished neighbors they train "Johnny Adams" for a boxing bout which seems to be in the bag until a loan shark, to whom the backers are indebted, kidnaps him. The women of the community attack the loan shark's gangster buddies with rolling pins, protractedly and in the slapstick manner, after which he escapes, wins the fight and so forth.

Previewed at the Alexander theatre, Glendale, where it drew some laughter from the very young for a short time, many oldsters leaving before it was finished.—W.R.W.

Distributed by Paramount. Produced by Colonial Pictures. Producer, John Speaks. Director, Ben Holmes. Screen play by Bud Wilson Schulberg and Samuel Ornitz. Story by Samuel Ornitz and Endre Bohem. Edited by Robert Bischoff. Photographed by Frank Redman. P.C.A. certificate No. 4771. Release date, Dec. 2, 1938. Running time, when seen in Glendale, 58 minutes. General audience patronage.

CAST

Annie	Ann Gillis
Johnny Adams	Robert Kent
Mary Ellen	June Travis
"Pop" Corrigan	J. Farrell MacDonald
Tom Jennings	J. M. Kerrigan
Mrs. Moriarity	Sarah Padden
Mike Moriarity	James Burke
Soo Long	Ian MacLaren
Mrs. Jennings	Margaret Armstrong
Mrs. Milligan	Dorothy Vaughn
Spot McGee	Ben Weldon

The Glory of the Faith

(French Film Exchange)

Religious Theme

Subtitled to the program announcement of this picture is a line that the film is "based on the immortal story of St. Theresa, the Little Flower." Rather it would seem that "The Story of a Soul," the autobiographical tale of the young Carmelite Nun, has been made an annex to a story of the mutual love of a devout seamstress and a young child of the house in which she is employed, and the sparing of the lad's life from meningitis by her prayers to her patron, the Little Flower.

The story's connection with the life of St. Theresa lies in the device of having the dressmaker read to the youngster passages from the life of the Little Flower, which sections dissolve into tableaus. The story sequence is jarred in the editing. French players were used. English titles are superimposed.

Appeal for American audiences will be found primarily among the fellow members of the Little Flower's Faith.

Seen at an afternoon performance at the Squire theatre, New York, where a fair sized audience, mostly feminine, sat engrossed in the religious theme.—JOSEPH F. COUGHLIN.

Produced by Films de Kosder, Paris. Distributed by French Film Exchange. Director, Georges Pallu. Music, Jean Bos. Running time, 75 minutes. Release date, November 24, 1938. General audience classification.

CAST

Jean Renaut	Gabriel Farguette
Marie-Therese	Jacqueline Francell
Madame Renaut	Alice Tissot
Louis Rateur	Raymond Galle
Monsieur Renaut	Jean Dax
Rose	Germaine Sablon

Ballerina

(Mayer-Burstyn)

Ballet Life

Jean Benoit-Levy, who directed "La Maternelle," has made in "Ballerina" a drama of the life led by the children of the ballet school of the National Opera in Paris. The story is backed by the ballet music of Chopin and Gounod, which, together with incidental music by J. E. Szyfer, is played by the French National Opera Symphony.

"Rose Souris," young ballet student, selects the star dancer of the ballet, "Mademoiselle Beaupre," as her "godmother." Hearing that a new dancer, "Nathalie Karine," is going to supplant her idol in part of the ballet performance, "Rose" secretly opens a trapdoor on the floor of the stage and "Karine" is crippled for life. "Karine" accepts a post as a teacher at the Opera, and develops a strong attachment for "Rose," her most promising pupil. Jealous of "Rose's" success, her guilt is revealed by one of her classmates, but "Karine's" love of the dance, coupled with her belief that "Rose" will be a great dancer, keeps her from denouncing the girl. "Rose" runs away, but she is found, to continue her career.

The cast sustains the interest inherent in the story itself. "Karine" is played by Mia Slavenska, one of the stars of the Ballet Russe de Monte Carlo, which is now on tour in America, while the part of "Mademoiselle Beaupre" is taken by Yvette Chauvire, premiere danseuse of the Ballet of the French National Opera. Janine Charrat, who plays "Rose," is a student at the French National Opera.

'Ballerina" possesses story interest, fine acting, well-paced direction.

Reviewed at the Little Carnegie Playhouse, New York. The audience applauded the performance.—WALTER SELDEN.

Distributed by **Arthur Mayer** and **Joseph Burstyn.** A Cineatlantica production. Adapted by Jean Benoit-Levy and Marie Epstein from Paul Morand's novel, "La Morte du Cygne". Choreography by Serge Lifar. Photography by L. H. Burel. Settings by Carre and Negre. Running time, 80 minutes. General audience classification.

CAST

Nathalie Karine	Mia Slavenska
Mademoiselle Beaupre	Yvette Chauvire
Rose Souris	Janine Charrat
Celestine	Mady Berry
Madame Souris	France Ellys
Madame Bijou	Claire Gerard
Coco Battut	Jacqueline Queffelec
Clara Bijou	Micheline Boudet
Mephisto	Andre Pernet

Eine Nacht an der Donau

(Casino Film Exchange)

Comedy-Romance

A story of the poor but aristocratic young man and his efforts to find true love, "Eine Nacht an der Donau" ("A Night on the Danube") shows the marks of general productions shortcomings, in settings, characterizations and story. Dialogue was in German, with no superimposed English titles.

"Prince Wolfgang Derlingen" composes a symphony which is a failure. His fortune gone, his mother insists that he go to Budapest to court the richest heiress in Hungary. On the boat he meets "Steffi," leader of an all girl band, whose pianist has missed the boat. She begs the Prince to play. He falls in love with her. At the estate of the wealthy Baroness, the Prince and his hostess both confess that they are in love with others. Finally the mother consents.

Reviewed at the 86th Street Casino Theatre New York, where, save during one or two comedy sequences, a sparse audience was apathetic.
—W. S.

Distributed by Casino Film Exchange. Produced by Cicero-Film-Produktion. Carl Boese directed. Music by Paul Huehn. Running time, 85 minutes. General audience classification.

CAST

Janos Toerck	Leo Slezak
Wolfgang	Wolfgang Liebeneiner
Dr. Lerch	Gustav Waldau
Steffi Eidinger	Dorit Kreysler
Baronin von Szobody	Ida Wust

Robbin' Good

(Warner Brothers)

Good Gambling Exposé

A slight vehicle is used to introduce Luis Zingone, card expert. He is produced again as witness in a gambling house case, then demonstrates to the judge how various tables, dice, machines, and card games were manipulated fraudulently. His exposes are fascinating to watch, especially his card tricks.—Running time, 10 minutes.

Pictorial, P8-5

(Paramount)

Of Interest

In this number of the Pictorial series three subjects are covered. The first shows unusual camera studies of a 17 year locust throwing off its shell. The second is a study in color of beautiful scenes. They are the work of Robert C. Bruce. The third has the Eton Boys singing in quartet songs that were popular 30 years ago and more while appropriate scenes from early films illustrate the period of their popularity. The narrators are, in the order of their appearance: Stan Shaw, David Ross and Alois Havrilla. Running time, 9 minutes.

Music and Models

(Universal)

Mentone Brevity

Singing, dancing and a style show share equal billing in this two-reel subject. Jack Arthur is master of ceremonies and introduces Carolyn Marsh, singer; the Six Debonairs, male dancers; Rolly and Verna Pickert, dancing team; Theodore and Denesha, also a dancing team, and Irene Vermillion and company. The dancing is versatile and one sequence in particular, in which Rolly and Verna do a version of the Shag while on stilts, is outstanding. After the entertainment a style show is held. Running time, 18 minutes.

Madeira, Isle of Romance

(MGM-FitzPatrick)

Traveltalk

This is another beautifully filmed FitzPatrick Traveltalk heightened by FitzPatrick's narration. The subject is Madeira, the island discovered by Columbus. It was also visited, it is said, by Napoleon when the Corsican was en route to exile on St. Helena Island. The countryside, natives, their customs and costumes are depicted. Running time, eight minutes.

The Stranger Rides Again

(20th Century-Fox)

Excellent Cartoon

The Terry studios certainly have enlivened their product. This latest, a takeoff on "The Lone Ranger," has a handsome, curly headed masked hero who resembles the "Hairbreadth Harry" of the comic strip, and has as many narrow escapes, finally vanquishing "Bad Bill." Of course, our hero's sidekick is the Indian, Tonto, who obtains the evidence with his candid camera. Running time, six minutes.

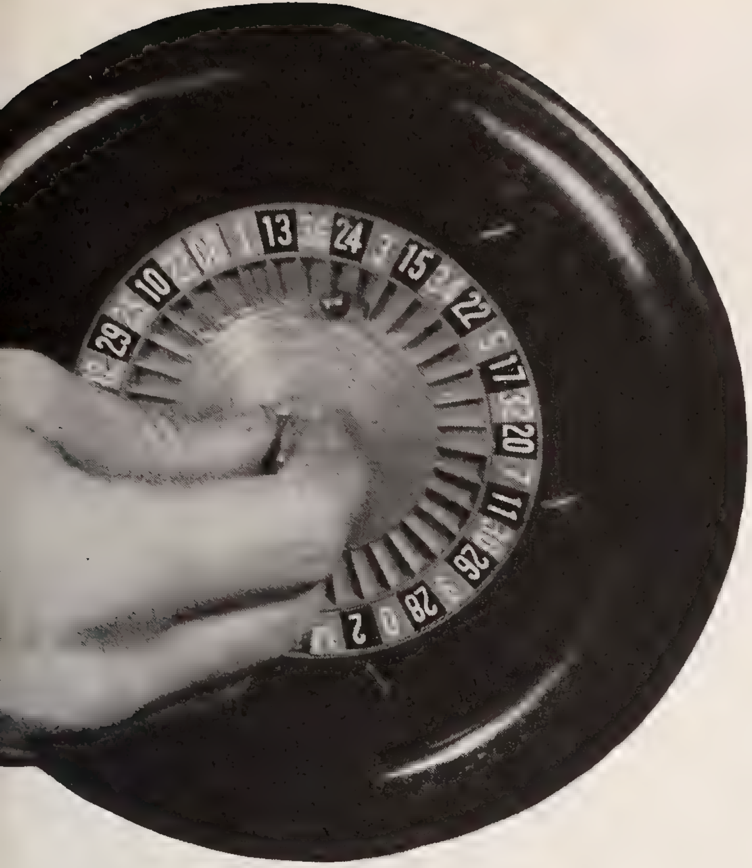
Stardust

(Warner Brothers)

Pleasing Comedy-Musical

The chief attraction is Benny Davis, the song writer, surrounded by an array of talent. Presentation is novel. An announcer narrates for an industrial short, which follows progress of the night club applause device known as the "clitter-clatter," from the cutting of the trees to the processing of the wood in a factory, then introduces the audience to the company "president," Benny Davis. Davis then shows how the device is tested for breakage and sound, mean-

(*Continued on page 40*)



TRUE TALK ON HOLIDAY BOOKINGS!

(*By Leo, of The Friendly Company*)

"Don't do it!

"I mean don't take chances when it comes to booking attractions for Holiday time.

"For instance—I guaranteed great business for Thanksgiving with 'OUT WEST WITH THE HARDYS.'

"IT DID THE BIGGEST BUSINESS IN 6 YEARS ON THE LOEW CIRCUIT (*in snow-storms!*)

"'OUT WEST WITH THE HARDYS' A CLEAN-UP EVERYWHERE! WAY AHEAD OF 'BOYS TOWN'! TWICE THE BUSINESS OF 'LOVE FINDS ANDY HARDY.' IMAGINE!

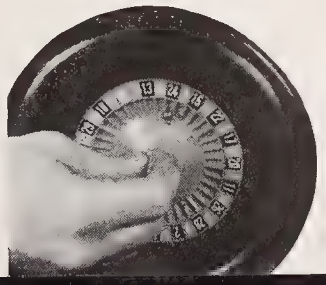
"Now I give you another tip:
Ask smart showmen everywhere, in large towns, in small towns what they're booking for the fat and luscious New Year's trade—

"ask them what picture they're banking on for the most valuable playing time on their calendar:

"it's JEANETTE MacDONALD, NELSON EDDY in 'SWEETHEARTS' (*Technicolor*) now being booked solid throughout America for the holidays.

"I guaranteed 'OUT WEST WITH THE HARDYS' for Thanksgiving and it's terrific!

"I now guarantee 'SWEETHEARTS' for the New Year's! It's the biggest and best holiday show in years!



← DON'T *DO* THIS WITH HOLIDAY BOOKINGS!

(*Continued from page 38*)

while allowing talent to dance, sing and do acrobatics. Seen are dancers Bobbie Joyce and Jackie Strong; singers Dorn Brothers and Mary; stilt dancers Rollo and Vernon Pickert; comic dancers Arline and George Colston. Davis tops the short singing his own compositions, including "Margie."—Running time, 22 minutes.

Frolicking Frogs

(Paramount)

Sportlight

A Grantland Rice Sportlight on the subject of frogs, this is a cleverly photographed production. The trick camera angles and magnified frogs at times present an eerie spectacle. The film opens with a re-enactment of the jumping frog contest made famous by Mark Twain at Angel Camp, Cal., and ends with trained frogs in a swimming race. In between there are frogs and more frogs. Ted Husing is the narrator. Directed by Jack Eaton. Running time, 10 minutes.

Disobedient Mouse

(Universal)

Cartoon

The star of this Walter Lantz Cartune is Baby-Face Mouse. Baby-Face is admonished by his mother against crossing the railroad tracks, but he crosses them, nevertheless. Baby-Face is set upon by Rat-Face, notorious public enemy, who tries to teach the young one how to become a criminal. Baby-Face has other ideas, and calls the police. Baby-Face's mother accepts the situation by complimenting him for his heroism and spanks him for crossing the tracks.—Running time, 8½ minutes.

Mechanix Illustrated

(Warner Brothers)

Good Factual Novelty

One of the E. M. Newman Color Parades, this depicts the New York weather bureau in action, and its intricate weather detecting instruments; methods of extracting vitamins from food substances; the New York fire department answering an alarm; a television broadcast and its reception, from the National Broadcasting Company's station atop the Empire State Building. All clips are interesting, especially the last.—Running time, 10 minutes.

Honduras Hurricane

(MGM)

Good Cartoon

The "Captain and the Kids" series, which started slowly, is "hitting on all six" now. This is fast and funny; it has a laugh a minute; the gags are really good. Long John Silver has the Captain on "a spot," forcing him to match his puny rooster against Long John's tough and rough battler. The Captain's bird takes terrific punishment, until the Captain's two kids substitute a baby eagle for the Captain's rooster. Long John eats the wooden ring platform, which he had said he'd do if his bird lost.—Running time, eight minutes.

Going Places, No. 55

(Universal)

A Bargain and a Fortune

The material for this newest edition from the Going Places group is divided into two sections whose subjects are worlds apart yet closely connected. The initial portion of the subject is devoted to an exposition of what is, perhaps, the biggest real estate bargain in the history of man, the purchase of the island of Manhattan from its Indian owners for the staggering sum of twenty-four dollars. To illustrate the saving entailed in this ancient transaction, the camera conducts the spectator around the sidewalks of New York to view some of the landsites and buildings, which today are valued in figures as steep as the skyscrapers of the metropolitan city. The final section of the material will appeal primarily to the feminine patrons with the scenes of the raising of that fabulously valued four legged animal, the chinchilla, for the manufacture of coats. Running time, nine minutes.

The Daffy Doc

(Warner Brothers)

Excellent Cartoon

This continues the "Looney Tune" series from the Schlesinger studios, depicting the wild, weird adventures of "Daffy Duck." Here Daffy is a doctor, assisting a more famous doctor ("also a quack") in an operation. Wild as the doctor is, Daffy is wilder, and the doctor throws Daffy out. Whereupon Daffy looks for patients, spots Porky the Pig on the street, hits him over the head with a hammer, attends him in the hospital, prepares to operate with a hacksaw. Porky tries to escape; they both land in an artificial respirator; and final clips show them trying to recover from its effects. This should have any audience holding their sides.—Running time, seven minutes.

Hal Kemp and His Orchestra

(Paramount)

Headliner

A Headliner subject, this features Hal Kemp and His Orchestra. Appearing with the band are Judy Starr and 6-year-old daughter, who sing "Small Fry"; Bob Allen, singing "If I Loved You More," and Saxie Dowell doing "Beating Around the Mulberry Bush," while the orchestra goes to town with a jam session. Other songs are "Moments Like This" and "How I Miss You." Directed by Leslie Roush. Running time, 10 minutes.

Baby Kittens

(Universal)

Cartoon

In this Walter Lantz Cartune three friendly kittens innocently cause an equally friendly dog to lose his doghouse. When the kittens try to be friendly with the dog he runs away. Failing to lose them, he becomes agreeable and adopts them. The kitten's mother comes after the little ones, but the dog chases her away. The mother gathers all the neighbor cats and the dog is quickly ousted. Running time, eight minutes.

You're An Education

(Warner Brothers)

Ingenious Cartoon Musical

While the device is not new, it still appeals, especially when done by the Schlesinger studios; we mean the animation of familiar labels—of book covers, food boxes, travel folders, etc. In this case, it is travel folders, in a travel agency. The Dutch do Dutch dances; the Turks smoke "hupble bub" pipes; the Hawaiians sing "Aloha"; and so on. A slight plot closes the show. The villainous Oriental steals a diamond from the Kimberly Mines; but united forces from all the folders capture him.—Running time, seven minutes.

Stranger Than Fiction, No. 56

(Universal)

Oddities

Seven items of unusual happenings are contained in the latest issue of the Stranger Than Fiction series. In Atlanta, Ga., a man's hobby takes the form of transforming privet hedges into animal shapes. In Bay Springs, Miss., an 84-year-old justice of the peace moves his portable office around with him wherever business may be. The other items are: The Swedish custom of watching the longest day of the year out; dolls modeled from images of purchasers; a floating chapel in Louisiana; a crippled sheep employing a wheel chair to get about, and a dog who rides on the top of his master's auto. Alois Havrilla is the narrator.—Running time, nine minutes.

A Date to Skate

(Paramount)

Popeye

The one-eyed sailor induces Olive Oyl to take up roller-skating, but she learns slowly. The upshot of the roller-skating experiment comes when Olive loses control and starts careening down the street, causing havoc with traffic. Popeye in swift pursuit is ineffectual in stopping Olive until the inevitable spinach is consumed. Running time, 7 minutes.

Hot on Ice

(MGM)

Sport Subject

Pete Smith in customary fashion presents the highlights of hockey. In slow motion are shown the various formations and scoring plays. It is a particularly rough game accented by the comedy element typical of all Smith's subjects. Here he has the players fighting at the drop of a hat or, more appropriately, the dropping of a hockey stick on an opponent's head. Running time, 10 minutes.

Dude Ranch

(RKO)

Excellent Sports Subject

With the Rockies as background, the cameraman takes us to various dude ranches, showing the guests at play and work; at their fishing, horse wrangling, church services, campfires, hiking, games. The camera work is outstanding.—Running time, 10 minutes.

Cafe Rendezvous

(RKO)

Good Musical

Set against the night club background common to the Schwartzwald productions, this has a singer of Latin songs, Armida; The Samuel Brothers and Edith Fleming, who tapdances; and Oshins and Lessy, who sing comically about the French Foreign Legion.—Running time, ten minutes.

Seek Laws Against ASCAP In Iowa and Colorado

New legislation against the American Society of Composers, Authors and Publishers, with exhibitor backing, has been prepared for introduction in the Iowa and Colorado legislatures next month. ASCAP ascribed the action in part to the encouragement given anti-ASCAP legislation at the recent MPTOA convention in Oklahoma City.

E. C. Mills, chairman of the society's administrative committee, on Wednesday protested to large distributors against identification of the score charge as a "music tax" within the industry.

Depinet Will Address Carolina Convention

RKO's sales chief, Ned Depinet, is to address the annual convention this Sunday and Monday in Charlotte, N. C., of the Motion Picture Theatre Owners of North and South Carolina. His topic is the progress made in formulation of an industry trade practice program. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will discuss the same subject.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

COLORADO TRAIL, THE: Charles Starrett, Iris Meredith—One of the best westerns we have ever played. A good story and plenty of action. Running time, 55 minutes. Played November 4-5.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—Don't believe we have ever had a real poor picture by this comedian (Attention: Ritz Brothers), and while I don't think this his best, it was plenty good and good enough for any weekday dates. Too much trick photography and not enough of the actual Brown acrobatics marred the value of the picture. But a big prevue crowd came, saw and liked it. Played November 12.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

HOLIDAY: Katharine Hepburn, Cary Grant—Good picture and all characters okay. We had a very unfavorable time to run it, but it is okay. Running time, 94 minutes. Played November 2-3.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

HOLLYWOOD ROUND-UP: Buck Jones—A novel change for Buck Jones. We did fair business, but our customers think the producers should keep Buck Jones in the typical westerns. Played November 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil—A wonderful picture of this type and Edward G. Robinson does some fine acting playing the law instead of the gangster as in his former pictures. It is bound to please in most situations. Played November 3-4. Running time, 83 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Beal—Excellent. Robinson seems never to disappoint the entertainment seekers. Wonder if he couldn't try some sort of story that gets away from murder or crime? Just bet such a story, if down to every-day life, would up his box office, which is still low with us. Played November 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADY OBJECTS, THE: Lanny Ross, Gloria Stuart, Joan Marsh—Lanny Ross seemed to have a very distinct following, especially women, and they turned out to see him in even this weak program picture. Many of our regular Tuesday nighters, action fans, turned it down. Ross should be cast in musicals. Played November 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OVERLAND EXPRESS, THE: Buck Jones, Marjorie Reynolds—A good western with the Pony Express as its theme. Background scenery was very attractive. A better production than the last Buck Jones which we used some time ago. Drew the kids but fell down on adult trade. Played November 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PAID TO DANCE: Don Terry, Jacqueline Wells—A nice programer that was played up from the sex angle and did satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker—For those who like gangster pictures and lots of action this has it. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

REFORMATORY: Jack Holt, Bobby Jordan, Charlotte Wynters—Definitely better than we expected. The best Holt picture in some time. Bobby Jordan impresses and stands out in every scene he plays. Good business for Tuesday. Played November 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

START CHEERING: Jimmy Durante, Walter Connolly, Joan Perry, Charles Starrett—Pretty good picture, but none of the stars have draw at the box office. It will please. Played June 30-July 1. Running time, 75 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—A pretty good little picture. We have to play third run here in Torrington and, considering that fact, we got a pleasant surprise. We gave dishes with this show. Running time, 81 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

UNKNOWN RANGER, THE: Robert Allen, Martha Tibbetts—Just an average cowboy picture. Let's hear from you. I'm back in the columns this time to stay, I hope. Running time, 58 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—A very novel picture with unusual twists to the plot that made it a very interesting mystery drama. Robinson for some reason has lost his pull with us, and although it was a good picture it was a flop at the box office for us. Bogart was excellent in the cast; Miss Trevor was terrible and Robinson is always good. Running time, 87 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Gaumont British

MY SONG FOR YOU: Jan Kiepura—My advice is, don't play this one. There is very little to it and your patrons will be dissatisfied with it. It should have been titled "My Sorrow for You," as every exhibitor who plays it certainly will be sorry. A word to the wise is sufficient. Running time, 70 minutes. Played November 15-16.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—I disagree with you, Mr. Inks of the Crystal Theatre. This wasn't any showmen's prayer, at least to me. I will agree with you, though, and say it was a good Laurel and Hardy picture. But upon second thought, pardon me, Mr. Inks, maybe your prayer was different from mine. Maybe it was the answer to your prayer. Would you be good enough to inform me what your prayer was? We played this one on a double feature and did a nice little business, that because our feature was Metro's "The Crowd Roars" with Robert Taylor, but alone, when I played in Schroon Lake, N. Y., it flopped. I will end the way you did, too, Mr. Inks. All in all, just a good show. Running time, 57 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—We nominated Mickey Rooney for the Academy Award for this picture. He is excellent in the unsympathetic role he plays. You cannot say much about this top picture by the number one company of the industry because when they are tops all is said and done. We expected a great picture and as usual MGM kept faith with the exhibitor. Our extreme congratulations and deepest thanks for the making and allowing us to play such a picture. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—As usual Metro comes through with another smash picture. Robert Taylor is at his best and the femmes sure will go for him in this picture. O'Sullivan her usually good self. Nice little plot and plenty of real fast action besides the love angle. Running time, 92 minutes. Played November 20-21.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice, Billie Burke—This flopped completely on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FAST COMPANY: Melvyn Douglas, Florence Rice, Nat Pendleton, Claire Dodd—Just fair. While they seemed to enjoy it for the time being, they realized the next day that it had been somewhat pretty soggy. Too much frivolity over serious things. Murder isn't really comedy. Played November 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce, Warren William—Good dialogue picture. Virginia Bruce among the best, to my notion. I admire her in every picture. No picture could be so terrible with Virginia to put it over. She is beautiful and a swell actress. Played June 21-22. Running time, 73 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—Very good opera; Sunday business just fair.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HELL DIVERS (Re-issue): Clark Gable, Wallace Beery—Good picture, but the print and sound terrible. If you can get a new print, play it. Running time, 95 minutes. Played November 14-15.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

LISTEN, DARLING: Freddie Bartholomew, Judy Garland—Very good.—Hobert H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone, Judy Garland, Ann Rutherford, Lana Turner, Cecilia Parker, Fay Holden—To such a swell picture I repeat herewith the same report I wrote when I was at the Paramount Theatre in Schroon Lake, N. Y. Since that time Fawcett Publications were so impressed with my report that they copied it and inserted it on page four of their December issue of Screen Book. Here is the report: "Tops. Surpasses all of the 'Judge Hardy' series. This is doing a big business all over the country. Beats all of the real big pictures that Metro has put out. Mickey Rooney brings down the house every other scene in this picture. Marking my words, Mickey, you are headed for real big things. Rooney is real box office at any theatreman's box office now, and now is the time to cash in on his name. The picture is one laugh from start to finish and I, personally, endorse this as one of the best all around pictures that I have seen, not just this year, but any year since the start of the moving picture industry. Congratulations are in store for every actor and actress in the picture besides the producer and director. Orchids to you, one and all, and may you produce more to compare with this masterpiece." And thus ends a report that Fawcett Publications saw fit to quote in their Screen Book, which is released to the general public. Running time, 91 minutes. Played November 13-14.—Pearce Parkhurst. State Theatre, Torrington, Conn. General patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone—This is tops as entertainment. A good clean comedy drama. They will come and see it and be glad they did so. Running time, 91 minutes. Played November 5-6.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney. Judy Garland, Lewis Stone—Another fine production from this popular family with Judy Garland, Gene Reynolds and George Breakston added. It looks as though Mickey Rooney is the future Clark Gable. Running time, 91 minutes. Played November 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, John Barrymore, Anita Louise, Robert Morley. Joseph Schildkraut, Gladys George—This is an unusually depressing picture, we believe. If it were not for the beauty and strength of Miss Shearer's performance, there would be little else to entertain one.

(*Continued on following page*)

(Continued from preceding page)

Robert Morley does splendid work also, while Tyrone Power seems rather out of it some way. Played November 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power—A lavish production by any standard, which will please the small percentage of your patrons who are at all interested in French history. We could have gotten better box office results from almost any program picture produced at a small fraction of the cost of this one. Running time, 140 minutes. Played November 12-13.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—Good Civil War story; got by on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young, Florence Rice, Mary Astor—Clever comedy; slim midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich.

RICH MAN, POOR GIRL: Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee—Another good picture from Metro. A highly amusing story, a good cast of actors and actresses who have not yet reached stardom. They carried the story very successfully, and if the way the picture went over here means anything I think Metro should put out a series of this type of picture. Running time, 72 minutes. Played November 19.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

RICH MAN, POOR GIRL: Robert Young, Ruth Hussey, Guy Kibbee, Lew Ayres—A very entertaining little picture. Not a special, but it has plenty more than most of the specials have in entertainment value. Enjoyed by everyone and Ruth Hussey is bound to go places. Robert Young was grand. Played November 1-2. Running time, 72 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

SHOPWORN ANGEL: Margaret Sullavan, James Stewart, Walter Pidgeon, Alan Curtis—As I said when I was manager of the Paramount Theatre in Scroon Lake, N. Y., a swell picture that should do big things at the box office. How are you, Harland Rankin. Let's hear from you. Running time, 85 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SHOPWORN ANGEL: Margaret Sullavan, James Stewart—Rather a "screwy" story, but is very well put on and gave very good satisfaction. I would call it a satisfactory B-class picture. Running time, 85 minutes. Played October 29-30.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—An excellent Beery-Rooney horse racing picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Did fairly well on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—A good little comedy drama with lots of laughs. Each one did well. This is the type of story our patrons prefer for Robert Montgomery, but Franchot Tone not suited so well for his role. Very entertaining little picture of its kind. Played October 23-24. Running time, 69 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

TREASURE ISLAND (Reissue): Wallace Beery, Jackie Cooper, Lionel Barrymore—Picture okay. Good crowd. Wallace Beery good draw here. Our first reissue. Running time, 103 minutes. Played October 31-November 1.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—Very amusing farce comedy which failed to draw, probably because it lacked star power. Played November 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Good story for Joe E. Brown; good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Miscellaneous

LAST MILE, THE: Preston Foster, Howard Phillips—A good picture that should hold its own. We played it with "Shopworn Angel" and did okay. Running time, 75 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Monogram

BRIDE FOR HENRY: Anne Nagel, Warren Hull, Neil Hamilton—Don't put too much faith in this one. Pretty light entertainment. Will get by on the second half of dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GUNSMOKE TRAIL: Jack Randall—Just another western picture, a tip from your old friend Park. Running time, 57 minutes. Played November 19.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MARINES ARE HERE, THE: June Travis, Gordon Oliver—This one's okay on a double feature. Running time, 60 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PORT OF MISSING GIRLS, THE: Harry Carey, Milburn Stone, Judith Allen, Betty Compson—I suppose this one could pass on a double feature program as a co-feature providing you have a giveaway, too. We backed it up with RKO's "Vivacious Lady" and free china to the ladies, so didn't fare bad at all. In some theatres playing this feature only, exhibitors better put out the following sign: "Port of Missing Patrons." Running time, 64 minutes. Played November 17-18.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irvin S. Cobb, John Beal, Jean Parker—Good picture which failed to do the business I expected. Played November 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ARKANSAS TRAVELER, THE: Bob Burns, Jean Parker, Fay Bainter, Irvin S. Cobb, John Beal—This was real box office for us. I thought the story terrible, but dozens of my patrons said it was swell, so I must be wrong.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, John Beal, Jean Parker—Closest thing to Rogers since his death. Grand picture with a new Bob Burns. Packs a grand wallop. Boost to the skies when you sell it. Played October 24-29.—Helen Ulman, Ulman's and New Theatres, Salisbury, Md. General patronage.

ARTISTS AND MODELS: Jack Benny—Played this late, but enjoyed by my patrons. Jack Benny through his popularity carried himself through some very difficult situations where the pace was very slow. Running time, 80 minutes. Played November 3rd.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

BULLDOG DRUMMOND IN AFRICA: John Howard, Heather Angel, H. B. Warner—A good co-feature with laughs, thrills and chills. Not good, not poor. An in-between picture that should be taken fairly well by the movie-going public. Running time, 58 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

CAMPUS CONFESSIONS: Betty Grable, Hank Luisetti, Eleanore Whitney—Fair little programmer. The young bunch liked it and the older ones didn't kick. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

DOCTOR RHYTHM: Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine—Fair picture, but nothing to compare with Bing's late picture, "Sing, You Sinners," which is the best that he has made in a long time.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. Good patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Everyone enjoyed this except the assistant manager and so—well, so what! Business okay, due in part, it seems likely, to the companion feature starring Gene Autry. Played November 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—Very entertaining picture in beautiful color. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IF I WERE KING: Ronald Colman, Frances Dee—Grand. One of those costume things you will say that never drew your hat off. No, it's different and well done and will please in any spot, big or little. Colman and his lady love are grand. Go after it and remember what McPhee said.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PARTNERS OF THE PLAINS: William Boyd, George Hayes—Good western picture, but not the old entertaining qualities Paramount used to have in their western pictures such as "Wagon Wheels." The singing number was terrible. Why not introduce more musical numbers in the Hopalong Cassidy series and they would be more popular. Running time, seven reels. Played November 10.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PRIDE OF THE WEST: William Boyd, Charlotte Fields—A fine western and up to the standard of "Hopalong Cassidy."—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander—Harold Lloyd has seen his better days and the people don't take to him now like they once used to. The picture was only fair, and with so many of our newer and modern comedians why put Lloyd in the picture? It's tough on you, Lloyd, but isn't it the truth? Take a tip from Park and when you play don't expect too much and you won't be disappointed. Running time, 93 minutes. Played November 15-16.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor—Donald O'Connor very good with Bing and Fred. Mighty good entertainment.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—We credit Dorothy Lamour as the reason for this picture doing a good local business. Our folks like her plenty. The rest of the cast is fine also and deliver nice portrayals. And the seal was a wow! Strong drama and good. Played November 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPAWN OF THE NORTH: George Raft, Dorothy Lamour, Henry Fonda, John Barrymore—Excellent picture of Alaskan salmon fishing.—Hobart H. Gates, Garlock Theatre. Custer, S. D. Small town patronage.

TEXAS TRAIL: William Boyd, George Hayes, Judith Allen—Hopalong Cassidy westerns usually please. They are among our best western shows for box office appeal. Played June 27-28. Running time, 65 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

TOUCHDOWN ARMY: John Howard, Robert Cummings, Mary Carlisle—Good football picture. Played November 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

CALL OF THE YUKON: Beverly Roberts, Richard Arlen, Lyle Talbot—Good snow picture; fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FEUD MAKER, THE: Bob Steele, Marion Weldon—The poorest western we have played. They had better find some new stories for these westerns. Running time, 55 minutes. Played November 11-12.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

GOLD MINE IN THE SKY: Gene Autry—Played this with "Kentucky Moonshine" (Ritz Brothers), Twentieth Century-Fox. This double bill did top business for us. Just whom to credit for the special draw? Let us divide the honors. Give the proper credit to Gene Autry and the Ritz Brothers and not forgetting Smiley Burnette, because without Smiley things would not be quite the same.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LADY, BEHAVE: Sally Eilers, Neil Hamilton, Joseph Schildkraut—Fair programer; sound poor; Sally Eilers okay. Pleased on Bargain Night. Running time, 70 minutes. Played November 16-17.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—A very satisfactory piece of entertainment. It was well liked and we feel it did stimulate business, but because this is our first Autry picture since his popularity has increased, we are not positive he's draw for us. Production value is much improved, however. Played November 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—Good picture which played to nice business and pleased. Three tough boys from the city helped put it over. Smiley Burnette good as usual. Played November 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

CAREFREE: Fred Astaire, Ginger Rogers—Another RKO picture that did less than normal business. Although it pleased Astaire-Rogers fans, it didn't please the majority. I'm afraid this team is washed up. Too much repetition and sameness of story. Even the musical numbers lack kick. Running time, 82 minutes. Played November 17.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr.—Terrible. Should have pulled it the first night. It takes Metro to keep our box office intact with good pictures and their 24-sheet poster advertising.—Ben Brinck, West Point Theatre, West Point, Iowa. Rural patronage.

HAVING WONDERFUL TIME: Ginger Rogers, Douglas Fairbanks, Jr.—The answer is "No." The picture has everything except entertainment. A weak story, a few silly attempts at comedy and that is all. I doubt whether it will do as much business as an average program picture for any exhibitor. Running time, 70 minutes. Played October 22-23.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LITTLE WOMEN (Reissue): Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker—Still about as good a picture as yet produced. When a producer has only to observe Katharine Hepburn in this all-American role and can see how nicely she does it, why will he go out and cast her in such unfortunate vehicles as those which have killed her box office value. A satisfactory reissue. Played November 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda—Good programer. Little away from the beaten path. Pleased generally. Plenty of action. Good cast and will stand alone in any spot. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MAID'S NIGHT OUT: Joan Fontaine, Allan Lane—A good picture for laughs, more comedy than anything else, but that is what our customers like most. They seemed to like this fine. Played June 19-20. Running time, 65 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

MR. CHUMP: Johnnie Davis, Lola Lane, Penny Singleton—A very good picture for a dual bill. Got by nicely with us as such. Nothing remarkable but good entertainment for the younger fans. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MOTHER CAREY'S CHICKENS: Fay Bainter, Anne Shirley, Ruby Keeler, Ralph Morgan—Just an average picture that did less than average business, as we have found with most RKO pictures. A very simple story that satisfied a few. This company will sure have to pep up their pictures if they want to go places. Running time, 82 minutes. Played November 3.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

MOTHER CAREY'S CHICKENS: Ruby Keeler, James Ellison, Anne Shirley, Fay Bainter—I must be the world's champion optimist, for after eight years in the show business I tried to sell 'em this family picture. I even advertised "all children under 12 admitted free if accompanied by their parents," and not one family came. After this it is going to be easier for a needle to go through a camel's eye than for a salesman to sell me family pictures. This is an excellent picture of the horse and buggy days. No star names except Ruby Keeler and she is a total loss in this type show. Little Virginia Weidler is the one who really goes to town. Her reading is a scream. Walter Brennan, Alma Kruger and Donnie Dunagan are outstanding. A good picture, but, "quoth the raven," etc.—Running time, 82 minutes. Played November 4-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RENEGADE RANGER: George O'Brien, Rita Hayworth, Ray Whitley—We could not tell much about this picture as the photography was so dark that we could only see "the white of their eyes." All this season this series has had the plot happen at night, and, doggone it, the night is too dark. With us O'Brien is the lowest draw of any of the western stars we play. The plots are good, but that is all. No draw. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RENEGADE RANGER, THE: George O'Brien—One of the good George O'Brien westerns. My town likes him. Pleased all. Will go nicely if your town likes westerns. Running time, 59 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—The Marx fans left in disgust. It lacked the punch and too little action. Many expressed their disappointment at no harp and piano numbers. Whatever RKO paid for this story, they got stuck. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

SKY GIANT: Chester Morris, Richard Dix, Joan Fontaine—Too long, slow moving. Poor recording, poor modulation, too much variation in volume level. Dix is through and doesn't know it. No draw here. This will get over on Bargain Night or on a dual, providing you get a better print than we did. Played November 18-19.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

SMASHING THE RACKETS: Chester Morris—Good little picture. Stand alone in small towns. A dandy second half in the big spot. Pleased all who saw it. Angles are different. Everyone does his and her part fine. It's as good B product as anyone will give you. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds—RKO can be proud of this picture. Good acting and a human story interspersed with delightful comedy combine to make this picture swell entertainment. This was the first appearance of Katharine Hepburn since January 19, 1936, when she appeared in "Alice Adams." The boys were again impressed by her fine work and regard her an excellent dramatic actress. Comments regarding the acting of Andrea Leeds were much more favorable than after her showing in "A Letter of Introduction." Ginger Rogers proved beyond a doubt that she needs no Fred Astaire or "musical productions" to get along in the acting world. Many think that she stole the picture with her "snappy wisecracks." Adolphe Menjou—well, as said before, he's a natural, so what more can a person say? The picture might be old, but if you haven't shown it as yet, do so. You'll not regret it. Running time, 90 minutes. Played November 19.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart. Very good entertainment. Our patrons enjoyed it from start to finish. Ginger and Jimmy fine. Plenty of comedy. James Stewart liked very much and Ginger Rogers pretty good box office star. Played May 19-20. Running time, 90 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn—A very good plot to this picture. Acting excellent. Why the devil James Stewart does not "take" and become one of the real leading male stars in Hollywood is a question to me. Stewart is such a good actor and acts so sincere and natural that he shouldn't miss real stardom. "That voice" of his, too, seems to fit his parts perfectly. He seems so plain, realistic and decent that his real stardom time shouldn't be too far away. Attention, Sid Skolsky: When you quote me in your "Hollywood Column" in the future will you be kind enough to send in a tear sheet. I sure would appreciate it. Running time, 90 minutes. Played November 17-18.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND Tyrone Power, lice Faye, Don Ameche—They don't make them any better than this.—Hobert H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Joan Hersholt, Claire Trevor, Cesar Romero, Joan Davis, Slim Summerville, John Qualen—A mighty pleasing piece of entertainment aside from the Quints part. As usual, a good cast, fine photography, fair sound and plenty of the "Grown Up Quints." To better than average business for three days. While comparisons possibly should not be made, our Hollywood child stars need not worry about competition from the Quints, from the mental angle, any way. Played November 13-14.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

GATEWAY: Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—Bad box office results. Played November 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAWAIIAN BUCKAROO: Smith Ballew—After playing Autry, Cassidy and Rogers westerns, it's pretty hard getting the public to go for Ballew. Business below par.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN OLD CHICAGO: Alice Faye, Don Ameche, Tyrone Power—Very fine production and each star gave a swell performance. Nice business two days. Played June 26-27. Running time, 110 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

JOSETTE: Simone Simon, Don Ameche, Robert Young—This will please the majority if you can get them in, but Simone Simon no draw for us. Robert Young and Don Ameche are always grand. Played June 27-28. Running time, 73 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

LIFE BEGINS AT FORTY (Reissue): Will Rogers —An average Rogers production which pleased less than average attendance. Played November 16-17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE MISS BROADWAY: Shirley Temple—An average Shirley Temple production, but our business was off nearly 50 per cent. Personally we do not tire of Shirley, but we have heard some people state that they think she has grown up beyond the cute little girl stage. Played November 9-10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—A little too much of family affair. A little too simple. My folks don't seem to enjoy it any more. One or two of them got by nicely. If your town likes it, okay.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SAFETY IN NUMBERS: Jones Family (Jed Prouty, Spring Byington, Shirley Deane)—Average Jones Family comedy which pleased but failed to draw. Played November 14-15.—E. M. Freiburger. Paramount Theatre, Dewey, Okla. Small town patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—Too much of the same pattern. My patrons are getting tired of them.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—More belly laughs than anything we have had for some time. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—If the Ritz Brothers are funny, then I have had a mistaken conception all my life of what constituted comedy. Played November 15-17.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

SUEZ: Loretta Young, Tyrone Power, Annabella—An epic truly. Excellent for audiences that like historical films. School children should be compelled to see such films as this. Extra selling should pull them in. Played November 14-19.—Helen Ulman, Ulman's and New Theatres, Salisbury, Md. General patronage.

TIME OUT FOR MURDER: Michael Whalen, Gloria Stuart—Average murder mystery which pleased but failed to draw film rental. Played November 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WALKING DOWN BROADWAY: Claire Trevor, Phyllis Brooks, Leah Ray, Michael Whalen—Nothing special but pretty good entertainment. Pretty good cast, but none have very much drawing power in our town. Claire Trevor and Michael Whalen both good in this picture. Played June 26-27. Running time, 75 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—Pleased 95 per cent. Extra business and an increase second night. Running time, 91 minutes. Played November 7-8.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

DRUMS: Sabu, Raymond Massey—In a city where foreign pictures are as sour as last year's cider, this picture did swell business. Sell Sabu and color. Get out your drums and beat them loud and long on this one. Played October 30-November 5.—Helen Ulman, Ulman's and New Theatres, Salisbury, Md. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—Another good comedy that was unusually well received by the cash customers. Where Patsy Kelly is liked, be sure to let them know about her. She won't disappoint them. Played November 7-12.—Helen Ulman, Ulman's and New Theatres, Salisbury, Md. General patronage.

Universal

"CRIME" OF DR. HALLET: Ralph Bellamy, Josephine Hutchinson, John King—Fair picture, but it couldn't stand up against bingo competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOODBYE BROADWAY: Alice Brady, Charles

(*Continued on following page*)

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NATION-WIDE RAIL-AIR SERVICE

(*Continued from preceding page*)

Winninger—Fair to a medium sized audience. Played Novemmber 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LETTER OF INTRODUCTION: Edgar Bergen, "Charley McCarthy," Andrea Leeds—Just as nice entertainment as one could wish, but for some reason or other failed to do business we anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick, William Frawley—Very fine entertainment; fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick—Very good picture. Deanna Durbin always good and a fine singer. Do not be afraid of this one. Played June 16-17. Running time, 96 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday—Mighty cute story to less than Sunday average business. Can it be possible Deanna is slipping? Running time, 100 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Warner Brothers

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson—Terrible. Walkouts the worst I have ever seen. Should never have been released.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson—Terrible. More complaints and walkouts on this picture than we have had in a long time. Absolutely silly and none of the stars rate here. Worth about half the money we paid for it. Played November 8-9. Running time, 86 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent—Good southern story and fine acting. About the best Bette Davis has made for box office appeal. She does not do so good for us, but business good on Jezebel. Played June 19-20. Running time, 104 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Ian Hunter, Dick Foran, Beulah Bondi, Henry Travers, Alan Hale—Very good drama. Davis and Flynn excellent.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Charles Bickford, John Litel, Alan Hale—Kept the audience interested to the end. Alan Hale stole the show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper—Although I consider this an excellent picture, it did only average business. Pleased those persons that read the book or were familiar with Douglas' other books. Received lots of complaints from country people who couldn't get the drift of the story. Splendid acting by Fay Bainter and Claude Rains. Running time, 92 minutes. Played October 31.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

Short Features

Columbia

BIG SQUIRT, THE: Charlie Chase—A good two-reel comedy that pleased. Plenty of laughs.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

CADET CHAMPIONS: Special Sport Thrills—A fair short showing the activities of those young men enrolled in West Point. Not enough to it to make it real interesting. However, it will pass. Running time, 10 minutes.—Pearce Parkhurst, Paramount Theatre, Torrington, Conn. General patronage.

SCRAPPY'S NEWS FLASHES: You will have to take your hats off to this series of cartoons as they are excellent. This one is exceptional. Do not waste it. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SNOWTIME: Color Rhapsodies—A good short. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Educational

PLAYBOY NUMBER ONE: Willie Howard—Howard is funny and this is a pretty good comedy. It surprised us.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RETURN OF THE BUFFALO, THE: Treasure Chest—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SING FOR SWEETIE: Lee Sullivan—Okay enough.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKY FISHING: Treasure Chest—Splendid outdoor reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BRAVEST OF THE BRAVE, THE: Historical Mysteries—We played this the same week as "Marie Antoinette," and since every one got sick of French justice in that one, this fell short of satisfying. Produced okay, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO FIGURE INCOME TAX: Robert Benchley—No good. Running time, nine minutes.—C. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HOW TO READ: Robert Benchley—Too dry and not as good as some Benchleys we have run.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOW TO READ: Robert Benchley—Another good Benchley.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUNGLE JUVENILES, NO. 2: Pete Smith Specialities—Fair short. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

LITTLE RANGER, THE: Our Gang—Amusing.—E. M Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE RANGER, THE: Our Gang—A really good Our Gang effort. The oldtime burlesque sure kept the folks jovial.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PIGSKIN PALOOKA: Our Gang—Our gang still packs a lot of entertainment but not as good as the two reelers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PYGMY HUNT, THE: Captain and the Kids—Very good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PYGMY HUNT, THE: Captain and the Kids—Not as good as some others in this series, but with their comic strip being syndicated all over the country in daily and Sunday papers, the series has great possibilities. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STRANGE GLORY: Historical Mysteries—Average. Mildy interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

WORLD IS OURS, THE: A great reel for the motion picture industry. Entertaining, educational and should sell the industry to the public. Give us more like this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BE UP TO DATE: Betty Boop Cartoon—This short is okay. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LISTEN TO LUCAS: Headliners—An entertaining orchestra short that will be a good filler for any program. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

MUTINY AIN'T NICE: Popeye the Sailor—Average Popeye.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEWS: Issue 28—Okay. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PARAMOUNT NEWS, NO. 26—Okay. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PARAMOUNT PICTORIAL: No. 8—Fair. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

DUDE RANCH: Reelisms—A fair travelogue in the western country.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOOD SCOUTS: Walt Disney Cartoons—One of the best to date.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOCKSHOP BLUES: Nu Atlas Productions—Have read some bad comments on this reel and differ with most commentators as we feel that it is better than average. The only poor part was the ending. All the acts are excellent, especially the dance team. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

INTERNATIONAL RHYTHM: Nu-Atlas Productions—A good variety short. Singing, dancing (the little lady who did it knew how, too), Hawaiian music and a swell rendition of "Alabama Barbecue" by a Negro chorus. Would have made an excellent two-reeler. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoons—Good but nothing outstanding. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

GLASS SLIPPER, THE: Terry-Toons—A fair colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIETONE NEWS: Okay Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

NEWCOMER, THE: Terry-Toons—A just fair black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEWCOMER, THE: Terry-Toons—Fairly good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRANGER RIDES AGAIN, THE: Terry-Toons—Black and white cartoon and a takeoff on "Hi! Ho! Silver." Okay.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRAILING ANIMAL STORIES: Adventures of Newsreel Cameraman—Your audience will recall many of these from recent newsreels and consequently lose partial enjoyment of the reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOLF'S SIDE OF THE STORY: Terry-Toons—Nothing wonderful about this. Just a filler-in of a cartoon. Hope Twentieth Century makes them better. Running time, eight minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

Vitaphone

AFRICA SPEAKS ENGLISH: "Charlie McCarthy," Edgar Bergen—This reissued reel lacks a good script and so is rather flat. Not really funny in the expected tradition of "Charlie."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOCTOR CUPID: Ken Murray, Oswald—A fine Murray and Oswald comedy two-reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MY POP: Henry Arnetta—Very poor; pass it up. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STAR IS HATCHED, A: Merrie Melodies—Very good. We like the Merrie Melodies as good as the Disney cartoons. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRAPPED UNDERGROUND: Floyd Gibbons' "Your True Adventure"—A good subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UP IN LIGHTS: Pat Rooney—An excellent musical that went over big. Best of the series this season. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WAITING AROUND: Broadway Brevities—Fairly good. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Serials

Columbia

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—Played second chapter. A good serial which if given the proper exploitation should build up matinee business to a considerable extent. Columbia has put out some swell accessories on this one. A neat little press book, too. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SPIDER'S WEB, THE (Episode Three): Warren Hull, Iris Meredith—A swell little serial for the kids, but a little bit too fantastic for the older folks. There is great opportunity here, Mr. Exhibitor, so take advantage of it for those extra $$$$. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

IN COURTS

Action Due in Suit Against Two Unions

Delayed by a crowded calendar, the application by Opera On Tour, Inc., for an injunction against the American Federation of Musicians and the International Alliance of Theatrical Employees, was due to come before the supreme court, New York county, this week.

The "opera" company seeks to prevent the two unions from "interfering" with its right to use union stagehands. This "interference" first was expressed in Birmingham, Ala., this month, when the IATSE stagehands, induced by the cooperation of their organization with the musicians' union, which expressed the first and only opposition to the company, walked out. The troupe gave "Faust," the only number in its repertoire without scenery and costumes, and with a pianist delivering the entire musical accompaniment.

Dismiss "Pilot" Suit

Charges by Dolores Lacy Collins, widow of Jimmy Collins, who wrote the book, "Test Pilot," that the Metro-Goldwyn-Mayer film infringed on her husband's work, has been dismissed by Federal Judge Alfred C. Coxe in New York. Judge Coxe declared that he had compared the book and film and found only "superficial similarities" which he described as "mere coincidences."

Gillespie To Represent Rights to Sousa Film

James F. Gillespie has been awarded exclusive selling rights to motion picture product on the life of John Philip Sousa, famous American bandmaster, who wrote more than 150 marches and composed six operas and numerous suites. The deal was negotiated through W. Herbert Adams, attorney for the Sousa estate.

Mr. Gillespie plans to submit the title "The Stars and Stripes Forever" as a suggestion for screen use, that being the title of Sousa's most famous composition.

French Socialists Cut Film Propaganda Budget

The Socialist Party in France is curtailing its use of films as a propaganda medium, its national council (SFIO), in Paris, cutting in half the annal expenditure of 300,000 francs on propaganda films, according to *Choisir,* weekly radio and cinema publication of Paris.

The Communists, says *Choisir,* have seriously indicted the results of film propaganda. The Communists had contributed the largest sums to production.

"Orage" Has Premiere

The American premiere of the French picture, "Orage," which Tri-National Films, Inc., is distributing in this country, was held at the Belasco theatre, Washington, D. C., November 25th. The picture stars Charles Boyer and features Michele Morgan, new French film personality.

Eddie Cantor's program for the R. J. Reynolds Tobacco Company has been renewed for 26 weeks of additional broadcasting over Columbia Broadcasting System network, effective January 2d. The series has an 89 station hook-up. William Esty and Company is the agency.

IN NEWSREELS

MOVIETONE NEWS—No. 22, Vol. 21.—Movietone presents its All-American football team for 1938.... President Roosevelt inspects Chickamauga Dam.... Mark Sullivan celebrates 50 years as newspaperman ....Long Island social set in beagle hunt....Discover new island in frozen Arctic....Lew Lehr.

MOVIETONE NEWS—No. 23, Vol. 21.—President spends Thanksgiving Day in Warm Springs....Forest fire causes much damage to film colony....England and Italy sign Mediterranean control treaty....Lew Lehr....Army-Navy football classic....Other football.

NEWS OF THE DAY—No. 220, Vol. 9.—All-American football plays of 1938; selections culled from 300,000 feet of football film....New York society attend opening night of opera at Metropolitan....President inspects Chickamauga Dam....Santa Claus, Ind., ready for Christmas rush.

NEWS OF THE DAY—No. 221, Vol. 9.—President spends Thanksgiving at Warm Springs...."Good Neighbor" delegates sail....Fire menaces homes in film colony....Chimps celebrate Christmas early.... Army-Navy battle before 102,000....Other football.

PARAMOUNT NEWS—No. 33.—Paramount presents its All-American football team of 1938.

PARAMOUNT NEWS—No. 34.—Parades usher in holiday season....Hungarian troops occupy Czechoslovakian area....Czech government sets up labor camps....2,000 French and Belgian volunteers mustered out of Spanish war....Anglo-Italian "friendship pact" signed....King Carol of Rumania visits King George....Colonel Batista welcomed on return....U. S. delegates sail for Peru....Record snow paralyses all east....Football.

RKO PATHE NEWS—No. 37, Vol. 10.—President inspects Chickamauga Dam....Metropolitan opens 54th opera season....Parisians display vest pocket car.... Five Giant Pandas refugees from China war....Traveling airport rescues planes....Vogue styles put accent on youth....Dark horse wins rich stakes on Melbourne track.

RKO PATHE NEWS—No. 38, Vol. 10.—California swept by forest fires....Delegates sail for Peru conference....Roumania's royalty visits England....Britain signs accord with Italy....Dogs vie for British championship....Army-Navy game....Other football.

UNIVERSAL NEWSREEL—No. 722, Vol. 10.—20,000 flay Nazis at New York rally....President inspects Chickamauga Dam....Trees being shipped for Christmas....Mexicans fete revolution....Donate clothing to needy....Dog show held in Chicago......New amphibian plane tested....Ancient bike stars at London show....Novel truck fights oil fires....Girls train for war duty....Carries 55 steins of beer at one time.

UNIVERSAL NEWSREEL—No. 723, Vol. 10.—President host to crippled children....Secretary Hull sails to Peru parley....Blizzard cripples the east....Coast fires take heavy toll....Hobgoblins parade on Broadway....Army-Navy game....Other football.

Marilyn Miller's Will

Mrs. Ada Thompson Miller, of Hollywood, was the beneficiary in trust, for life, of the residuary estate of Marilyn Miller, the motion picture and musical comedy star, who died in November, 1936. This was revealed by a tax transfer appraisal, filed in New York this week. The gross estate was $97,407, the net $47,573. Chester L. O'Brien, Miss Miller's husband, was not mentioned in the will, but is listed by the appraisal as sharing in one-half the net estate, under the decedent's estate law.

Louise Sydmeth

Louise Sydmeth, former actress, died November 26th in New York. A native of London, she came to this country in 1890 and appeared in many stage productions.

John Ryland

John Ryland, the last original employee of the Empire theatre in New York, died November 25th after nearly half a century as Negro doorman and later as the unofficial superintendent of that Broadway landmark, which was built by Charles Frohman, the producer.

Edward Baughan

Edward Algernon Baughan, British music and dramatic critic, died November 26th in London. He was 77.

Miss Jessie Peck, Fostoria, Ohio, has been appointed assistant censor by E. N. Dietrich, state director of education.

OBITUARIES

Richard Ince Dies In Motorcycle Race

Richard Ince, 23-year-old son of the late film producer, Thomas H. Ince, was killed Sunday in a crash with two other motorcycles in the 200-mile Pacific Coast motorcycle championship race at Oakland, Cal. Mr. Ince was thrown headlong into a fence. Mr. Ince's mother, Mrs. Elinor Ince, of Beverly Hills, had tried to dissuade him from riding as a career and had won his promise to quit. Thomas Ince, an elder brother, and Mrs. Ince, the deceased's 19-year-old wife, witnessed the accident.

Last year an uncle, Ralph W. Ince, actor and director, was killed in an automobile accident in Kensington, England.

Mother of Walt Disney Dies in Hollywood

Mrs. Flora Disney, mother of Walt and Roy Disney, was found dead in her North Hollywood home on Saturday from inhalation of what police said were fumes from a faulty gas heater. Mrs. Disney was 71. Mr. Disney's father, Elias, 73, and a housemaid were unconscious and were removed to Hollywood hospital.

The Disneys would have celebrated their 51st wedding anniversary on January 1st.

Charles Horn Dies

Charles S. Horn, Sr., 76, of Rehoboth Beach, Del., died last week of a heart attack. Mr. Horn established the first amusement pier in Rehoboth 40 years ago and later constructed the first theatre at the resort now operated by his son, Charles, Jr.

Stanford Remington

Stanford Remington, 48, died at his home in Cincinnati of a heart attack. Mr. Remington at one time operated a theatre in Kankakee, Ill., later moving to Cincinnati, where he became manager and owner of Excelsior Film Quality Pictures.

Peter Ridgeway

Peter Ridgeway, actor and founder of the Players Theatre, one of London's tryout theatres, died there November 22nd at the age of 44.

Willis Goodhue

Willis Maxwell Goodhue, writer for the stage and screen, died November 22nd in City Hospital on Welfare Island, New York. He was born in Akron, 65 years ago. The film, "The Sin of Nora Moran," produced by Majestic in 1933, was based on a story by Mr. Goodhue. His widow is the former Carolyne McLean, actress.

Edward Garly

Edward Garly, 60, minstrel man, vaudevillian and screen actor, died in Hollywood November 25th while dancing in a film scene.

John Peltret

John Peltret, advertising and publicity director of the Clay theatre in San Francisco, and onetime advance man for eastern roadshow attractions, died in Sai Francisco this week after a short illness.

J. Wilson Roy

J. Wilson Roy, 70, father of Andrew Roy, manager of Warner's Strand theatre in Albany, former dramatic critic and once press agent for Sir Thomas Lipton, died there November 24th.

Sure you can afford it!

BRASS TACK
TALK

"I always thought National Screen Service was too rich for my blood . . . figured my little theatre out here in the sticks couldn't afford your trailers . . . but I guess the best is the cheapest when it comes to trailers . . ."

Right you are, sir! National Screen Service is geared up to serve the smallest, most obscure theatre in the land . . . and from there, right up to the biggest first-run Palace. . . .

And the same showmanship, the same thought and care goes onto every one of the 12,000 screens we serve.

No form of theatre advertising costs so little as National Screen Service Pre-vues. This is one form of advertising that the smallest theatre can use at its best; can equal every other theatre in showmanship and quality. Every theatre can afford National Screen Service! In fact, NO theatre can afford to be without it.

CHECK RESULTS AGAINST COST . . .
THERE'S TICKET-SELLING SHOWMANSHIP IN
NATIONAL SCREEN PRE-VUES!

NATIONAL SCREEN *Service!*

ATLANTA ...... 167-73 Walton St., N.W.
BOSTON .... 36-38 Melrose St.
CHARLOTTE .... 219-21 Mint St.
CHICAGO .... 1307 So. Wabash Ave.
CINCINNATI .. 119 West Central Pkway.
CLEVELAND .... 2336 Payne Ave.
DALLAS .... 2012-16 Jackson St.
DENVER .... 2144 Champa St.
DES MOINES .... 1003½ High St.
DETROIT .... 2949 Cass Ave.
KANSAS CITY .... 1706 Wyandotte St.
LOS ANGELES .... 2018 So. Vermont Ave.
MEMPHIS .... 500 So. 2nd St.
MINNEAPOLIS .... 1105 Currie Ave.
NEW ORLEANS ..... 1431 Cleveland Ave.
NEW YORK .... 630 Ninth Ave.
PHILADELPHIA .... 1201-07 Vine St.
SAN FRANCISCO, 168 Golden Gate Ave.
ST. LOUIS .... 3318 Olive St.
SEATTLE .... 2418 Second Ave.

WASHINGTON, D. C., 920 New Jersey Ave., N.W.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

NO, SIR, NO "BULL"

Where it all started, we can't say, but no doubt back in the early Roman times. One of Caesar's press agents, seeking for an idea to advertise the weekly Games at the local Coliseum, dug up a goat, blanketed it with a banner reading: "Goat to the Coliseum today. It's the biggest show you ever saw"—and had the critter led up and down the main street.

Then there's the ancient story of the tavern keeper on the waterfront. He placed a swallow in a cage with a sign: "One swallow doesn't make a drink. We serve the biggest whiskey in town." Another that started long ago was the mule stunt. You know, the one with the sign: "I'm a donkey. That's why I'm not going to the Opera House tonight."

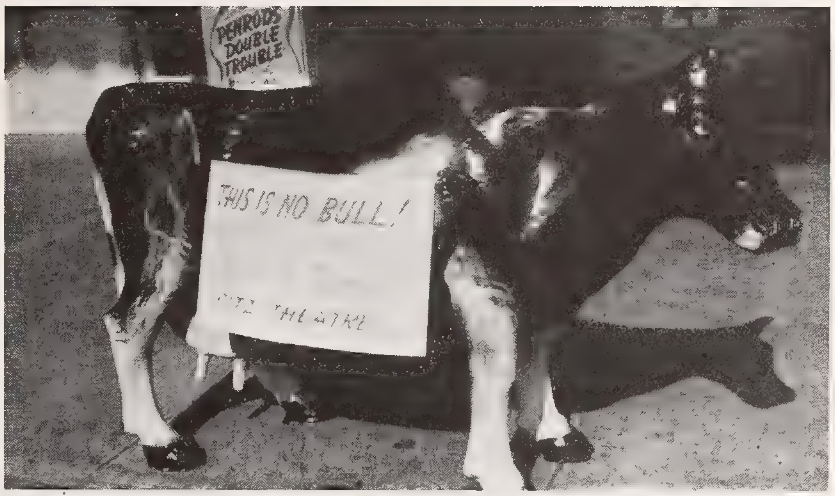
It might have been P. T. Barnum who first used the cow bally. If he did, it's a cinch that he was told the gag was an "oldie". But P. T. stopped a lot of traffic with it. Over the intervening years, the exact stunt and variations of it continued to attract attention. Evidently, it continues to do so, as reported recently by Manager John Robinson of the Ritz Theatre, San Bernardino, on "Cowboy from Brooklyn", as here illustrated.

△ △ △

CARRYING ON A TRADITION

Publicity at its best may well be claimed for the most thorough job done by showmen generally in projecting their annual Thanksgiving matinees. Campaigns to hand reveal all manner of page-one breaks, editorial mentions, other important comment and endorsement.

The institution of Thanksgiving benefits for the underprivileged has an honorable tradition, of course. But it is hardly to be denied that this tradition has become even more significant because of the enthusiasm and cooperation displayed by the theatremen of America.



EXPLOITATION, ONCE OVER

Dropping down to the neighboring shop for a bit of tonsorial attention, your Chairman was handed a cardboard folder enclosing, of all things, a safety razor blade. Front cover read: "What has never been done before?"—and inside: "A barbershop presenting you with a razor blade".

Questioning revealed some inside barber information: that only three per cent of the customers requested shaves. Thus, the giveaway, a promotion returning positive reaction—in fact, creating "favorable comment".

Theatremen bewailing showmanship's passing should dry their tears. It is far from lifeless. Tired of snubbing from the industry which gave it birth, showmanship has moved over to other lines of business where a warmer welcome is assured.

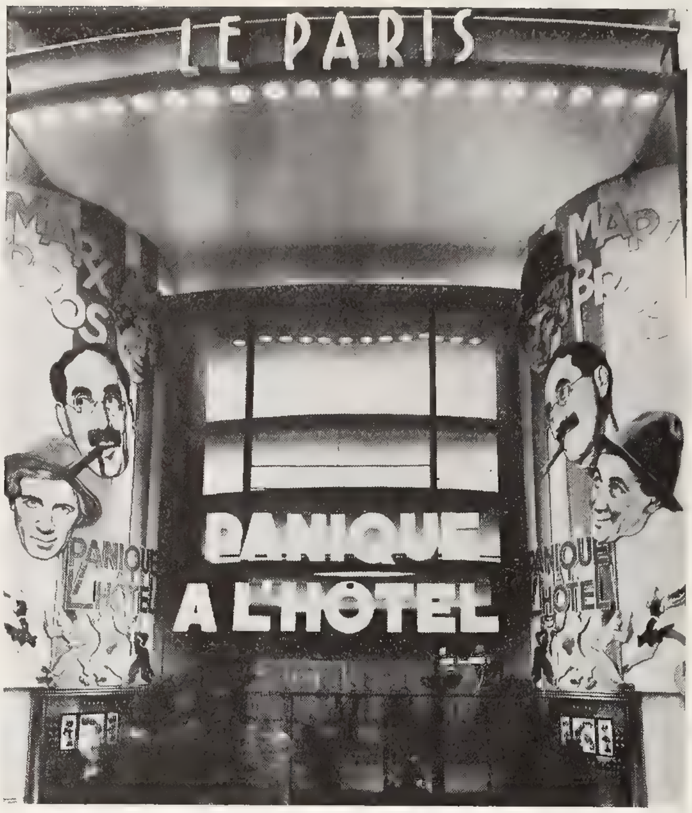
△ △ △

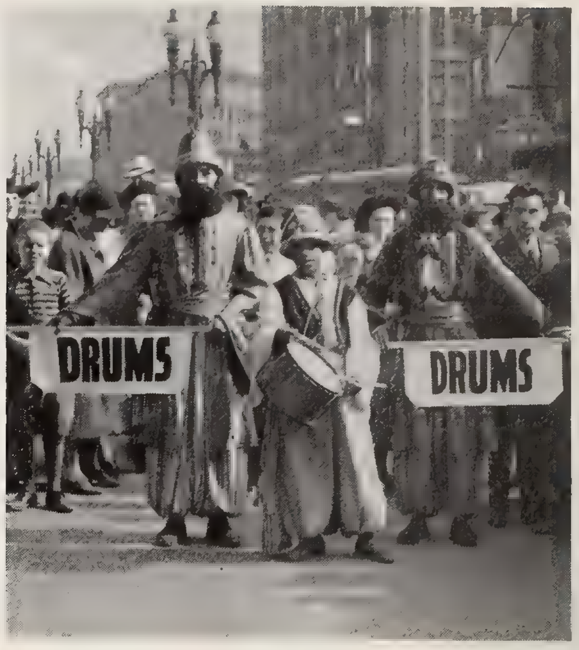
In a recent issue of the paper's Sunday magazine, Frank Nugent, New York *Times* motion picture reviewer, wrote a piece headed "What's Wrong With the Movies". One quick answer might be the army of critics who harp on what's wrong with the movies.

A-Mike Vogel

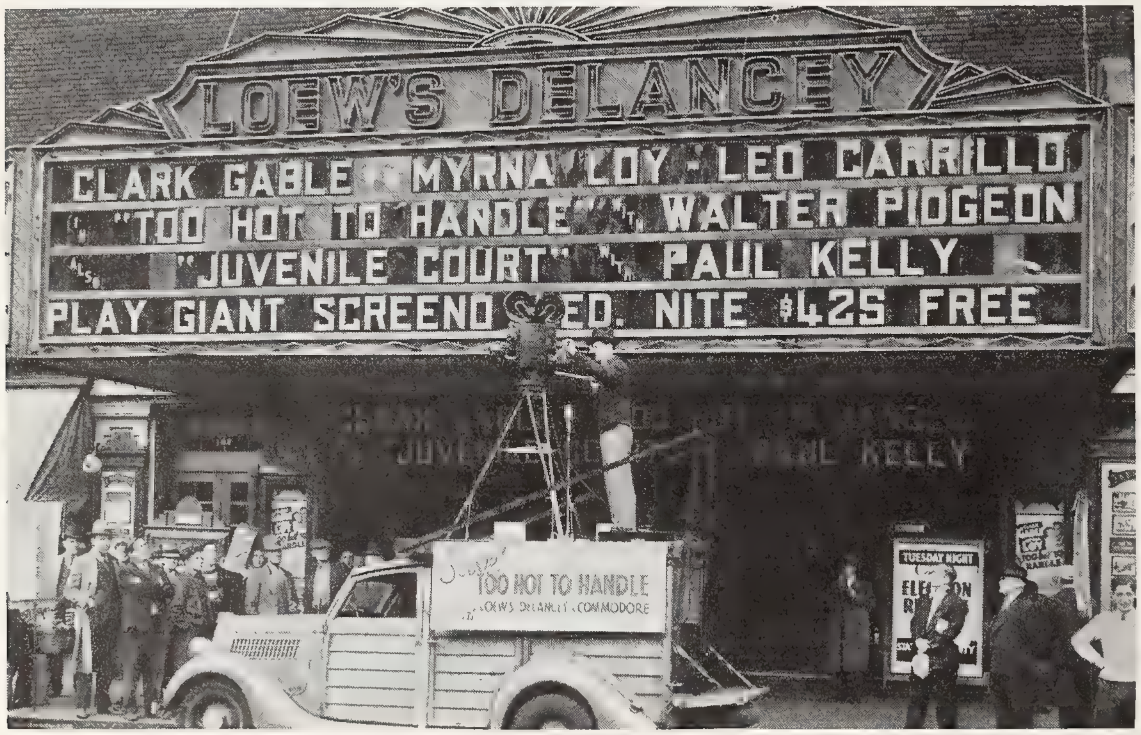
Round Table in Pictures

Despite the theatre sign, the panic is not on in Paris, at least at the Le Paris, where "Room Service" under the title "Panique A L'Hotel" is reported to have brought to the boxoffice boulevardiers in great numbers. Aiding the campaign no end as reported by Mike Hoffay, RKO foreign publicity director, was lifesize giant cut-out heads of the Marx Brothers planted on either side of the entrance.


LE PARIS
MARX BROS
PANIQUE A L'HOTEL
PANIQUE A L'HOTEL
MARX BROS
PANIQUE L'HOTEL


DRUMS
DRUMS

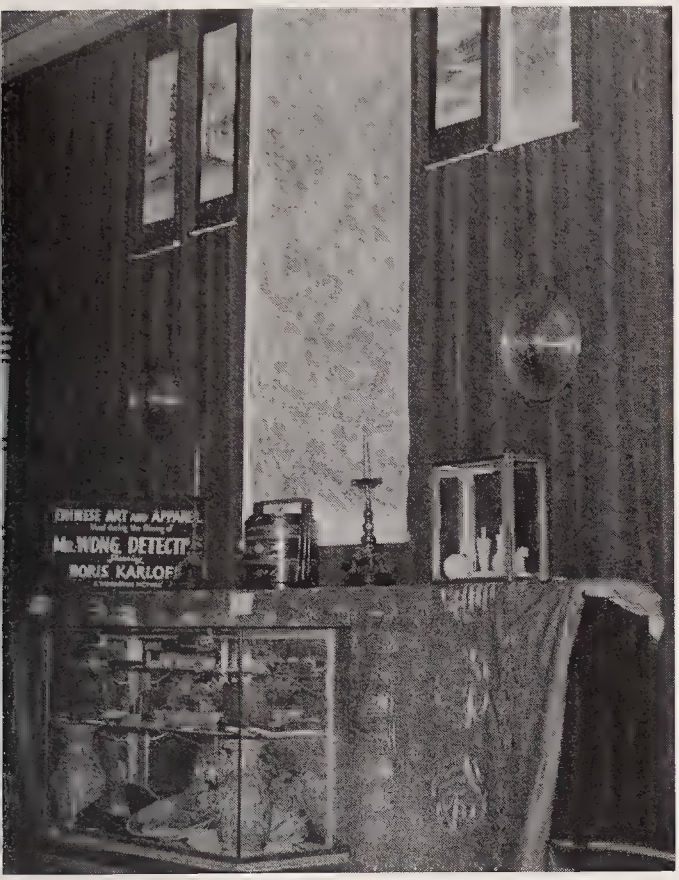
Majority of campaigns reported on "Drums" disclose that in most instances, best attention was gained by simple inexpensive tieins. Arranged by Les Pollock, Loew's, Rochester was street bally. Two men and a little colored boy in costumes of India, beating drums paraded throughout the downtown sections. Only advertising carried was two conservative hand banners with imprinted title.

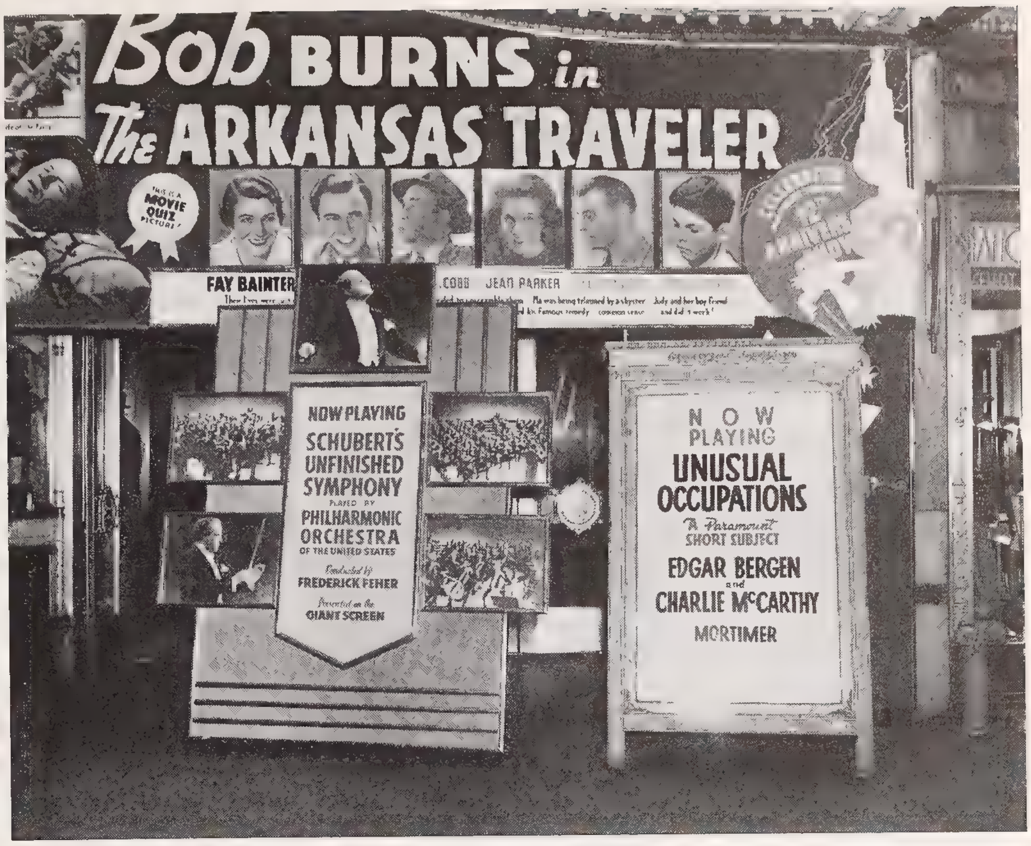

LOEW'S DELANCEY
CLARK GABLE MYRNA LOY LEO CARRILLO
"TOO HOT TO HANDLE" WALTER PIDGEON
ALSO "JUVENILE COURT" PAUL KELLY
PLAY GIANT SCREENO WED. NITE $425 FREE
TOO HOT TO HANDLE
LOEW'S DELANCEY COMMODORE
TUESDAY NIGHT

For "Too Hot to Handle," Manager Albert Gutterman at Loew's New York City Delancey Street Theatre used the street ballyhoo shown at left. Replica of modern sound camera was used, with sound cable, control box, etc., and mounted atop small truck that cruised through the entire neighborhood. On truck, Gutterman planted one of his ushers dressed as cameraman. Lad pretended to take pictures of pedestrians. Idea was conceived and created by Murray Lenekoff and H. Cooke of the house staff.

What is reported to have been the first Hawaiian Band to appear in Soerabaja, Dutch East Indies, was engaged by Manager Fred Young at the Luxor Theatre for the engagement of RKO's "Hawaii Calls." Band played hit tunes from the picture in lobby ahead, and then on stage as an added attraction during entire run. Specialty was reported to have attracted huge crowds to the theatre.

During the Broadway premiere of Monogram's "Mr. Wong, Detective," starring Boris Karloff, at the Globe Theatre, a large display of Chinese objects created unusual attention in the lobby.


CHINESE ART AND APPAREL
MR. WONG DETECTIVE
BORIS KARLOFF

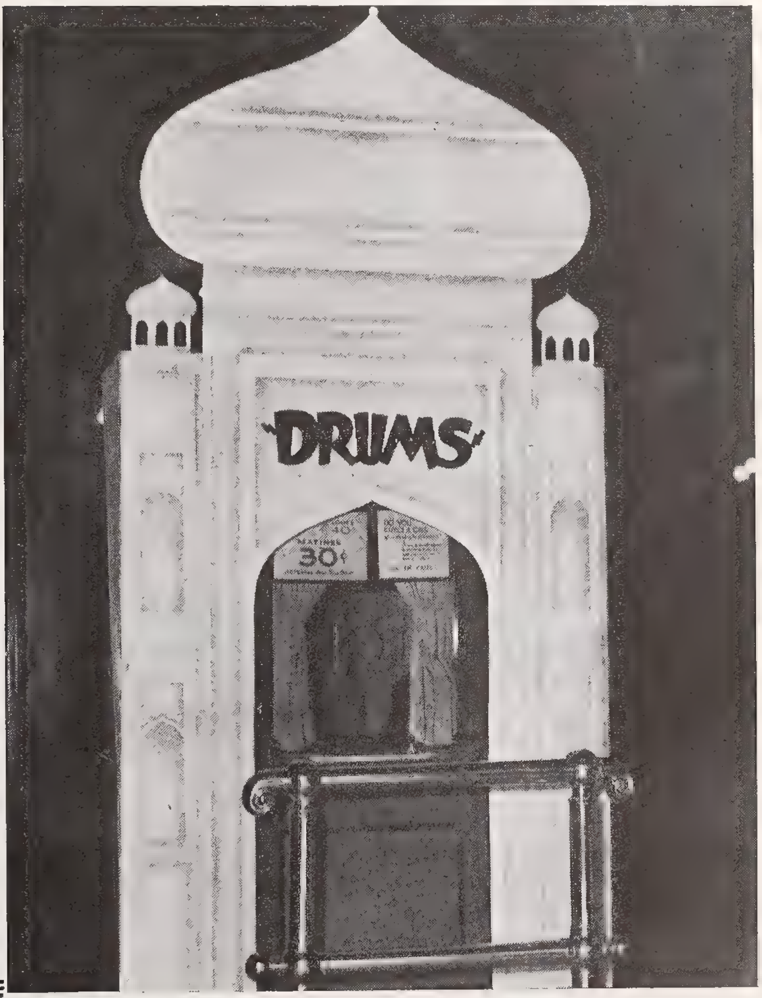

Bob BURNS in
The ARKANSAS TRAVELER
MOVIE QUIZ
FAY BAINTER
JEAN PARKER
NOW PLAYING
SCHUBERT'S UNFINISHED SYMPHONY
PLAYED BY PHILHARMONIC ORCHESTRA OF THE UNITED STATES
Conducted by FREDERICK FEHER
Presented on the GIANT SCREEN
NOW PLAYING
UNUSUAL OCCUPATIONS
A Paramount SHORT SUBJECT
EDGAR BERGEN
and
CHARLIE McCARTHY
MORTIMER

Though the bulk of the New York Paramount newspaper and display advertising stresses the feature picture and stage show, Manager Bob Weitman does not neglect the short subject, especially when these units are unusual. Illustrated here is a portion of the theatre front showing displays on two Paramount shorts, "Schubert's Unfinished Symphony" and "Unusul Occupations." Boards were planted prominently alongside the boxoffice.

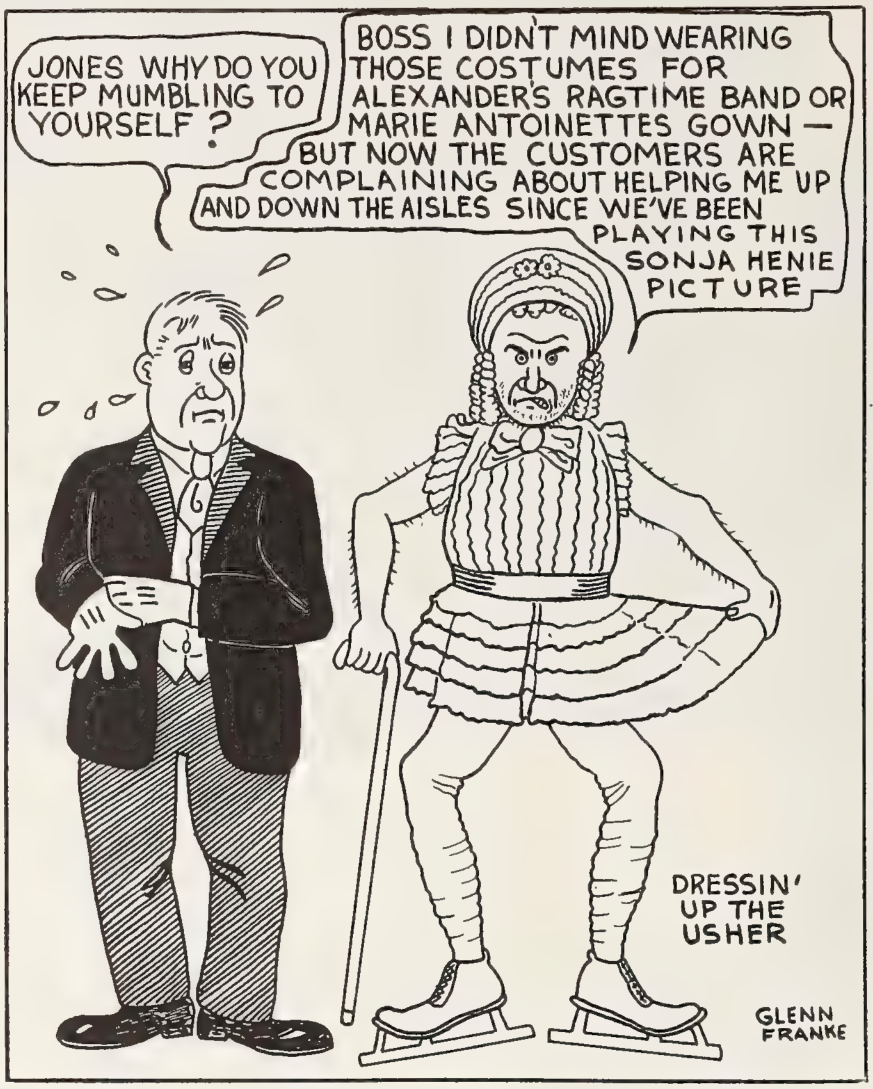
Albert TERRY
LOCAL MOVIE
IN PERS
TONIGHT

Albert Terry, local boy appearing in Republic's "Man From Music Mountain" was booked for a personal appearance by W. J. Wooten, proprietor of the Olympic Theatre, Canyon, Texas. Photo above shows Wooten with the lad in togs he wore in the picture.

Measuring approximately fifteen feet in height and entirely camouflaging the boxoffice of the Rialto Theatre, Allentown, Pa., was setpiece for the engagement of "Drums," created and designed by Manager Leo Trainor. Primarily to create the proper background and carry out the Moorish effect, the eye-arresting display is reported to have created much word-of-mouth comment, and remained in lobby ahead and during run. For his front, Trainor used giant blowups of Sabu on his fiery steed together with large cut-out title letters spotted prominently below marquee.


DRUMS
MATINEE 30¢

SHOWMEN'S LOBBY LAFFS


JONES WHY DO YOU KEEP MUMBLING TO YOURSELF ?
BOSS I DIDN'T MIND WEARING THOSE COSTUMES FOR ALEXANDER'S RAGTIME BAND OR MARIE ANTOINETTES GOWN — BUT NOW THE CUSTOMERS ARE COMPLAINING ABOUT HELPING ME UP AND DOWN THE AISLES SINCE WE'VE BEEN PLAYING THIS SONJA HENIE PICTURE
DRESSIN' UP THE USHER
GLENN FRANKE

From the brush of Glenn Franke, Cheviot, Ohio.

Shaffer Ties Contest To "Cowboy from Brooklyn"

The girls from Harrisonburg, Va., were given an opportunity to compete in the search for Miss America, which Frank Shaffer tied in to his opening of "Cowboy from Brooklyn," the State Theatre having been appointed as official headquarters in that region. *Daily News-Record* conducted a local contest to select candidates for the Virginia State finals.

Each cooperating merchant sponsored a girl and presented their choice with a gift after the contest, and plugged the event in their ads and throughout store. Radio stations cooperated, urging all unmarried girls to enter, and station WSVA plugged the hit tunes.

"LET'S HEAR FROM YOU"

Marxmen Shoot Works For "Room Service"

The Mad Marxes were on the loose in Miami, when Alfred Weiss, Jr., dressed three lads as the famous brothers and sent them out on the streets to ballyhoo the opening of "Room Service" at the Olympia. These same boys put on a demonstration between halves of the Miami-Oglethorpe football game in Miami's Orange Bowl Stadium. Carrying large suitcases with "Room Service" copy distributed sample bags of peanuts promoted from merchant in exchange for envelope mention.

Imprinted menus were planted in leading restaurants, card tieups made with various hotels and large book was placed in lobby preceding and during run in which patrons were invited to register.

Bowling Alleys Exploit "Banners"

Special tieup was effected by Rodney Collier, Stanley Theatre, Baltimore, with recreation center whereby 100 of their bowling alleys had "White Banners" one sheet cards with theatre and playdates spotted prominently. Passes were also awarded to leading bowlers each week.

Window cards were placed in all leading store windows as were midget cards in restaurants and hotels. Special spot announcements were secured over Station WFBR on the program, "Trailing All Stars," which is broadcast each Sunday morning. For this broadcast, passes were given as prizes on the program. Mention was also secured over WCBM on their "Movie Gossip" program.

"LET'S HEAR FROM YOU"

Directional Arrows Lead to "Boys Town"

American Legion drum and bugle corps paraded through the business section of Titusville, Pa., as part of F. C. Brown's "Boys Town" campaign at the Orpheum, winding up in front of the theatre where they went through formations. Cards were spotted in selected locations around town and in surrounding communities, as were directional arrows all leading to the theatre.

Screening held for the clergy, school officials, heads of civic and fraternal organizations, city officials and others was sponsored by the Chamber of Commerce, which brought additional publicity to the engagement. Y.M.C.A. tied in their membership campaign by recommending the picture.

Picquet Praised for Church Aid

C. W. PICQUET

Discovering that a local congregation, due to construction difficulties, was temporarily without adequate church facilities, Charles W. Picquet, operator of the Carolina Theatres, in Pinehurst and Southern Pines, N. C., and for years president, M. P. T. O. A., of North and South Carolina, recently offered his Southern Pines unit for Sunday services. In recognition thereof, and of other cooperations on civic projects by Mr. Picquet, the Southern Pines Pilot had this to say editorially:

"When Charlie Picquet's final labors are accomplished here on earth and he finds himself at heaven's door, the guardian angel won't have to bother the weary stranger very much with an immediate query as to what he did for his brethern down in the Sandhills. Surely the Accountant-General has been busy in days past jotting down in the Register of Facts good deeds committed by Charlie Picquet. And if that accountant isn't careful he may find himself acquiring the habit of writing ditto day after day from unconscious repetition, and that would be a bad habit even for a recording angel to get into.

"One of the last marks made on the big books was when he befriended preacher Barber's flock. The struggling Presbyterians have met with disappointments in the construction of their new church. Deferred plans are discouraging. Charlie Picquet, a Methodist minister's son, absorbed enough of the teachings of wise old Solomon that he recalls 'Hope deferred maketh the heart sick.' So he promptly offered his theatre to the homeless church. Without a place of meeting, further difficulties were looming up ahead of the established congregation and Sunday school. Now on Sunday mornings, automobiles take their place on the street vacated by the late Saturday night theatre crowd. Barber, with his hopeful band of followers, is carrying on his services and holding the church together.

"Someday, whether it be tomorrow, or the far away future, Charlie Picquet, through habitual generosity, will be recognized as an important factor in preserving the first Presbyterian church of Southern Pines."

"LET'S HEAR FROM YOU"

Junior Jitterbug Jamboree Inaugurated by Moss

With swing winging its way merrily across country, Dick Moss, Fox Carmel Theatre, Hollywood, has started a junior jitterbug jamboree with entry limited to those from six to 16. Contest was announced on stage, screen and through lobby cards two weeks ahead. Through cooperation of local dance instructor for the younger set, the jamboree was plugged in all dance school ads, story also landing in the Los Angeles Examiner.

Jitterbug Contests Reported Clicking In Various Sectors

Counted as a real aid at the boxoffice is the Jitterbug Jamboree, at Shea's Buffalo, according to Charles B. Taylor, Shea Theatres publicity and advertising head, who credits the house as among the first to start this type of contest. Idea put on every Thursday night, at 7:30, is the outgrowth of a Jeep and Truckin' contest and amateur show, used effectively for the past three years. Tiein is made with the Buffalo *Evening News,* which prints daily entry blank and gives important publicity during week.

Local master of ceremonies, who supervises the contest, introduces dancers, etc., is paid $10 per night, and three cash prices totalling $100, split $50, $30, and $20, given to winners. Six to seven teams compete weekly. When their entries arrive they are notified to appear for audition on Tuesday night, where weeding out is necessary.

Taylor writes that winners in a recent contest won first and second places in the state championship contest at the state fair. Winners appeared on the Buffalo stage as added attraction with Rudy Vallee and are now on tour with Hal Kemp.

"Jitterbugs" Big in New Jersey

Reported also as a continuous click at the Warner New Jersey Theatres, by Bob Paskow, division ad head, the Jitterbug contests at 20 of the houses, held weekly, are attracting wider attention each week. Contests are put on at different theatres on Mondays, Wednesday, Thursdays and Fridays. Semi-finalists selected compete in the finals at the Branford, in Newark.

Individual contests run about 20 minutes with eight couples. Cash prizes are offered and on tiein with photographer, pictures of winners are run in cooperating papers and displayed in theatre lobbies. Newspaper tieins are sought but where they are not available the general campaign of trailers, heralds, lobby advertising and newspaper advertising copy has been found to cover all avenues of publicity. Paskow stresses the necessity of a competent master of ceremonies and points out that no specified time is set for the semi-finals, campaign building up the fact that the contest runs continuously which is proven to hold up interest.

Ohio Theatres Report Success

The jitterbug craze is also being capitalized in the Warner Ohio theatres, Dick Wright also reporting, the success of a series of these "nights" in the different houses. Sid Dannenberg, district publicity director, has organized a comprehensive campaign and a manual with all the dope in advertising, publicity, exploitation, trailer copy and tieins has been sent to all managers.

General plan is to run six weeks with cash awards on Saturday nights. On the seventh week, winners in all towns, compete for grand prizes. Audience reaction to date has been remarkedly receptive to the additional entertainment, says Wright, with Knox Strachan, Doc Elliot, Julius Lamm and Lou played in lobby. Full-page co-op ads by lead- with their "jitterbug" openings.

Awards Rulings

Competitions are now divided into four Quarter Periods:

Jan. 1—Mar. 31; Apr. 1—June 30; July 1—Sept. 30; Oct. 1—Dec. 31.

△

Entrants will compete in five classifications, according to population and situation:

A—Cities, 250,000 and over.
B—Cities, 100,000 to 250,000.
C—Cities, 25,000 to 100,000.
D—Cities, up to 25,000.
E—Neighborhood and subsequent-run theatres.

△

Quigley Quarterly Awards will be given as follows:

Silver Plaque to best entry in each classification.

Citation of Merit Sheepskin Certificate to runner-up in each classification.

First and Honorable Mention Sheepskin Certificates in each classification to be awarded other entries deemed worthy of recognition.

An additional Citation of Merit will be awarded each Quarter to the entry selected as best from among that Quarter's Plaque winners, regardless of classification.

△

Every contribution, including institutional campaigns, to the Round Table will be considered in determining the Quarter winners. Although it is not necessary to forward complete campaigns, they are also eligible for consideration.

△

Entrants will be judged on their contributions to the Round Table over each Quarter period and not upon single picture campaigns, as heretofore.

△

Although their participation is not discouraged, theatremen contributing only one campaign on one picture during any one Quarter will not be given the same consideration in the judging as theatremen who enter more than one campaign during any one Quarter.

△

Entrants will all "start from scratch" in each Quarter. Winners of the Annual Awards will be selected from among contestants making the highest scores over the four Quarters of the year.

"Boys Town" Prize to Cashier; Brown Promotes Election

It is the practice of Manager H. A. Albright, State, Washington, Pa., to award each month a prize of $10 to the staff member submitting the best idea or campaign during that period, winner selected by committee of local names. Prize last month was voted to Miss Mary Reihner, cashier, who suggested and aided the campaign on "Boys Town," set down here and reported by Charles Baron, MGM exploiteer in the Pittsburgh area.

Miss Reihner arranged to contact every possible church executive, starting with the local parish priests, who agreed to endorse the date to their congregations, Knights of Columbus, Knights of St. George, ladies' church auxiliaries, etc. Principal of local parochial school, next interviewed, was sold on the possibilities in the picture for moral uplift and persuaded to announce the date on school bulletin boards. In addition, it was agreed that special school periods be set aside when pupils would use "Boys' Town" for composition material in their studies. Meetings were scheduled with all prominent locals who were in a position to make quick contacts with other church groups.

The prize winner also saw to it that the picture was publicized at a Catholic church bridge party and Bake Sale, coming two days ahead of opening. Head of the organization took pains to emphasize the engagement to all attending. Same procedure was adopted at private home entertainments where Miss Reihner was invited to announce the picture and endorsements of the various hostesses.

Paper Cooperates First Time

The unusual newspaper cooperation obtained from the local *Herald-News* by Bill Brown, for the picture at the Durkee, Fall River, Mass., and reported in a recent Round Table picture section, proved to be part of a citywide campaign in which the paper further cooperated on an election of local boys to run the city for one day. The daily assigned a special feature writer to the project for daily stories which told of the participation of leading organizations and city heads. Day selected was the opening of the picture. Ballots were printed and distributed, photos of winners published by the paper and displayed in lobby. Full-page coop ads by leading merchants also were effective and other stores contributed window displays.

Brown credits the picture for getting the paper to cooperate and reports this tie-in a "first time" for such participation in local theatre history.

"LET'S HEAR FROM YOU"

Star Gives Away Pup

Arranged by Chick Evans, Loew's State, St. Louis, was giveaway of one of Janet Gaynor's sealyham pups through contest planted in the St. Louis *Star.* Public was invited to pick a name for the pooch and, through tieup with TWA, the pup was taken off plane in care of the hostess and greeted with due ceremony at the St. Louis airport.

The Feminine Touch In Theatre Operation

The Gals Discuss Advantages or Disadvantages of Sex "On the Job"

Numerously though they cannot be counted in the ranks of managers and publicists, there are women concerned with various phases of exhibition who play important parts in the conduct of their individual operations. It was thought that among them there might be some who would care to comment on the place of women in the theatre and on this page is set down what two of the gals have to say about it.

Miss Nadel handles publicity and advertising for the Filmarte, New York foreign film theatre. Miss Alch manages the Shady Oak, in St. Louis.

by LILLIAN NADEL

Filmarte Theatre, New York City

TO deny that being a woman has its advantages—even in the film business—would be unfair to my fair sex. I do not propose, therefore, to refute the laws of nature—or man. Nor do I mean to hark back to that ancient slogan: "Equal Rights for Us Gals." I simply intend to state our case for the benefit of those mugs who still think they have the edge on us. Merchandising, I believe, is the one profession in which no special hurdles are erected for the woman, and in which she is accepted on an equal basis with her masculine colleague, The retailers realized long ago that if Miss Lizzie Smith is the consumer, Miss Tillie Jones should be the buyer. This was conceded in the interest of salesmanship, which translated into film terms means showmanship.

LILLIAN NADEL

But women not only betray their amazon instincts at the counter. They are equally vociferous in their appraisal of Bob Taylor making love to Greta Garbo on the screen of a darkened theatre. And just as Danielle Darrieux's coiffure becomes the rage of the nation, Tyrone Power's dimples make his admirers swoon in their seats. For even if the woman doesn't always pay at the box office, she is, by and large, responsible for the shekels that flow through the wicket. (Papa goes where Mama goes, or else.) Not that producers, distributors and exhibitors are ignorant of this phenomenon in our industry, but they frequently forget it, judging by their attitude towards the women in the business.

Says Merit Counts, Not Sex

The woman, by virtue of the fact that she is a woman, has no advantage in this business. By the same token, she has no real disadvantage. The issue (remote though it is) would then seem to simmer down to a question of individual ability. And it's true that once the Lucy Stoner learns her job and what goes with it—squelching the wiseacres, spotting the phoneys and occasionally turning a stone ear to retain her girlish laughter, she stands, to rise or fall, on her own merit.

In exploiting pictures, particularly in publicity channels, a woman faces keen competition from her virile rivals. Frequently the feminine approach smooths the path, but actually to plant a yarn with a film editor the femme p. a. must produce a good story. There is really no favoritism in publicity as far as the woman is concerned. It is her job to find an angle, tie it up with the picture and work it into a feature fit to print. In placing the publicity story the personal element enters, of course, but it is over a period of time, during which a critic or editor comes to respect the integrity of the press agent—man or woman.

No Discrimination Found

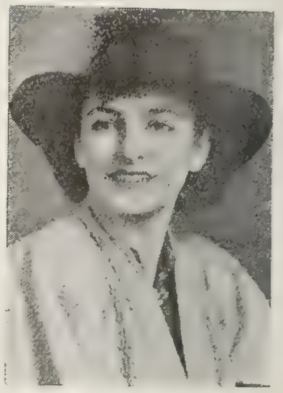
In advertising, which on the exhibition end is usually relegated to the same person, the woman's point of view is especially important. For one thing she is in a position to write copy that will attract members of her own sex. Secondly a woman brings a certain "taste" to advertising, which should dress up ads and make them palatable not only to the women but men folk as well—if the woman's function in the home can be taken as an illustration. And so with exploitation where a woman may have just as many practical selling ideas as the most seasoned showman. It is even possible that, given the opportunity, the feminine publicist might suggest a few stunts that were not overworked in the nickelodeon days.

The fact is that, by no means, are women being discriminated against in the film industry. But neither do their opinions and reactions receive the same consideration given to those expressed by the men. That there is room for female counsel is proven by the film executive who, stymied by a problem, consults his secretary and frequently finds her advice well worth taking. And there is an embarrassing number of men who, consciously or unconsciously, have formed this habit. At that, it is not a bad habit. For women provide a certain balance, essential to real showmanship. The woman also brings a certain amount of finesse and understanding—in addition to decorating an office and supplying the usual charm. And since the motion picture business today is so inextricably involved in producing pictures for women the world over, it may be that the women in it have something to contribute.

by ROSALIND ALCH

Shady Oak Theatre, St. Louis, Mo.

FAR be it......for any female of theatre exhibition to ask for trouble by giving the advantages and/or disadvantages of being a "femme" in business, especially show business. But in answer to your kind letter (frankly, I couldn't resist seeing my name in print,) I'll write about something, even if it's all plugging the Shady Oak Theatre in Clayton, Missouri. Upon entering the exhibition end of show business I tried a hand at advertising and publicity. A greener "cub" there never was. Thank my lucky stars I worked for a gentleman who knew every angle of the business and for the first two months (and even today) I was like absorbent cotton. This great, fascinating method of making a living got into my blood and I couldn't learn enough about the whole set-up.



ROSALIND ALCH

Came a new policy introduced into a little 700-seat suburban house, nestled among the best residential and apartment sections of St. Louis County, namely the Shady Oak Theatre. The policy and price set-up was ideal for the neighborhood, i.e., good foreign pictures, to run a week, at reserved seat prices (nominally) 55 and 75 cents.

Woman Manager Selected

The organization for whom I work decided upon a female theatre manager for the new type operation to make the necessary contacts among women's clubs, foreign organizations, foreign newspapers, foreign consuls, and so forth. Don't mind saying the advertising, publicity and special contact experience I had packed away was invaluable at the Shady Oak (rechristened) "Cinema."

But came the dawn fourteen weeks later when the "cinema" customers evidenced signs of choking on their foreign diet of pictures, and we reverted back to the good-old systematic split week policy, double feature programs 'n'everything!

Here am I at the Shady Oak—nearly a year's anniversary—and it's a neat little house to run. Have a conscientious janitor who knows how to catch the dirt before I see it, a doorman who does everything around the theatre but nip-ups, two charming usherettes who know how to handle the unruly children of luxury, and a tiny cashier who smiles and says "Thank you" to the socially-prominent customers. Oh yes,

(*Continued on opposite page, column 3*)

• personalities

LARRY BEARG
district manager for Famous Players in Vancouver at long last dropped in to get acquainted.

▽

IRVING L. LINER
is now in charge of the Harmanus Bleecker Hall, Albany, succeeding JAMES A. CARRIER who is opening a new branch there of the Consolidated Advertising Agency.

▽

JOHN KERR
has been named general manager of the Larkin and Clay Theatres, San Francisco. KENNETH BURR, formerly with Ross Federal, succeeds Kerr as house manager at the Clay.

▽

ARTHUR MENARD
former manager of the Rialto, New Britain, Conn., has rejoined the Daly Circuit as manager of the Capitol, Lowell, succeeding EDDIE SOKOLOWSKY, resigned.

▽

VAUGHN O'NEILL
has been transferred from Loew's State, Boston, to Loew's State in Providence, R. I., as assistant, replacing MAURICE DRUKER, resigned. WALTER MURPHY replaces him as treasurer.

▽

JACK VAN LLOYD
former assistant at the Tower, Miami Beach, has resigned to manage the new Cameo there.

▽

JAKE GELMAN
of the Midwest Theatre Supplies, Cincinnati, has opened a new theatre, the Gayety, in Erlanger, Ky.

▽

MRS. L. C. BRIDEWELL
and WILLIAM COOPER have opened the new Ritz Theatre in Little Rock, Ark.

△

B. BARETTA
is now managing the Lomita Theatre, Lomita, Cal.

▽

J. D. HENRY
is new skipper at the Capitol, Booneville, Miss.

▽

J. L. LAWRENCE
will manage the new Murray Theatre, Murray, Utah.

▽

W. KULP
takes over the managerial reins at the 4 Star, Grand Rapids, Mich.

▽

MANNIE MARCUS
goes into the Paramount, Ft. Wayne, Ind. as house manager.

▽

E. J. WEISFELDT
has reopened the Alhambra, Milwaukee, Wis.

▽

GEORGE SCHWARTZ
has been appointed manager of Universal's branch in Philadelphia, replacing S. WITTMAN, resigned.

▽

JOE HORNREICH
has been transferred from the Wilson to the Supreme, Brooklyn, N. Y.

RONALD CRANDALL, seven and a half pounds, on November 29, at the Columbia Hospital, Washington, D. C. Proud parents are John J. Payette, general zone manager of Warner Bros. Theatres in the Washington territory, and "Dixie" Payette, the former Dorothy Crandall.

▽

RONALD MAURICE on November 10th; weight, 6 pounds 14 ounces; to Mr. and Mrs. Maurice Lathrop. Daddy manages the Oakdale Theatre, Oakdale, Cal.

▽

ED SIEGAL
has been transferred from the Trent Theatre, New Rochelle, N. Y., to the Freeman in the Bronx. IRV STEIN succeeds him.

Birthday Greetings

Ben W. Allen
Samuel Alster
Fred D. Arnn
E. E. Bair
Billings Booth
Charles A. Bosbert
Eugene H. Bunn
J. O. Campion
Lawrence Capillo
Kermit B. Carr
Charles P. Carroll
Louis Charninsky
R. N. Christopher
Maurice M. Corkery
Irving B. Conant
Ermina Cox
B. Cunningham
Joseph Derendinger
Edward O. Dosek
James F. Doyle
Harry J. Ellis
L. F. Eick
Morris Epstein
Jack Essick
Tillie Freedman
Donald N. Fuller
Roy E. Glidewell
Estaban C. Gonzalez
Edward Goodman
H. Greenberg
Howard Hansen
Gerald Hart
John C. Hart
Elmer W. Hecht
William W. Herman
Ray Holloway
Elmer Holmberg
Milton F. Honeck
Joseph Kalusky
Harry Karp
Jack Kember
Leo Kulik
Charles E. Lancaster
Arthur Laplante
J. LaVender
John M. Lehane
Terry C. W. Leung
Dave Linton
Nevin McCord
Jennings McDonald
C. W. Mills
J. Nathan Morgan
Floyd D. Morrow
Buster Planck
Philip Rand
Orville Rennie
C. E. Requa
Walter J. Sargent
Harry Schwartz
Joseph K. Shanahan
J. Edward Shea
Earle G. Sheetz
John C. Sheridan
Forrest F. Shontz
Ken C. Simons
F. X. Storino
George F. Sutermaster
Ted Turrell
Harry C. Valentine
Ralph E. Wallace
Lonnie A. Wallis
Earle W. Willbern
Carroll T. Wilson
Wells Witt

Feminine Touch In Showbusiness

(Continued from preceding page)

two grand, competent projectionists who, to date, don't mind working for a girl.

Since orchids are flowing about the page, I'll even go further. When in the business but a few days, I soon learned the value of reading and *keeping* each and every copy of MOTION PICTURE HERALD, and that holds true even more so today, when we're digging around for the old-and-good revivals.

My age (herewith attached birth certificate) is twenty-three. If the photograph says otherwise, it's because I worry a lot. And in this business, who wouldn't.

But seriously, couldn't say there is an advantage or a disadvantage in being a member of the feminine variety. Whenever possible, I try to apply common sense, also to learn the likes and dislikes of the patrons who attend the theatre and make informative digest of available product so that it may be spotted to its best advantage.

Newspapers Best Medium

In a recent experience at this house it was proved beyond a doubt that our most important medium was advertising in the metropolitan newspapers. Helpful cooperation with local smaller publications has proved advantageous because these editors have granted large concessions in many instances.

There's another thing we've discovered here in the wilderness, that occasionally there is a "natural" for your neighborhood and when you can pick it up and sort of extend yourself in selling it, it pays in the long run. Speaking of long runs, when they show signs of doing big things we always retain the program.

A large university within walking distance has made it possible for us to have art-drawn window cards for a year. They're costless and attractive.

Keeping the Shady Oak clean for our patrons' enjoyment has been fun for the house is similar to a residence. It has, too, been reflected in patron comment who also think the theatre is clean and pleasant.

The aforementioned is not to be construed as a "job put over" for we're still looking for a a box-office hypo, one to hammer out fifty-two successful weeks every year.

"LET'S HEAR FROM YOU"

SAM COOLICK
formerly in charge of Loew's publicity for Queens has been placed in charge of the East Bronx, assisted by S. LEONARD MATER. CARL FISHMAN has been shifted from East Bronx to West Bronx; GEORGE SCHARF from East Bronx to midtown Manhattan; RAY JACOBSON from Brooklyn to assist Pete McCarty in Queens; TEDDY ARNOW to Westchester; BILL SLIFKA from the home office to Brooklyn field work; MORTY TAUBER to work with Gene Murphy, newspaper contact. JOEL LEVY, JR., has resigned.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 136

Question No. 136 was: (A) In what various diameters are SRA carbons made? (B) What is the result of their overloading? (C) How may the approximate candle-power production of light resulting from various amperages be computed?

The following made acceptable answers: S. Evans and C. Rau; J. R. Prater; H. Edwards; G. E. Doe; C. Oldham; W. E. Limmroth; R. and K. Wells; L. H. Kelley; L. Johnson; G. H. Payne; M. B. Stout; J. A. Zachritz; R. W. Groton; W. Schoeneman; G. Burdis; M. and J. Devoy; C. Hawkins; D. N. Logman; M. and B. Walker; F. H., S. and P. Dalbey; T. and W. Turk; E. and F. Wentworth; S. T. Adams; L. Day and W. S. Daniels; E. Exline; E. Lomax; S. True; H. T. Mandrake; S. Robbins; K. K. Robinson and R. E. Bullard; B. B. Kent; D. and W. Porter; G. L. Goss; H. T. Plum and D. A. Shea; W. B. Hennesy; K. Irwin; G. L. Baxter; F. A. Ludney; M. Samuels and P. L. Goldstein; T. Lavenburg; W. R. Matthews and J. R. Davidson; F. W. Brandenburg; W. B. Hunter; P. and L. Felt; L. C. Finney; L. D. Tomlinson; H. I. Pendelbury; G. Thompson; T. Watkins and N. S. Ried; H. N. Owens, J. Walsh and D. Powers; M. F. Robinson and L. A. Beachwood; C. H. Lowrie; F. Hess; S. M. Stillman; N. F. Sheldon; H. H. Todd and L. E. Dodson; A. and B. Richardson; J. C. Lathrope; A. W. Baxter; E. J. Brandell; W. Jones and T. L. Ward; W. R. Allen and M. Samuels; R. R. Robbins and W. Winkler; M. D. Cohen and F. J. Bernstein; P. Somers; B. L. Morris and H. M. Jackson; R. W. Groton; T. W. Redhouse; S. M. Tomberg; M. Mitchel; P. Slobodny; L. M. Richardson; B. L. Oden, T. S. Taylor and R. Smith; D. R. Spencer; M. D. McGuire; L. F. and G. Brown; H. J. Benjamin; G. N. Cohen; R. Davis and M. F. Brown; M. B. Dillon; C L. Williams and T. D. Brady; L. B. Daniels and O. Ordel.

R. W. Groton replies to Section A, "The SRA carbon combinations are designed for low-intensity, reflector type lamps, which draw approximately 28 to 42 amperes. Positives may be secured having diameters of 10, 12, 13 and 14 mm. Their current ratings are: 10 mm., 21 to 24 amps.; 12 mm., 28 to 32 amps.; 13 mm., 32 to 42 amps.; 14 mm., 42 to 52 amps.

(B) Messrs. Evans and Rau say, "Overloading SRA carbons will produce a very unsteady light without gain in screen illumination, but with added current consumption, which represents waste."

Charles Oldham says, "Results of overloading SRA carbons are (a) possibility of spindling, (b) possibility of sections of the core being blown out, (c) waste of carbon, (d) poor and unstable screen illumination."

(C) J. R. Prater says, "The approximate candle-power production of light resulting from various amperages with SRA carbons may be computed by multiplying the average crater brilliancy per square millimeter by the area of the crater in square millimeters for any given amperage. The average crater brilliancy of SRA carbons, burned with d.c. is approximately 165 candle-power per square millimeter, regardless of amperage, within the recommended amperage limits.

"However, the area of crater increases as amperage is increased. A 12-mm positive burned at 28 amperes forms a crater with an area of approximately 49 sq. mm. The same carbon burned at 34 amperes forms a crater having an area of about 60 sq. mm. This represents approximately 8,085 candle-power for 28 amperes, and 9,900 candle-power for 34 amperes.

BLUEBOOK SCHOOL QUESTION NO. 142

(A) Describe the effect of sound upon the human ear.

(B) What is meant by sound "frequency". Cite some analogous examples.

(C) Just what is the relation between the pitch of a sound and its frequency?

"These light values, however, cannot be considered as even a rough estimate of how much light the audience can receive from the screen. The collector (mirror) of the lamp cannot pick up all the light produced by the light source. Possibilities of loss are many, and certainties not a few, therefore the question of actual light production, and the reception of light by the eyes of audiences are very different matters. It is possible that inclusion of possible losses were not intended, but I shall nevertheless briefly name them.

"Some light is absorbed by the mirror itself, mostly through inevitable reflection from the outer surface of glass and at the silvered surface itself. A large proportion is lost at the spot, since but a small proportion of the light reaching that point falls upon and therefore passes through the aperture opening (see figure 103 of the Bluebook). A considerable percentage is lost by reflection from the surfaces of the projection lents elements, which is increased if the surfaces are unclean. There may be further loss if the light beam does not all enter the projection lens, as too often is the case. There is some loss if the light beam must pass through an atmosphere impregnated with dust or smoke. Some (about one-tenth) of the light passes through the screen perforations and is lost; some will pass through the outer layer of the screen's reflective surface. There will be reduced value that amounts to loss if the screen's reflective surface be of low value. There will be loss in proportion to the amount of reduced reflective power the screen surface may have because of possible chemical change due to age, or to accumulations of dust from the atmosphere; and, last of all, loss if between screen and eyes the light must pass through dusty air or atmosphere filled with smoke."

True, it was not intended that these losses be enumerated, but Brother Prater has done such an excellent job of it that his answer was accepted as written.

Norman B. Rydge, head of Greater Union Theatres, has established a school for theatre managers in Sydney, Australia.

India Year Book Shows American Pictures Lead

From 1933 to 1937, inclusive, more American films were shown in India than of any other country, according to the first annual edition of the Indian Cinematograph Year Book, recently issued by the Motion Picture Society of India, which was started in 1932. The figures are: America, 1,581; India, 1,054; Britain, 446, with the pictures of six other countries totaling only 20 shown in the five-year period.

The Year Book, a 700-page analysis of the film industry in India, is edited by B. D. Bharucha and dedicated to outstanding native film figures; D. G. Phalke, in the production field; Jayshanker Dwivedi, cine-journalism; the late J. F. Madan, exhibition; Mayashanker Bhatt, distribution; Dhanji Desai, cine-laboratory, and K. B. Ardeshir M. Irani, pioneer in sound and color work.

Divided into sections, the book includes articles and statistics on production, distribution, exhibition, legal phases of the industry, amateur cine, who's who, trade and fan publications throughout the world, and equipment and supplies. Also included are lists of Indian producing units, feature films and short subjects, as well as articles on screen censorship in all countries, and a list of books on subjects pertinent to the motion picture.

Thomas to Distribute Tri-National Product

Harry H. Thomas has entered into a distribution contract with Tri-National Films, Inc., importer of foreign product, to handle its films in the eastern territory, including the New England States, New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Virginia and West Virginia. Mr. Thomas was formerly president of First Division Exchanges.

John E. Otterson, president of Tri-National, said: "The association between Tri-National and Mr. Thomas is of a partnership nature and is in line with the general policy which has been adopted by Tri-National of making arrangements with distributors of standing and experience in various territories of the United States."

Reade Acquires Plaza

Walter Reade, New York circuit operator, has purchased the Plaza theatre on 58th Street and will take possession September 1, 1939, when the present lease held by Leo Brecher expires. The purchase price was said to be $450,000. This makes 39 theatres in the Reade circuit. He will remodel the house at an estimated cost of $25,000.

ALPHABETICAL INDEX TO THE RELEASE CHART

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Accidents Will Happen, Mel.......WB
Adventure in Sahara, Mel...........Col
Adventures of Chico, Mel....Woodward
Adventures of Jane Arden, Mel....WB
Adventures of Marco Polo, Mel....UA
Adventures of Robin Hood, Mel. (C) FN
Affairs of Annabel, Com...........RKO
Air Devils, Mel.....................Univ
Alf's Button Afloat, Com......General
Algiers, Mel. ....UA
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Alexander's Ragtime Band, Mus. 20-Fox
Always Goodbye, Mel............20-Fox
Always in Trouble, Com.........20-Fox
Always Leave Them Laughing, Com-Mel. ....WB
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, West............Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel.....................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.......Regal
Awakening of Katerina, Com-Mel.MGM

B

Barefoot Boy, Mel.................Mono
Bar 20 Justice, West................Para
Battle of Broadway, Com........20-Fox
Beachcomber, The, Mel............Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West.................Univ
Blackwell's Island, Mel.............WB
Blind Alibi, Mel....................RKO
Blond Cheat, Com...................RKO
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Booloo, Mel. ....Para
Border G-Man, West..............RKO
Boy Meets Girl, Com...............WB
Boys Town, Mel....................MGM
Breaking the Ice, Mus.............RKO
Break the News, Mus...........General
Broadway Cavalier, Mel.............WB
Broadway Musketeers, Mel.........FN
Broadway Serenade, Mus.........MGM
Bronze Buckaroo, Mel..............Sack
Brother Rat, Com...................FN
Bulldog Drummond in Africa, Mel..Para

C

Cafe Society, Mel...................Para
California Frontier, West...........Col
Call of the Yukon, Mel.............Rep
Campus Confessions, Com..........Para
Captain Midnight, Mel..............UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Tri Nat'l
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel...20-Fox
Chalked Out, Mel.....................FN
Chaser, The, Com-Mel............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel...................MGM
City Streets, Mel.....................Col
Climbing High, Com................GB
Cocoanut Grove, Mus..............Para
Code of the Fearless, West....Spectrum
College Girl, Mel..................Henka
College Swing, Mus.................Para
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel........WB
Convicted, Mel.......................Col
Convict 99, Mel.................General
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Condemned Women, Mel..........RKO
Courier of Lyons, Mel..............Pax
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crime Over London, Mel...........GB
Crime Ring, Mel....................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.......Col
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel............20-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel..................Kassler
Dark Rapture, Mel................Univ
Dark Sands, Mel.................Record
Dark Victory, Mel....................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel....Progressive
Desert Patrol, West..................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel..................WB
Devil's Party, The, Mel............Univ
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel...........Casino
Doctor Rhythm, Com..............Para
Dodge City, Mel.....................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com........20-Fox
Dramatic School, Mel..............MGM
Drums, Mel. (C).......................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel.............Popkin
Durango Valley Raiders, West......Rep
Dusky Sentries, Mel...........Pallavinci
Dybbuk, The, Mel..................Geist

E

Each Dawn I Die, Mel.............WB
Edge of the World, Mel.............Pax
Empire of the West, West.........GN
Empty World, Mel...................GB
Evergreen, Mus.......................GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel...................GN
Exposed, Mel........................Univ

F

Fast Company, Com-Mel..........MGM
F. B. I. Doesn't Answer, Mel.......GB
Federal Man Hunt, Mel.............Rep
Female Fugitive, Mel..............Mono
Fedu Maker, The, West..............Rep
Fighting Thorobreds, West.........Rep
Fight for Peace, Mel...........Warwick
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel..............20-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel......Kassler
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.....MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel................Victoria
Four Daughters, Mel.................FN
4 Men and a Prayer, Mel.......20-Fox
Four's A Crowd, Com..............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontier Scout, West.................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel.................Univ
Gang Bullets, Mel...................Mono
Gang Smashers, Mel.............Popkin
Gangs of New York, Mel...........Rep
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel.....................20-Fox
Ghost Town Riders, West..........Univ
Girl Must Live, Com................GB
Girls on Probation, Mel.............FN
Girls' School, Mel...................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Go Chase Yourself, Com...........RKO
Going Places, Com-Mel.............WB
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, West.........Rep
Gone Harlem, Mel...................Sack
Goodbye Broadway, Com...........Univ
Grand Illusion, Mel...............World
Great Man Vote, Com.............RKO
Great Waltz, The, Mus............MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Law, West......................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel..............WB
Harlem Rides the Range, West....Sack
Having Wonderful Time, Com.....RKO
Heart of Arizona, West............Para
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Her Jungle Love, Mel. (C)........Para
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.........GFD
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com............20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com..........................Col
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com................MGM
Honor of the West, West.........Univ
Hotel Imperial, Mel.................Para
Huckleberry Finn, Com.-Mel......MGM
Hunted Men, Mel...................Para

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies, Com-Mel..............MGM
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel..........20-Fox
I Married a Spy, Mel...............GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West............Col
In Old Chicago, Mel..............20-Fox
In Old Mexico, West...............Para
Inside Story, Mel..................20-Fox
International Crime, Mel...........GN
Invisible Enemy, Mel...............Rep
I Stand Accused, Mel...............Rep
Island in the Sky, Mel..........20-Fox
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel..............ABFD
It's Spring Again, Com..............UA
I've Got a Horse, Mel......British Lion

J

Jesse James, Mel. (C)...........20-Fox
Josette, Com.......................20-Fox
Joy of Living, Mus-Com...........RKO
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel.................Col

K

Kate Plus Ten, Com............General
Keep Smiling, Com...............20-Fox
Kentucky, Mel. (C)..............20-Fox
Kentucky Moonshine, Com.......20-Fox
Kidnapped, Mel...................20-Fox
Knights of the Plains, West...Spectrum
King Kong, Mel.....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Turf, Mel................UA
King of the Underworld, Mel.......WB

L

Ladies in Distress, Com.............Rep
Lady Buckaroo, West.................GN
Lady in the Morgue, Mel.........Univ
Lady Objects, The, Mel.............Col
Lady's from Kentucky, Mel.......Para
Lady Vanishes, Mel..................GB
Lafarge Case, The, Mel...........Cipra
Land of Fighting Men, West......Mono
Last Barrier, Mel.....................GN

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Last Express, Mel....................Univ
Last Stand, West....................Univ
Last Warning, The, West..........Univ
Lawless Valley, West..............RKO
Law of the Plains, West.............Col
Law of the Texans, West...........Col
Law of the Underworld, Mel......RKO
Law West of Tombstone, West.....RKO
Letter of Introduction, Com-Mel..Univ
Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com...........Casino
Life Begins at 40, Com.........20-Fox
Life Goes On, Mel................Popkin
Life Returns, Mel.....................GN
Listen, Darling, Mel...............MGM
Little Adventuress, The, Mel.......Col
Little Flower of Jesus, Mel......Sunray
Little Miss Broadway, Mus......20-Fox
Little Princess, The, Com. (C)...20-Fox
Little Miss Thoroughbred, Mel......WB
Little Orphan Annie, Mel...........Para
Little Tough Guy, Mel...........Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel..................RKO
Lone Wolf's Daughter, Mel..........Col
Long Shot, The, Mel..................GN
Lord Jeff, Com-Mel................MGM
Love Affair, Mel....................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel....UA
Mad Miss Manton, Com...........RKO
Main Event, The, Mel...............Col
Man from Music Mountain, West..Rep
Man's Country, West...............Mono
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel............MGM
Marines Are Here, Mel...........Mono
Meet the Girls, Mel.............20-Fox
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West.................Mono
Mi Candidato, Mel....Produciones ARB
Midnight, Mel ....Mono
Mis Dos Amores, Mus.............Para
Missing Guest, The, Mel...........Univ
Mr. Chump, Com....................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Porto Rico, Mel....20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
Mr. Wong, Detective, Mel........Mono
Moscow Nights, Mel............Lenauer
Mother Carey's Chickens, Com...RKO
My Bill, Mel...........................FN
My Lucky Star, Mus-Com.......20-Fox
Mystery House, Mel....................FN
Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel......20-Fox
Mysterious Rider, Mel..............Para

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Navy Girl, Mel.......................Mono
Never Say Die, Com...............Para
Newsboy's Home, Mel............Univ.
Next Time I Marry, Com...........RKO
Night Hawk, Mel.....................Rep
North of Shanghai, Mel.............Col
Numbered Woman, Mel............Mono
Nurse from Brooklyn, Mel.........Univ

O

Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel...................WB
One Third of a Nation, Mel........Para
One Wild Night, Mel.............20-Fox
Orage, Mel ....Tri-Nat'l
Orphans of the Street, Mel........Rep
"Our Wife," Com....................Col
Outlaw Express, Mel...............Univ
Outlaws of Sonora, West............Rep
Out West with the Hardys, Com-Mel MGM
Overland Express, West.............Col
Overland Stage Raiders, West......Rep
Overland with Kit Carson, West.....Col
Over the Moon, Mel. (C)...........UA
Over the Wall, Mel..................WB

P

Pacific Liner, Mel...................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West............Rep
Panamint's Bad Man, West......20-Fox
Parents on Probation, Mel.........Para
Paris Honeymoon, Mus-Com......Para
Passport Husband, Com.........20-Fox
Pearls of the Crown, Com.-Mel.Lenauer
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel........Tri-Nat'l
Penny Paradise, Mel..............ATP
Penrod's Double Trouble, Mel......FN
Personal Secretary, Mel..........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West................Col
Phantom Ranger, The, West.......Mono
Phantom Stage, West.............Univ
Pioneer Trail, West...................Col
Pirates of the Sky, Mel...........Univ
Policy Man, Mel....................Sack
Port of Seven Seas, Mel..........MGM
Power to Burn, Mel..................Col
Prairie Justice, West..............Univ
Pride of the West, West...........Para
Prison Break, Mel.................Univ
Prison Farm, Mel..................Para
Prison Nurse, Mel....................Rep
Prison Train, Mel...............Equity
Prison Without Bars, Mel..........UA
Professor Beware, Com............Para
Pure in Mind, Mel..................RKO
Pygmalion, Com-Mel.............MGM

R

Racket Busters, Mel...............WB
Racketeers, Mel.......................Col
Rage of Paris, Com...............Univ
Rascals, Com.......................20-Fox
Rawhide, West....................20-Fox
Rebellious Daughters, Mel..Progressive
Reckless Living, Mel.............Univ
Red River Range, West............Rep
Reformatory, Mel.....................Col
Refugiados en Madrid, Mel........Fama
Religious Racketeer, Mel Fanchon Royer
Renegade Ranger, The, West.......RKO
Restless Age, The, Mel.............UA
Renfrew, No. 3, West...............GN
Renfrew on the Great White Trail, West ....GN
Return of the Scarlet Pimpernel, Mel UA
Rhythm of the Saddle, West........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para.
Riders of the Black Hills, West.....Rep
Riders of the Range, Mel.........Para
Ridin' the Range, West.............Rep
Rio Grande Roundup, West.........Col
Road Demon, Mel................20-Fox
Road to Reno, Com.................Univ
Rollin' Plains, West...................GN
Rolling Westward, West..........Mono
Roll, Wagon, Roll, West..........Mono
Romance of the Limberlost, Mel..Mono
Romance on the Run, Com..........Rep
Room No. 111, Mel...............Danubia
Room Service, Com.................RKO
Rose of Tralee, Mel................Dublin
Rothchild, Mel......................Regal
Royal Divorce, Mel.................Para

S

Safety in Numbers, Com.........20-Fox
Saint in New York, Mel............RKO
St. Martin's Lane, Mel...Assoc British
St. Louis Blues, Mel................Para
Samson and the Ladies, Mel.....20-Fox
Sante Fe Stampede, West...........Rep
Say it in French, Com.............Para
Scandal House, Mel.........Progressive
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel...........FN
Service De Luxe, Com............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel..............20-Fox
Shine On Harvest Moon, West......Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel.........MGM
Show Goes On, Mel.................GB
Sing, You, Sinners, Mus...........Para
Sinners in Paradise, Mel...........Univ
Sisters, The, Mel.....................WB
Six Gun Trail, West............Victory
Six Shootin' Sheriff, West..........GN
Sixty Glorious Years, Mel. (C)..20-Fox
Skids, Com.-Mel. ....MGM
Sky Giant, Mel.....................RKO
Sky Pirate, Mel......................Mono
Smashing the Rackets, Mel........RKO
Song of the Buckaroo, West......Mono
Song of the West, Mus..........MGM
Songs and Bullets, Mel.......Spectrum
Son of Frankenstein, Mel..........Univ.
Sons of the Legion, Mel...........Para
South of Arizona, West.............Col
South Riding, Mel....................UA
Spawn of the North, Mel..........Para
Speed to Burn, Mel.............20-Fox
Spring Madness, Com-Mel.........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel ....UA
Stagecoach Days, West..............Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West........Mono
Stolen Heaven, Mus.................Para
Storm, The, Mel...................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel............Gallic
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel...............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel...........Univ
Street of Misesing Men, Mel.........Rep
Student Nurse, Mel..................FN
Submarine Patrol, Mel..........20-Fox
Suez, Mel.........................20-Fox
Sundown on the Prairie, West....Mono
Sunset Strip Case, Mel..............GN
Sunset Trail, West..................Para
Sweethearts, Mus. (C)............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Com........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com..................MGM

T

Tail Spin, Mel....................20-Fox
Tarnished Angel, Mel............RKO
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel....Principal
Texans, The, Mel...................Para
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com.........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
They Were Five, Mel...........Lenauer
This Man Is News, Mel............Para
This Marriage Business, Com......RKO
39 Steps, Mel..........................GB
Three Blind Mice, Mel..........20-Fox
3 Comrades, Mel....................MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com.....20-Fox
3 on a Weekend, Mel..............GB
Thundering West, The, West.......Col
Time Out for Murder, Mel......20-Fox
Tip-Off Girls, Mel...................Para
Titans of the Deep, Mel............GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel......Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel.................Pennant
Topper Takes a Trip, Com.........UA
Torchy Blane in Panama, Mel.....FN
Torchy Gets Her Man, Mel.........WB
Torchy in Chinatown, Mel.........WB
To the Victor, Mel..................GB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Toy Wife, The, Mel.............MGM
Trade Winds, Com-Mel.............UA
Traveling People, Mel......Amer.-Tobis
Treasure Island, Mel.............MGM
Trigger Pals, West...................GN
Trip to Paris, Com................20-Fox
Tropic Holiday, Mus...............Para
Two Gun Justice, West...........Mono
Two-Gun Man from Harlem, Mel..Sack

U

Under the Big Top, Mel..........Mono
Under the Western Stars, West....Rep
Union Pacific, Mel.................Para
Up the River, Mel................20-Fox
Utah Trail, The, West..............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)....WB
Vivacious Lady, Com..............RKO
Volga Boatman, Mel..........Hoffberg

W

Wanted by the Police, Mel........Mono
We Are Not Alone, Mel............WB
Wedad, Mel......................Egyptian
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, West............Rep
West of Cheyenne, West............Col
West of Sante Fe, West............Col
When Were You Born, Mel.........FN
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel....20-Fox
White Banners, Mel................WB
Wife, Husband and Friend, Com..20-Fox
Wild Horse Trail, West...........Mono
Wings of the Navy, Mel...........WB
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C).........MGM
Woman Against Woman, Mel.....MGM
Women in the Wind, Mel.........WB
Wreckage, Mel.........................Col

Y

Yellow Jack, Com-Mel............MGM
Yellow Sands, Mel.......Assoc British
Yes, My Darling Daughter, Com..WB
You and Me, Mel..................Para.
You Can't Beat an Honest Man, Com. ....Univ
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel.............Univ
Young in Heart, Com-Mel..........UA
Youth Takes a Fling, Com........Univ

Z

Zaza, Mel...........................Para

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates pictures is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Sims-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan -L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38	56	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38	55	
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
California Cavalcade	Bob Elliott-Luana De Alcaniz			
(See "In the Cutting Room," Nov. 19,'38.)				
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†		
Homicide Bureau	Bruce Cabot-Rita Hayworth			
International Spy	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy			
Lone Wolf's Daughter, The	Warren William - Ida Lupino - Virginia Weidler			
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
"Our Wife"	Cary Grant-Jean Arthur			
Power to Burn*	Jean Parker-Chas. Bickord			
Racketeers	Alan Baxter-Jacqueline Wells			
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Texas Stampede	Chas. Starrett-Iris Meredith			
There's That Woman Again	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64. 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Ovt. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Powell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38	70	Oct. 15,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38
When Were You Born (G) 263	Anna May Wong-M. Lindsay	June 18,'38	65	June 18,'38
	Forbes-Melville Cooper	Apr. 23,'38	78	Apr. 23,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Comet Over Broadway	Kay Francis-Ian Hunter	Dec. 3,'38	69	
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel	Dec. 17,'38†		
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
F. P. I. Doesn't Answer (reissue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38	71½	
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†		
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed unde the title, "The Three Maxims.")				
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder-Margaret Lockwood	May 1,'38†	71	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High 8012	Jessie Matthews-Michael Redgrave	Dec. 1,'38†		
Empty World	Neva Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38	60	
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38	59	
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				

Coming Attractions

Empire of the West*	George Houston			
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty			
Lady Buckaroo	Dorothy Page			
Last Barrier	Dave O'Brien			
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				
Trigger Pals	Art Jarrett, Lee Powell-Al St. John			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Terry-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Karjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69; Nov. 19,'38, p. 94.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38	79	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38. p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Dougles - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38	73	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85, 90; July 23,'38, p. 66, July 30,'38, pp. 84, 85.)				
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Awakening of Katerina, The	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 23,'38†		
(See "Katherine the Last," "In the Cutting Room," Nov. 19,'38.)				
Broadway Serenade*	Jeanette MacDonald-Lew Ayres-Ian Hunter			
Christmas Carol, A	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Dramatic School	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†		
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
Huckleberry Finn*	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
Ice Follies	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
Idiot's Delight	Norma Shearer-Clark Gable	Jan. 20,'39†		
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Skids	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†		
Song of the West*	N. Eddy-V. Bruce-L. Barrymore - E. Arnold-G. Kibbee-V. McLaglen			
Stand Up and Fight	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	114	
(See "In the Cutting Room," Nov. 19.'38.)				
Sweethearts 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	56	Apr. 28,'38
Gang Bullets 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	
(See "In the Cutting Room," Oct. 29,'38.)				
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
Gunsmoke Trail 3740	Jack Randall	May 8,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Apr. 11,'38	53	
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid () 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Phantom Ranger, The 3730	Tim McCoy	May 29,'38	53	
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckeroo 3861	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'33
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38	57	June 4,'38
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Am a Criminal	John Carroll-Mary Kornman	Dec. 7,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Navy Girl	Anne Nagel			
Rolling Westward	Tex Ritter			
Roll, Wagon, Roll	Tex Ritter			
Sky Pirate	John Trent	Dec. 28,'38†		
Sundown on the Praire	Tex Ritter			
Tough Kid	F. Darro-D. Purcell-J. Allen	Dec. 14,'38†		
Wild Horse Trail	Jack Randall-Dorothy Short	Dec. 21,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38	86	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90; Sept. 3,'38, p. 58.)				
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38	80	Apr. 30,'38
Give Me a Sailor (G) 3749	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38	68	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38	81	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66; Aug. 27,'38, p. 78; Oct. 8,'38, p. 60; Oct. 29,'38, p. 60; Nov. 26,'38, p. 47.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38	65	May 14,'38
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†		
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Say It in French (G)	Olympa Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore-Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38	62	Mar. 19,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The* (A)	Chas. Laughton-Elsa Lanchester		*88	Nov. 26,'38
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	*72	Nov. 26,'38
Hotel Imperial	Isa Miranda-Ray Milland			
I'm from Missouri*	Bob Burns-Gladys George			
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Lady's from Kentucky, The*	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts			
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor			
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson	Dec. 23,'38†		
Parents On Probation	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee			
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†		
(See "In the Cutting Room," July 16,'38.)				
Persons in Hiding	L. Overman-Patricia Morrison			
Ride a Crooked Mile	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†		
(See "Escape from Yesterday," "In the Cutting Room," Aug. 20,'38.)				
Riders of the Range	Wm. Boyd-Geo. Hayes			
St. Louis Blues.	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 9,'38†	60	Oct. 22,'38
Tom Sawyer, Detective	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff			
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	68	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38	70	Apr. 16,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 21,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore.	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	57	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Invisible Enemy (G) 7010	Alan Marshall - Tala Birell - C. Henry Gordon	Apr. 4,'38	65	Mar. 26,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston - June Travis - Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Outlaws of Sonora (G) 7116	Three Mesquiteers-Joan Joyce	Apr. 14,'38	55	Apr. 30,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Santa Fe Stampede 813	Three Mesquiteers-June Martel	Nov. 18,'38†	56	
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Under Western Stars (G) 7800	Roy Rogers -Smiley Burnette - Carol Hughes	Apr. 20,'38	65	Apr. 16,'38
(Exploitation: June 25,'38, p. 70.)				

[THE RELEASE CHART--CONT'D]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Western Jamboree	Gene Autry-Smiley Burnette... Jean Rouverol	Dec. 2,'38†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Federal Man Hunt	Robt. Livingston-June Travis	Dec. 17,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Fighting Thorobreds	R. Byrd-M. Carlisle-R. Allen	Dec. 23,'38†		
Flight at Midnight	Col. Roscoe Turner			
Mysterious Miss X*	M. Whalen-M. Hart-C. Chandler			
Orphans of the Street	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 12,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Ridin' the Range	Gene Autry-Smiley Burnette	Dec. 30,'38†		
Shine On Harvest Moon	Roy Rogers-Mary Hart			
Street of Missing Men*	Charles Bickford			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontain-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Condemned Women (A) 813	Louis Hayward - Sally Eilers - Anne Shirley	Apr. 1,'38	77	Mar. 12,'38
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38	70	Apr. 16,"38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) [illegible]	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38	91	Mar. 26,'38
(Exploitation: May 21,'38, p. 56; July 9,'38, p. 45.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chaster Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38	71	Mar. 19,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Lacraine Johnson			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
Flying Irishman, The*	Douglas Corrigan-Paul Kelly-Robert Armstrong			
Great Man Votes, The 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Jan. 20,'39†		
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Dec. 23,'38†		
(See "In the Cutting Room," July 30,'38.)				
Love Affair	I. Dunne- C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Next I Time Marry 910	Lucille Ball-James Ellison	Dec. 9,'38†		
(See "Trailer Romance," "In the Cutting Room," Oct. 15,'38.)				
Pacific Liner 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†		
(See "In the Cutting Room," Nov. 19,'38.)				
Pure in Mind 911	Anne Shirley-Roger Daniel	Jan. 13,'39†		
(See "In the Cutting Room," Oct. 29,'38.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38	84	Apr. 2,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38	85	Apr. 23,'38
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-G. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
In Old Chicago (G) 840	Tyrone Power-Alice Faye-Don Ameche-Alice Brady	Apr. 15,'38	110	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, p. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66; July 2,'38, p. 54; July 9,'38, pp. 46, 47; July 30,'38, p. 64; July 30,'38, p. 81; Aug. 6,'38, p. 77; Aug. 20,'38, p. 65; Sept. 3,'38, p. 61; Nov. 5,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49.)				
Island in the Sky (G) 843	Gloria Stuart-Michael Whelan-Paul Kelly-June Storey	Apr. 1,'38	67	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77; Nov. 26,'38, p. 49.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent.-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Rawhide (G) 842	Smith Ballew - Evalyn Knapp - Lou Gehrig	Apr. 8,'38	59	Mar. 19,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†	*69	Nov. 19,'38
Charlie Chan in Honolulu 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†		
Dangerous Cargo	Preston Foster - Lynn Bari			
Down on the Farm (G) 920	Jed Prouty - Spring Byington-Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A)	J. Prouty-S. Byington-S. Deane	Mar. 31,'39†	*60	Nov. 26,'38
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
Kentucky 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto in Porto Rico*	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		*65	Nov. 19,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Mar. 3,'39†	*68	Nov. 19,'38
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39†	92	Oct. 22,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Jan. 13,'39†		
Thanks for Everything 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 3,'39†		
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend 930	Loretta Young-Warner Baxter - Binnie Barnes-George Barbier	Feb. 17,'39†		

UNITED ARTISTS

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38	104	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91; July 2,'38, p. 55; July 30,'38, p. 83; Aug. 6,'38, pp. 76, 77; Aug. 20,'38, p. 64; Nov. 26,'38, p. 46.)				
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38	91	Jan. 15,'38
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38	88	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38		
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	90 84	Jan. 22,'38 Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Captain Midnight	Francine Bordeaux - Brian Aherne - Victor McLaglen			
Duke of West Point	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				

UNIVERSAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38	70	Mar. 26,'38
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	
(See "In the Cutting Room," Nov. 5,'38.)				
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38	70	May 14,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38	56	
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G)	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38	67	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38	68	Apr. 2,'38
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanne Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gambling Ship	Robert Wilcox-Helen Mack	Jan. 20,'39†		
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Honor of the West	Bob Baker-Marjorie Bell			
Last Warning, The	P. Foster-F. Jenks-F. Robinson	Jan. 13,'39†		
(See "In the Cutting Room," Nov. 19,'38.)				
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†		
Phantom Stage, The	Bob Baker-Marjorie Reyolds	Feb. 10,'39†		
Pirates of the Skies	Kent Taylor-Rochelle Hudson			
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Son of Frankenstein, The	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 6,'39†		
Swing, Sister, Swing	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†		
You Can't Beat an Honest Man*	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks			

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38	62	Feb. 26,'38
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room." Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38	66	Apr. 2,'38
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jan Arden, The	Rosella Towne-William Gargan			
Always Leave Them Laughing	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Broadway Cavalier	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
(See "In the Cuting Room," Nov. 12,'38.)				
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone	Dec. 24,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Devil's Island	Boris Karloff	Dec. 3,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
Each Dawn I Die	James Cagey-Edw. G Robinson			
Going Places	D. Powell-A. Louise-A. Jenkins			
(See "In the Cutting Room," Oct. 8,'38.)				
Heart of the North 362	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles			
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Off the Record	Pat O'Brien-Joan Blondell			
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains			
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60	Nov. 27,'37
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Fight for Peace (A)	War Film	Warwick	Apr. 30,'38	70	Apr. 30,'38
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
Life Goes On	Negro Cast	Popkin	Apr. 1,'38		
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†		
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack			
Code of the Fearless	Fred Scott	Spectrum			
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack			
Headleys at Home, The	Evelyn Venable	Standard		*60	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		*65	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Terror of Tiny Town, The (G)	Billy Curtis	Principal		*60	July 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Sands (G)	Paul Robeson	Record		75	July 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion.")					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Liebe Im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Moscow Nights	Annabella	Lenauer	May 15, '38		
Orage (A)	Charles Boyer	Tri Nat'l Films		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434	May 13,'38	15½
Andy Clyde		
Cuckoorancho 8431	Mar. 25,'38	16½
Joe Besser		
Halfway to Hollywood 8436	July 1,'38	17½
Johnny Arthur-Tom Kennedy		
Healthy, Wealthy and Dumb 8407 (6-18-38)	May 20,'38	16
(3 Stooges)		
Home on the Rage 9426	Dec. 9,'38†	17
Andy Clyde		
Jump, Chump, Jump 8432	Apr. 15,'38	19½
Andy Clyde		
Many Sappy Returns 9421	Aug. 19,'38†	18
Charley Chase		
Mind Needer, The 8433	Apr. 29,'38	18
Charley Chase		
Mutts to You 9402	Oct. 14,'38†	18
(3 Stooges)		
Nag in the Bag 9425	Nov. 11,'38†	2 rls.
Smith & Dale		
Nightshirt Bandit (10-28-38) 8424	Oct. 28,'38†	17
Charlie Chase		
Not Guilty Enough (10-29-38) 9423	Sept. 30,'38†	20
Andy Clyde		
Old Raid Mule, The (4-2-38) 8429	Mar. 4,'38	17½
Andy Clyde		
Soul of a Heel, The (6-11-38) 8435	June 4,'38	16½
(All Star)		
Sue My Lawyer (10-15-38) 9422	Sept. 16,'38†	17
Harry Langdon		
Tassels in the Air (4-30-38) 8406	Apr. 1,'38	18
(3 Stooges)		
Three Goofy Gobs 9403	Nov. 25,'38†	2 rls.
(3 Stooges)		
Three Missing Links (6-25-38) 8408	July 29,'38	17½
(3 Stooges)		
Time Out for Trouble (4-2-38) 8430	Mar. 18,'38	16½
Charley Chase		
Violent is the Word for Curly (9-10-38) 9401	Sept. 2,'38†	18
(3 Stooges)		

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	6
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½
Window Shopping (7-2-38) 8509	Apr. 14,'38	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	1 rl.

COMMUNITY SING

Title	Rel. Date	Min.
No. 7 (4-2-38) 8657	Mar. 18,'38	10
(Gus Van Song Shop)		
No. 8 8658	May 6,'38	10½
(Songs of the Southland)		
No. 9 (6-18-38) 8659	June 25,'38	9½
(Spanish Songs)		
No. 10 (6-18-38) 8660	July 4,'38	10
(Patriotic Songs)		
No. 11 (10-15-38) 8661	Aug. 26,'38	10
Songs of Yesteryear		
No. 12 8862	Sept. 15,'38	10
Scotch Songs		
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	
No. 4 9654 (Moon Songs)	Dec. 30,'38†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
22. Auto Clinic, The 8703	Mar. 4,'38	6½
23. Little Buckaroo 8704	Apr. 11,'38	6
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Playmates 8757	Mar. 27,'38	6
Scrappy's Trip to Mars 8756	Feb. 4,'38	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 (4-2-37) 8857	Mar. 4,'38	10
No. 8 (5-14-38) 8858	Apr. 1,'38	9
No. 9 8859	Apr. 29,'38	9½
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 26,'38†	1 rl.
Play Ball (4-23-38) 8807	Apr. 15,'38	10
Ski Rhythm 9802	Nov. 4,'38†	1 rl.
Sport Stamina (6-12-38) 8808	Apr. 10,'38	9½
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 9901	Nov. 11,'38†	1 rl.
(Harry Newman)		

WORLD IN COLOR

Title	Rel. Date	Min.
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29,'38	9½

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel Date	Min.
Big Top, The 8520	May 12,'38	6½
Eliza Runs Again 8526	July 29,'38	6½
Gandy the Goose (3-19-38) 8515	Mar. 4,'38	6
Happy and Lucky 8516	Mar. 18,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Maid in China 8519	Apr. 29,'38	7
Milk for Baby 8524	July 8,'38	6½
Mountain Romance, A (4-19-38) 8517	Apr. 1,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
Kingdom for a Horse (5-7-38) 8504	Apr. 22,'38	10
Music from the Stars (4-30-38) 8610	Mar. 25,'38	11
Horace Lapp and Orch.		
Return of the Buffalo 8608	Apr. 8,'38	9½
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Beautiful But Dummies 8117	Mar. 25,'38	17
Buster West-Tom Patricola		
Cactus Caballeros 8206	May 27,'38	19
Harry Gribbon-Joe Faye		
Cupid Takes a Holiday (2-19-38) 8115	Feb. 4,'38	15
Danny Kaye		
Cute Crime 8118	Apr. 29,'38	18
Jefferson Machamer		
Jitterbugs 8119	May 20,'38	16
Buster West-Tom Patricola		
Love and Onions (3-26-36) 8305	Mar. 11,'38	19
H. Timberg, Jr.-P. Rooney, Jr.		
Money On Your Life 8205 (12-4-37) 8108	May 13,'38	18½
Chas. Kemper-Danny Kaye		
Pardon My Accident 8120	June 10,'38	17
Willie Howard		
Sing for Sweetie 8309	Apr. 15,'38	19
Lee Sullivan		
Wanna Be a Model? 8116	Feb. 25,'38	16
Jefferson Machamer		
Winner Lose All 8310	June 17,'38	19
Charles Kemper		

MGM

CAPTAIN AND THE KIDS
(In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr. 2,'38	9
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The W-692		1 rl.
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Pygmy Hunt, The W-687	Aug. 6,'38	8
Poultry Pirates W-683	Apr. 16,'38	9
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, the Pink City (11-19-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727	July 2,'38	11
Frank McGlynn		

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677	May 7,'38	10
Monty Woolley		
Hollywood Handicap (7-9-38) M-678	May 7,'38	10
"Original Sing Band"		
Streamline Swing (11-12-38) M-872	Sept. 10,'38†	9
In sepia)		
Miracle of Salt Lake M-874	Nov. 12,'38†	11
That Mothers Might Live M-676	Apr. 30,'38	10
Shephard-Struwick-Mary Howard		
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680	July 9,'38	10
Gilbert Emery-Doris Lloyd		
Tupapaoo (7-9-38) M-679	June 11,'38	11
Moroni Olsen		
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Erik Rhodes-Virginia Grey		
It's in the Stars (8-27-38) R-606	July 30,'38	19
Eleanor Lynn-Johnny Downs		
Magician's Daughter, The (8-20-38) R-605	July 16,'38	18
Eleanor Lynn-Frank Albertson		
Men of Steel R-802		1 rl.
Once Over Lightly R-801		1 rl.
Snow Gets in Your Eyes (6-4-38) R-604	May 14,'38	20
Virginia Grey-Roger Converse		

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Came the Brawn C-737	Apr. 16,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10

PASSING PARADE
(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot on Ice S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend S-902	Nov. 19,'38†	10
Modeling for Money S-708	Apr. 30,'38	10
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr. 9,'38	9
Prudence Penny-Gwen Lee		
Penny's Picic S-903		1 rl.
(Color)		
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
Opening Day F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the News T8-3	Dec. 2,'38†	1 rl.
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 1,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bear (11-12-38) C8-2	Oct. 28,'38†	8

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica K8-3	Dec. 2,'38†	1 rl.
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10

HEADLINERS

Title	Rel. Date	Min.
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A A8-6	Jan. 6,'39†	1 rl.
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11

PARAGRAPHICS

Title	Rel. Date	Min.
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Meledramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 10—Sailboat Time — Twilight on the Trail— Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony— Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5	Dec. 9,'38†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Spare, A E8-4	Nov. 18,'38†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog R8-7	Jan. 20,'39†	1 rl.

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17

MARCH OF TIME

Title	Rel. Date	Min.
1937-38		
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—(11-26-38)		19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous 94205	Dec. 23,'38†	1 rl.
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Sweet Shoe (1-1-38) 84,203 Rita Rio and Orch.	Nov. 26,'38	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch 94,603	Nov. 11,'38	9
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38 94108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The 9505	Nov. 4,'38†	1 rl.
String Bean Jack 9521 (in color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar		
Eternal Fire, The		
Fox Hunting		
Jerusalem		
Petra		
Rome In Symphony		
Ruins of Palmyra		
Wanderers of the Dessert		

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 58 3356	Dec. 26,'38†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens 3245	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse 3244	Nov. 28,'38†	1 rl.
Little Blue Blackbirds 3246	Dec. 26,'38†	1 rl.
Rabbit Hunt (11-19-38) (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
Fits and Benefits 2173	July 27,'38	19
York and King		
High Jack N' the Show (5-21-38) 2170	May 18,'38	17
James Barton		
Latin Hi-Hattin' (4-30-38) 2169	Apr. 27,'38	17
Dorothy Stone-Chas. Collins		
Music and Flowers (5-21-38) 2171	June 15,'38	19
Block and Sully		
Music and Models 3225	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224	Nov. 16,'38†	17
Tito Coral-Armida		
Rhythm Cafe 3221	Sept. 7,'38†	20
Virginia Verrill		
Side Show Fakir 3223	Oct. 12,'38†	20
Clyde Hager-Charioteers		
Somewhere in Paris (3-5-38) 2168	Mar. 23,'38	17
J. Harold Murray		
Stars and Stripes (7-2-38) 2172	July 6,'38	17½
Ed. East-Ralph Dumke		

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tall End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10.'38†	9½
No. 56—Novelty 3367	Nov. 21,'38†	
No. 57—Novelty 3368	Dec. 5,'38†	
No. 58 Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Got a Match 3016	Apr. 9,'38	2 rls.
Joan Abbott		
Hold That Ball 3028	Apr. 23,'38	2 rls.
Preisser Sisters		
Forget-Me-Knots 3011	May 7,'38	2 rls.
Bernice Claire		
Stocks and Blondes 3023	May 21,'38	2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004	May 28,'38	2 rls.
Evelyn Thawl-Jeffrey Lynn		
Prisoner of Swing 3012	June 11,'38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25,'38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38) 3017	July 2,'38	22
Eddie Peabody		
My Pop 3024	July 16,'38	2 rls.
Henry Armetta		
Sons of the Plains (7-23-38) 3006	July 30,'38	19
Mauch Twins		
Up in Lights 3018	Aug. 13,'38	2 rls.
Pat Rooney		
There Goes the Bride 3030	Aug. 27,'38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 3,'38†	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17,'38†	18
Johnnie Davis		
Murder with Reservations 4010	Sept. 24,'38†	2 rls.
George Campo		
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013	Oct. 29,'38†	2 rls.
Hal LeRoy		
Cleaning Up (10-29-38)	Nov. 12,'38†	20
Cross and Dunn		
Declaration of Independence The (10-15-38) 4002	Nov. 26,'38	19
John Litel		
Star Dust 4105	Dec. 12,'38†	2 rls.
Benny Davis		

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated 4603	Nov. 5,'38†	1 rl.

COLORTOUR ADVENTURE

(In Color)

Title	Rel. Date	Min.
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38	1 rl.
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death 4303	Oct. 15,'38†	1 rl.
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters 4304	Dec. 10,'38†	1 rl.

LOONEY TUNES

Title	Rel. Date	Min.
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The 4804	Nov. 26,'38†	2 rls.

MELODY MASTERS

Title	Rel. Date	Min.
Rubinoff and His Violin 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
"Happy" Felton & Orch.		

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 54—A Star Is Hatched 3410	Apr. 2,'38	1 rl.
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'58	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education 4504	Nov. 5,'38†	1 rl.
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 8—Song Writers—Bowling 3808	Apr. 2,'38	1 rl.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38	9
Juggling Fool, The 3910	May 14,'38	1 rl.
Bobby May		
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6,'38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.

OTHER PRODUCT

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Old Towns of Normandy		
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK

(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G Men	Jan. 28,'39†	
Great Adventures of Wild Bill Hickok (7-23-38)	June 30,'38	20
(15 episodes)		(each)
Gordon Elliott-Kermit Maynard		
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson	Aug. 12,'39†	
Bill Elliott		
Secret of Treasure Island, The (4-9-38) 8160	Mar. 17,'38	19
Don Terry-Gwen Gaze		(each)
(15 episodes)		
Spider's Web, The (11-5-38) 9120	Oct. 22,'38†	19
Warren Hull-Iris Meredith		(each)
(15 chapters)		

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201	Aug. 20,'38	18
Ralph Byrd-Lynn Roberts		(each)
(15 episodes)		
Fighting Devil Dogs, The (5-28-38) 7501	May 28,'38	18
Lee Powell-Herman Brix		(each)
Hawk of the Wilderness 7301	Dec. 3,'38†	
H. Brix-J. Martin-Malo		
Lone Ranger Returns	Jan. 25,'39†	
Lone Ranger—Silver		
(15 episodes)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers 3881-92		
Larry Crabbe		
Flaming Frontiers (6-4-38) 3581-95	July 5,'38	20
Johnny Mack Brown-E. Hansen		(each)
Red Barry (10-8-38) 3681-3792	Oct. 18,'38†	20
Buster Crabbe-Frances Robinson		(each)
(11-27-37) 2881		
Scouts to the Rescue	Jan. 17,'39†	
Jackie Cooper-Vandell Darr		

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VOL. 133, NO. 11 In Two Sections—Section One DECEMBER 10, 1938

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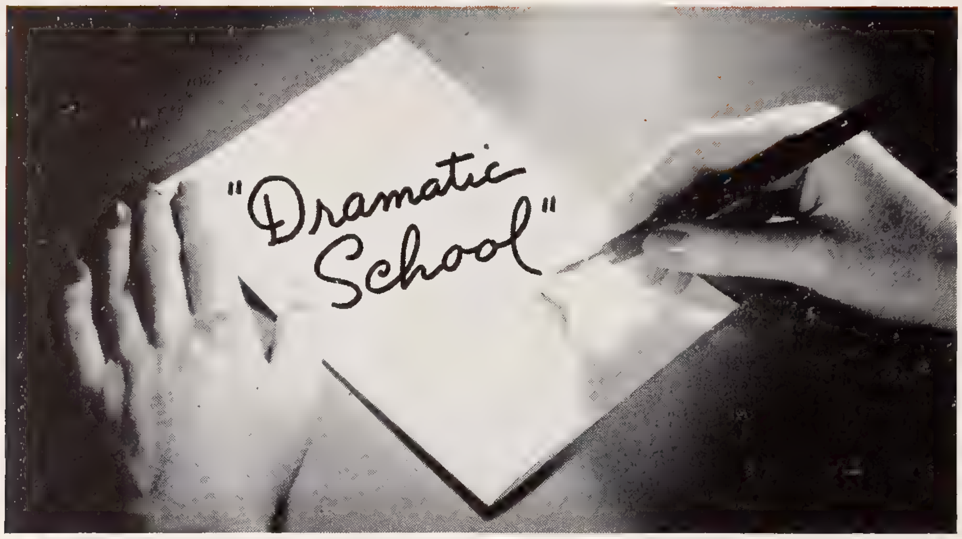

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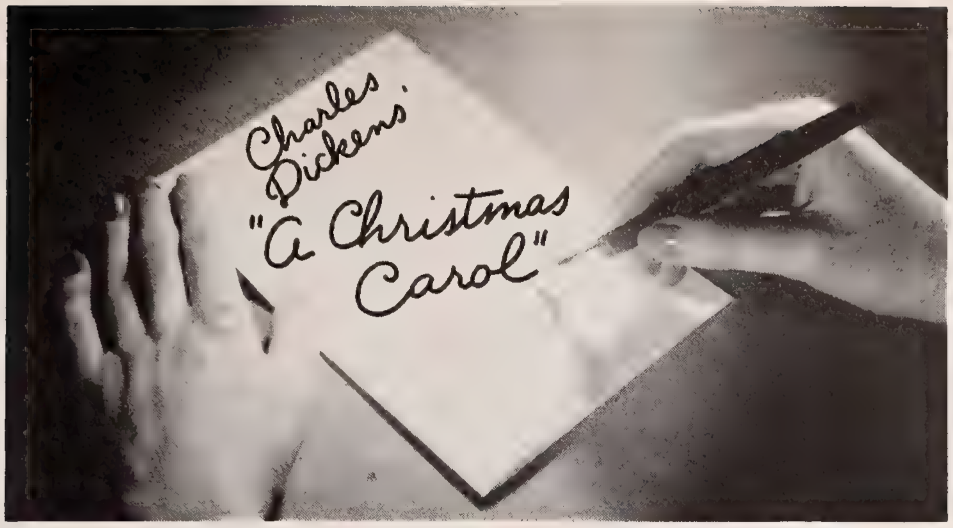

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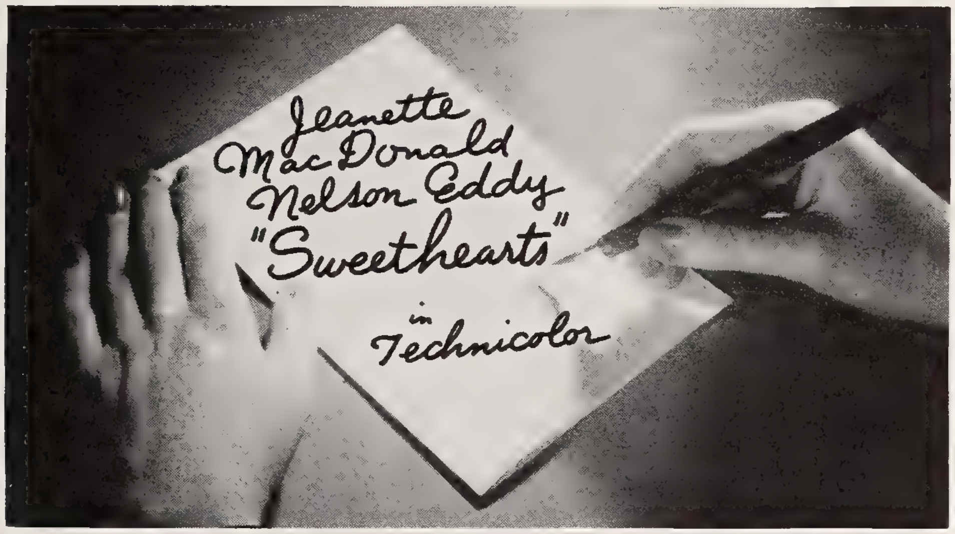

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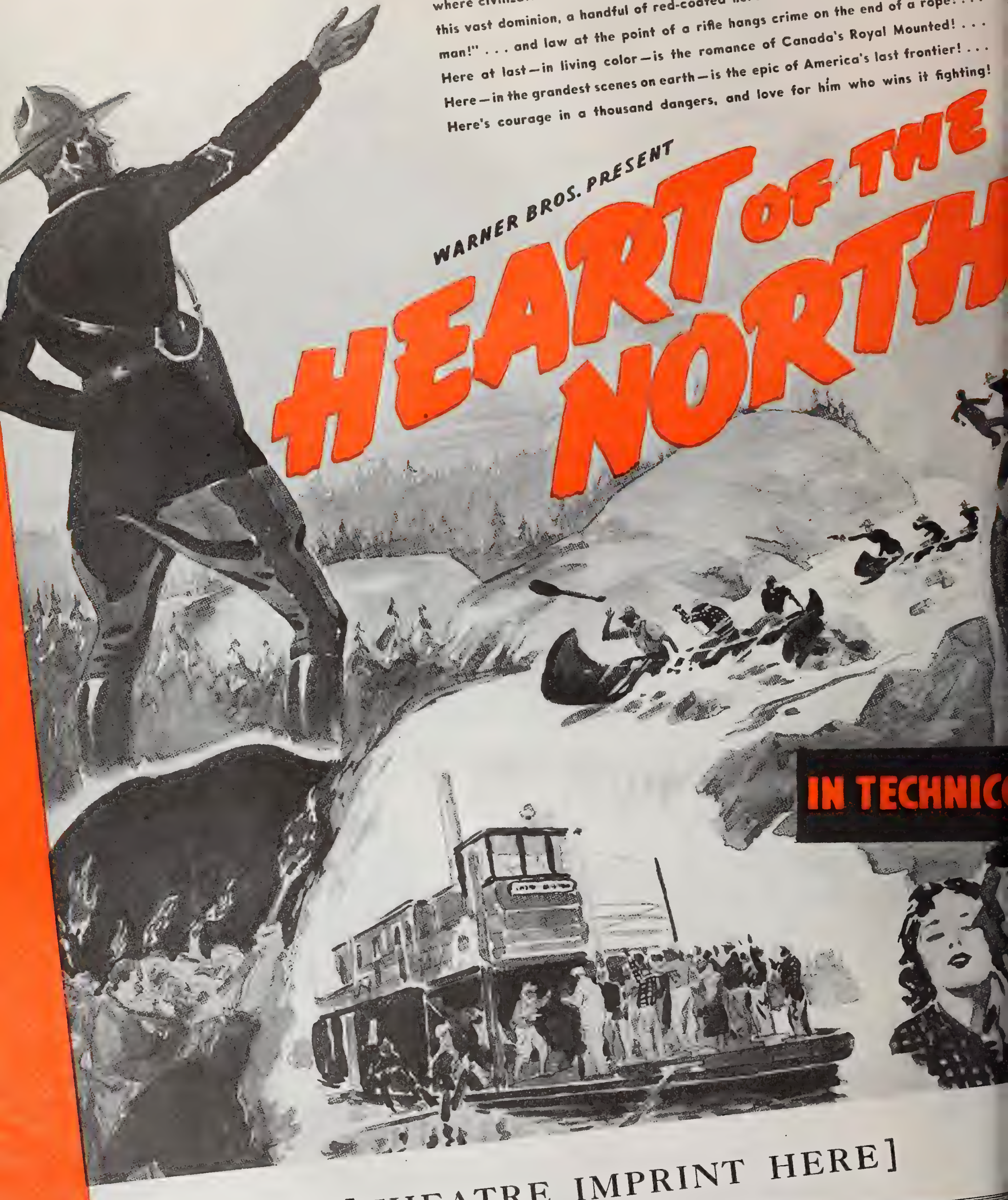

[THEATRE IMPRINT HERE]

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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 133, No. 11 December 10, 1938

FOR DIVERSITY

MOVEMENTS on the march to give Exhibition a new freedom, whether by law or concession, will presently be found also to have bestowed upon the motion picture theatre a new responsibility.

Latitude in programming the presentations of his screen while enabling the showman to serve his audiences more precisely will make it also obligatory that he does. Both buying and selling will be new jobs.

It is most probable that both Exhibition and Production will be making some surprising discoveries as product more responsibly and responsively selected is presented to the tests of audience reaction.

The current and long standing impression of Hollywood production that this is a nation of one public is likely to be disturbed. A probable consequence in sight is that the studio preview zone now extending from San Francisco to San Diego will have to be considerably extended, for sake of a diversity of guinea pigs.

There is much vociferation from one sector in demand of motion pictures more intimately related to the issues and problems of the day. It is most obvious that preponderantly this vociferation comes from persons, groups and movements more interested in their political and social devices than in the theatre as an institution purveying entertainment. Possibly you may have seen that said before on this page. You will see it again. But there is another sector of demand that does not vociferate because it has no message for the screen, no desire to rule or invade it, but which does have a considerable willingness to buy from the screen wares of a diversity of interests.

ADDRESSING an audience of showmen in the Middle West the other day, Mr. M. A. Lightman of Memphis, dealing with this aspect of appeal, reached about for a title to illustrate his contention and found he had to go back to so remote a release as the pictures of Commander Byrd at the South Pole. It has been that long since the American screen has presented an unalloyed expeditionary feature sized picture.

Progressively since the initial days of the adventure picture with Mr. Paul Rainey's African hunt the film of fact has been increasingly subjected to the ministrations of artistry, ever the artistry of Hollywood so consummately skilled at addressing its one public. The last expeditionary picture that got anywhere was "Simba" by Martin Johnson, sold by Frank R. Wilson and Max Weisfeldt, substantially in an independent market, for $1,200,000 at the box office. Somewhat earlier, somewhat better made, enjoying a vastly better press, "Grass" did in world gross film rental about $75,000, "Nanook of the North" around $350,000, "Moana of the South Seas" less than $150,000, all being sold under auspices committed to the one-audience Hollywood notion. All of these pictures mentioned are famous in the lore of the industry. Each of them succeeded financially in the ratio of exhibitor attention, as encouraged by Distribution.

It is clear enough that Hollywood knows very well how to interest the most people the most of the time. That's averaging.

It is not quite so clear but probably accurate to say that the largest success for the industry can be had by attention not to the majority alone, but also with attentions to sizeable minorities.

MASS merchandising, which includes production with the mass audience concept, restricts the Exhibitor to such portions of his public as coincide with the national, perhaps international, mass average.

All the competition of the picture makers is at the bull's-eye of the preponderant majority.

Striving, imitative Hollywood reminds one of that classic line from Miss Anita Loos' famed Lorelei Lee, who remarked that when Mr. So-and-So was in town "we just seem to do one thing."

The imitative repetitive formulæ are easy, and ultimately costly. Take just for instance the case of Mr. Henry Ford, riding easy in the groove of the "Model T" for years and quoted as saying that anybody could have a car in any color he wanted, so it was black. Now Mr. Ford is making three kinds of cars in a multiplicity of models and colors.

Diversity is the new order in merchandising. Rights of minority tastes are winning recognition in terms of their buying powers.

The motion picture will come to it yet.

△ △ △

THIS WEEK—Mr. Samuel Goldwyn, at press audience in Hollywood in connection with the employment of a new vice-president, was quoted: "I always have an idea." . . . The Treasury Department officially states that the new five-cent piece with the head of Thomas Jefferson is a success, a hit in fact. It would be interesting now to hear what they think of the dollar. As for nickels we'll prefer always the old one with the profile of Chief Two-Guns White Calf, because a couple of decades ago we put him on the screen. . . . Now that the new subway builders have completed $5,000,000 worth of legs to hold up the Sixth Avenue Elevated railway at our front door, it has been foreclosed and sold for junk. There's genius in government. Meanwhile it will be nice for Mr. Van Schmus to get the old "L" out of the Music Hall lobby. The world's greatest theatre has been operating under the world's worst approach. . . . Just beyond the Music Hall roof there's a new garden, formal with clipped evergreens, going on top of the Associated Press building. There'll be tulips there in the spring. There's no "pie in the sky" hereabouts, but the upper reaches of Mr. Rockefeller's Center are getting right Babylonian with their patterned greenery. The artfully bucolic intimations on the AP building remind one of the story of the re-write man, city bound toiler under a green eyeshade, who while taking a murder story from a reporter far out at dawn on a Jersey farm, asked him to hold the line in silence a moment. "Now go ahead," he said, "just wanted to hear that rooster crow—first I've heard in twenty years." . . . The Hollywood wire just reports that a British correspondent has asked Mr. Goldwyn if he contemplated an offer to employ David Windsor. "No, I'm going after the King," Mr. Goldwyn responded.

Terry Ramsaye

This Week

"Contents Noted"

Exhibitor organizations, the Department of Justice and the White House this week received copies of a "memorandum of understandings" containing the first draft of the distributors' proposals for trade practice revision. Exhibitor comment on the document, expressed by officials of the MPTOA and Allied, centered on criticism of the memorandum's "vague phraseology," lack of provision for a date of enactment and of the fact that no mention was made of the establishment of conciliation boards, a point considerably stressed in the preliminary discussions.

Reactions to the proposals, made by the parties concerned immediately after the copies were received, are on page 12 *and the proposals themselves are printed in full on pages* 13 *and* 14.

—

In Washington, Department of Justice officials accused the large distributing companies of "stalling" in the Government's anti-trust action against them, and the Department was reported ready to insist that the case be brought to trial in January. An agreement for day by reports on theatre deals was reported to have been made.

The story appears on page 14, *column* 3.

—

A federal jury in Indianapolis on Monday brought in a non-guilty verdict in the seven-year-old trust suit of Indianapolis Amusement Company vs. major distributors. The plaintiff laid its receivership in 1937 to the block-booking practice of distributors, and asked $250,000 damages.

—

Balaban and Katz and other major company defendants in the Government's criminal contempt suit in Chicago were scheduled Thursday to ask Federal Judge Woodward to order the Government to supply a bill of particulars, to deny the Government's request for subpoenas for the impounding of documents and the appearance of witnesses and to grant the defendant's petition for an extension of time to answer the Government's charges.

—

Time for filing Paramount's appeal to the United States supreme court on the North Dakota theatre divorcement law was extended Wednesday from December 15th to January 5th.

May Drop WPA Play

Plans of the Federal Theatre of the midwest for production in Chicago of John McGee's "Horse Opera," a satire on the motion picture industry, of which he was co-author, may be dropped. The Federal Theatre does not own the play. Mr. McGee resigned as director of the Federal Theatre to engage in private business.

Ruling Aids ASCAP

Federal statutory court rulings have enabled the American Society of Composers, Authors and Publishers to resume music tax collections in three states where hostile legislation had been enacted, Tennessee, Florida and Nebraska. Awaited this week from the United States supreme court was a ruling on the constitutionality of similar legislation against the Society in Washington, states a ruling which may decide the fate of the whole ASCAP setup. In not opposing the federal court injunction on the Tennessee legislation last week, the state attorney general's office indicated it was awaiting the supreme court decision. One other state in which anti-ASCAP legislation has been enacted is Montana.

To Bar Minors

The City Council of Cincinnati is studying a theatre licensing ordinance which would prevent the attendance of children under 16 on school days and prohibit the selling of tickets to them after eight P.M. on evenings preceding school days even if accompanied by their parents. The measure was opposed strenuously by Charles D. Mervis, representative of the local suburban exhibitors' association, and was tabled pending discussion and adjustment of its provisions. Licenses for theatre operation to be issued annually at a cost of two dollars and to be revocable by the city manager for violations are contemplated.

* * *

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Circuit Buying

Contract signing for the 1938-39 season, delayed during the summer and fall by uncertainties consequent upon legislation, litigation and speculation, has accelerated sufficiently in the last few weeks to bring the market somewhere near the normal for the period. A total of 83 large circuits, representing because of their buying power the key to the market in most situations, have signed 453 franchises with distributors for approximately 22,650 playdates. The total are somewhat less than those of other years on corresponding dates but the rate of increase during the months since the summer gives an optimistic tint to the picture.

A survey of the product bought to date by these circuits and the records of past years are incorporated in the story and table starting on page 15.

Italian Move

Official extension of the effective date of the Italian film monopoly decree from December 31st to June 30th has been proffered to the distribution agents of United Artists, RKO, Universal and Columbia only.

Under the terms of the extension these Italian agents either must adhere to the ENIC monopoly regulations at the end of the six months or liquidate their distributing organizations. Under this procedure such distributors eventually would have to sever their connection with the four American companies which they now represent, join the state monopoly and handle what other films ENIC gives them to distribute.

No indication has been given as to whether or not the extension would be made applicable to Loew's, Paramount, Twentieth Century-Fox and Warners on the same or comparable basis. Meanwhile, however, those companies have not rescinded their orders for liquidation there by December 31st.

Industry opinion in New York is that the move by Rome is probably a strategical maneuver to break the solid opposition of the American companies to the monopoly.

Hays Report

Will Hays, president of the Motion Picture Producers and Distributors of America, left the coast for New York by train last Friday following submission of his semi-annual report to the full membership of the MPPA. In his report Mr. Hays spoke of the trend of the European and South American markets, and urged production for South America.

Cliff Work of Universal and J. R. McDonough of RKO were elected to the board of directors.

The trade practice conferences and the production of a picture representing the industry at the New York and San Francisco World Fairs were also discussed.

GB Distribution

Under plans being discussed this week 20th Century-Fox may assume the handling of all Gaumont British business in America. The move, it is understood, is in the interests of economy on the part of the British organization and would assure the continued distribution of GB films in this country. Under the prospective plan GB product not only would be booked through 20th Century-Fox exchanges as at present, but the American company would handle the actual sales and distribution as well.

Mr. Arnold Joins

What with his official position and the implications of it as a function of public service, the joining of Thurman Arnold, assistant attorney general, as a sponsor of Films for Democracy, announced Wednesday, was of some surprise to the world of the motion picture. The anti-trust suit against the major producers and distributors of the motion picture is presumably addressed to adjustment of the industry to existing law. The Films for Democracy movement represents a militant movement toward dictation of a nature held by some mature observers to be rather outside the purposes of democracy when reinforced by color of federal encouragement and authority.

MOTION PICTURE HERALD

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U.S. Statistician Says $2 a Day Wage Rise Would Lift Receipts 45 Millions

Motion picture theatres would take in an additional $45,000,000 a year if the income of the nation's lowest paid workers was increased by 50 per cent, members of the Temporary National Economic Committee were told at the opening of the Administration's monopoly investigation last Thursday, in Washington.

The advantages which would be derived by exhibitors were cited as an example of how various industries and trades would benefit if the income of the 5,200,000 wage earning families—not individuals—receiving a present total income of not exceeding $1,250 a year was increased by no more than $2 a day.

Appearing as the first witness at the committee's hearings, Dr. Isador Lubin, chief of the U. S. Bureau of Labor Statistics, disclosed that an official Government study of the loss occasioned by the 1930 depression placed the figure at $132,000,000,000, of which $119,000,000,000 was attributable to unemployment, and to show how narrow is the margin between lack and plenty said that an increase of $2 per day in the income of these families, not now on relief, would wipe out the surplus capacity of most industries and treble the amount spent by that segment of the population on luxuries.

Opening the Administration's Legislative-Executive investigations into "big business" of all type, the committee seeks to determine the state of affairs and welfare of the Nation, and the relations of "big business" thereto. A long line of witnesses will testify over a period of weeks, with the committee expecting to get from their testimony material recommendations to be made at the next Congress for changes in the federal trust and monopoly laws.

Save for an expected analyzation of patent pools the probe is not expected to touch directly on motion pictures. That matter evidently will be taken care of through the government's pending trust suit against the eight large film companies.

A $2 a day increase in the earnings of the low-income group, he said, would mean an additional $234,000,000 a year spent on recreation and luxuries, $800,000,000 a year on food, $416,000,000 on clothing, $613,000,000 on housing, $213,000,000 on fuel, light and refrigeration, $224,000,000 on house furnishings and equipment, $73,000,000 on personal care, $208,000,000 on medical care, and $385,000,000 on automobiles and transportation.

Mexican Ban

The Italian picture "Scipio l'Africano" has been banned throughout Mexico by the Confederation of Mexican Workers, the country's most powerful labor organization, on a complaint that it extols imperialism. The Confederation forbade showing of the film on the eve of the premiere at the Cino Palacio, a first run Mexico City cinema, after both distributor and exhibitor had spent considerable money advertising the picture.

Allied Birthday

In celebration of its tenth anniversary, Allied States will hold a "Founders' Day" dinner at the Carlton Hotel in Washington on January 17th. The dinner, to which independent exhibitors generally will be invited, will be held in conjunction with the annual directors' meeting, January 17th and 18th. The Association began operation on Jan. 15, 1929.

Games Prohibited

Operation of "bank nights" is in violation of Oregon laws prohibiting lotteries, circuit Judge Robert Tucker ruled last week at Portland, sustaining a demurrer of District Attorney James R. Bain. Defendants were headed by Carl R. McFadden of the Laurelhurst theatre.

District Attorney Edmund R. Dewson of Norfolk County, Mass., notified police chiefs in Norfolk and Plymouth counties that they must halt all theatre use of Bank Night and similar games within their jurisdiction.

Next month will see a decision on Bank Nights in Mercer County, Pa., when Patrick Natero, manager of the Columbia, in Sharon, is arraigned on a charge of operating a lottery. District Attorney E. C. Moon banned all Bank Nights last spring.

Balaban and Katz is reported to have extended the use of premiums in outlying houses. Hal Burriss, distributor for Coulter Premiums, has opened a Detroit showroom.

This Week In Pictures

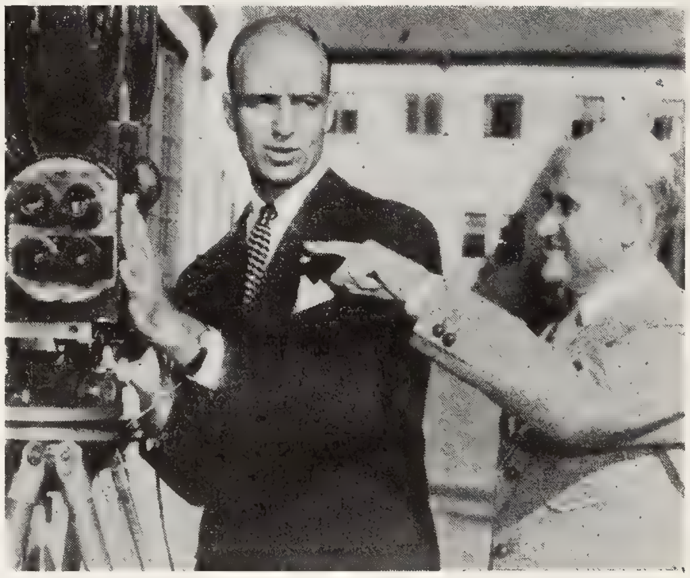
THE London office of United Artists is host to visiting members of the Selznick International production and executive personnel from Hollywood and New York. Left to right at the Claridge Hotel in the British capital: Douglas Fairbanks, Jr., a co-star in "The Young in Heart"; Mrs. Katherine Brown, story editor, and Jack Whitney, chairman of the board of directors.

By Staff Photographer

JOHN E. OTTERSON, right above, attends the opening of a new theatre in New York—the Normandie, Park Avenue in location and atmosphere—and the premiere of "Sacrifice d'Honneur," the first offering of his Tri-National Films distributing company. With Mr. Otterson is Bernard Brandt. The opening of the theatre, built by Harry Brandt and David Weinstock, is reported on page 33.

By Metropolitan

JACK COHN, Columbia vice-president, returns from Europe where he arranged the establishment of distribution offices in France and the acquisition of four French films.



International News Soundphoto

JAMES ROOSEVELT, eldest son of the President and now an employee of Samuel Goldwyn, Inc., is introduced to a motion picture camera by Mr. Goldwyn. (Story on page 50.)

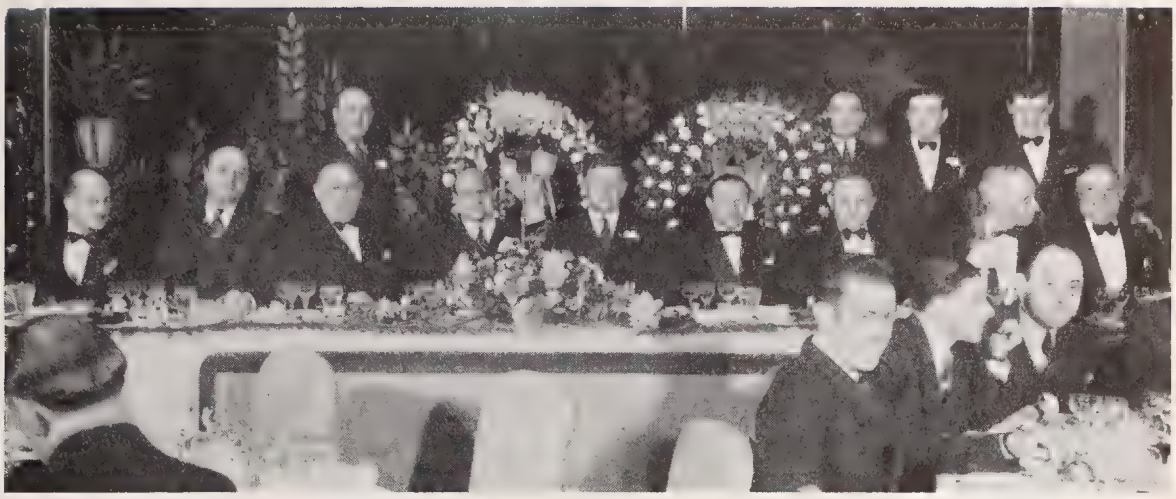
By Staff Photographer

JOHN DOWD, left, former advertising and publicity manager of RKO Theatres, who is now engaged in the promotion of the New York World's Fair of 1939.

By Cosmo-Sileo

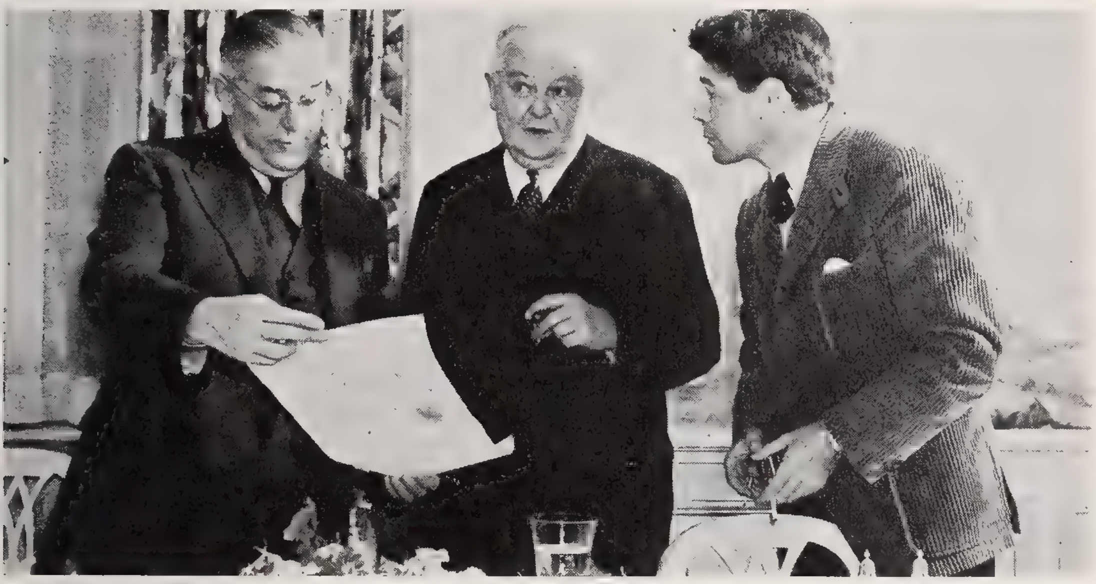
HAVING concluded conferences on next year's product in New York, Charles Einfeld, Warner Brothers director of advertising and publicity, and Jack L. Warner, vice-president in charge of production, leave for the coast.

WALLY AKIN, above right, city manager in Abilene, Texas, for the Interstate circuit, in Los Angeles for football strolls with Pete Smith of MGM.



DIFFERENCES forgotten over the filet mignon, Chicago exhibitor and distributor representatives break bread together at a dinner for Jack Kirsch, president of Allied Theatres of Illinois. At the speakers' table above are H. M. Richey, Van Nonikos, Jack Miller, Alderman Jacob A. Arvey, Mayor Edward J. Kelly, Mr. Kirsch, Charles C. Pettijohn, William F. Rodgers of Metro-Goldwyn-Mayer and Edward Golden of Monogram. Standing: Clyde Eckhardt, Bennie Berger, Henri Elman and W. A. Steffes, president of Allied of the Northwest.

THE TEAM of Astaire and Rogers dances across a map of the United States depicting for the camera atop the steel tower the popularity and imitative craze which followed the dancing Castles—Vernon and Irene—who are the central figures in RKO's newest musical now in production.



A SCROLL from the stars for whose films his theatre has furnished premiere settings is presented to W. G. Van Schmus, managing director of the Radio City Music Hall, by Joseph I. Breen, administrator of the Production Code, at a luncheon in the Warner studios at Burbank during Mr. Van Schmus' annual trip to the production center. Watching the presentation of the memento from the Warner studio personnel is Paul Muni.

STAR-EXHIBITOR relations are furthered at a meeting of George Limerick, center at right, city manager for the Griffith Amusement Company in Enid, Oklahoma, and Brian Donlevy and Marjorie Weaver.

MAJORS SUBMIT REGULATION PLAN, EXHIBITION AND U. S. SAY "SO WHAT?"

MPTOA, Allied Are Cold to "Memorandum of Understandings"; Conciliation Plan Not Definitely Included

The majors' committee on trade practices this week issued to exhibitor organizations, and supplied to the Department of Justice and the White House, draft of a document which was called a "memorandum of understandings" reached in principle by distributors and exhibitors. Also, contrary to arrangements and contemplations, the document became public.

MPTOA—" . . . vague phraseology" . . . . . "does not provide for local conciliation boards" . . . "no provision for date of enactment".

ALLIED—" . . . mistake to conclude the draft is acceptable," says Nathan Yamins. " . . . not the end of the road," says Abram Myers.

DEPARTMENT OF JUSTICE — Indicates that no proposals would meet all the points raised, but considers it progress toward consent decree.

WHITE HOUSE—Standard "no comment", but suggestion that the Department of Justice had the matter in hand.

Exhibitors, as represented both by Allied and the MPTOA, are not in agreement on several points that the "understandings" represent what they expected to be the full solution of the problems they have been seeking to have adjusted for years.

The MPTOA objects to the majors' draft on three counts: (1) It contains vague phraseology "all the way through"; (2) It does not provide specifically for establishment of local conciliation boards, which the MPTOA will insist upon; (3) No provision is made for a definite date of enactment; the MPTOA is prepared to fight for enactment immediately upon ratification, whereas the distributors suggest application to 1939-40 product.

Further Meetings Postponed

The MPTOA indefinitely postpones its "final" negotiating meeting with the distributors, originally scheduled for December 8th and 9th. When the MPTOA set those dates it did not expect a written draft would be completed prior to the meetings. The exhibitors had expected to have incorporated in the first draft any additional concessions obtained.

Now that the draft is in writing, the MPTOA's committee will make recommendation to its board which will result in set instructions from the directors through the negotiating committee to the distributors later.

Yamins, Myers Comment

From Allied States Association, through Nathan Yamins, its president, came the statement that "it would be a mistake to conclude that the draft as submitted this week by the distributors is acceptable to Allied's negotiating committee."

Mr. Yamins, from Fall River, Mass., declared: "When certain other matters have been worked out, and submitted by the distributors' committee to our negotiating committee, the program will be turned over to the board of Allied for final action."

DEPINET DISCUSSES SELF-REGULATION

Describing the industry as a self-governing body at a meeting of the Theatre Owners of North and South Carolina, held this week in Charlotte, Ned E. Depinet, vice-president of RKO Radio, said that self-regulation has proved successful during the last 10 years, and that if the producers are to maintain their present high standard of production, it is best that they continue to be a self-governing body.

Mr. Depinet also commented upon the importance of the new 20 per cent cancellation privilege, and said that the producers selling policies steadily are tending to favor the exhibitor.

Abram F .Myers, general counsel, in Philadelphia, Tuesday, said that while the first written draft had advantages, "it does not represent the end of the road" (of Allied's campaign for adjustments), "nor is it self-executing, and it doesn't mean that in it exhibitors will find every solution." Certain Allied groups have been insisting upon theatre divorcement and block booking elimination.

Mr. Myers also noted the absence of mention of rules and machinery for local conciliation boards.

Cole in Hospital

Allied's negotiating committee is "handicapped," observed Mr. Myers, in that its chairman, Colonel H. A. Cole, of Texas, is in Baylor hospital at Dallas and will not be available for active work for several weeks. "This, however," explained Mr. Myers, "does not necessarily mean that the committee will be delayed that long." Allied is not expected to make known its own position until after January 1st.

Transmitting the tentative draft to the exhibitor organizations, the distributors' committee appended a note, as follows: "If this accompanying memorandum substantially expresses your understanding of these proposals, we suggest a joint conference with the Department of Justice at the earliest possible date for the purpose of obtaining its approval of these proposals and considering methods for putting them into effect."

The Department of Justice evidenced on Wednesday the attitude that no proposals which the distributors could draft would meet all points raised in the Government's anti-trust suit against them. It was suggested, however, that the draft could be made part of negotiations pointed toward a consent decree.

White House Silent

Department of Justice officials pointed out that they intentionally had refrained from sending a representative to the industry meetings at which the program was variously discussed. How the Department arrived at the conclusion that any of its representatives would be invited to these discussions was not disclosed.

At the White House, official comment was withheld, but the impression was left that the matter of motion picture practice is being left entirely to the Department of Justice.

William F. Rodgers, MGM, for the distributors' committee, in submitting the document to the exhibitors, observed: "To cover all subjects considered as national in their scope, it has been necessary to synchronize the thoughts expressed by the different theatre groups, and the draft form of memorandum represents only such subjects, it being the belief that another and subsequent method will apply to those topics purely local in their application." Exhibitors were wondering what the distributors had in mind by "another and subsequent method."

S. R. Kent, president of Twentieth Century-Fox, said the draft "represents the first attempt on our part to put into writing the spirit of the majority of the things discussed."

16 Proposals Made

The distributor draft contains 16 proposals the full text of which is printed on page 13.

1. Cancellation privileges with certain restrictions, shall be 20 per cent where rental averages $100; 15 per cent on $100 to $250; 10 per cent on over $250.

2. Distributors agree to make as complete as possible announcement of pictures for the season.

3. Distributors agree to a lesser number of pictures than offered due to inability of an exhibitor to play all offered, but reserve right to offer complete output to a competitor.

4. Preferred playing time shall not be designated when film is sold on flat or rental or on percentage when a guarantee is included, but when on straight percentage, designation shall be by mutual agreement.

5. Theatres shall be able to obtain some run of a distributor's product, provided theatre is not obsolete and exhibitor is reputable, with arbitration in event of dispute.

6. No exhibitor shall be required to buy shorts, newsreels or trailers as a condition of getting features.

7. Score charges, if any, on the current (1938-39) product shall be consolidated with film rental when on a flat sale, but in 1939-40 there shall be no score charge on percentage pictures.

8. Distributors will notify exhibitors of price classification of each picture on rendering notice of availibility, except for first runs in the keys.

9. Features shall not be sold to non-theatrical accounts if arbitration determines they constitute unfair competition.

10. Each distributor will use its best efforts to simplify its form of licensing agreement.

11. On selective deals, exhibitors must exercise such right within 21 days after notice of availability is mailed.

12. Distributors will not prohibit exhibitors delivery of a picture if a prior picture on release has not been delivered through latter's failure under agreements where accounts are obligated to play product in order of its release.

13. No distributor shall coerce an exhibitor into a contract on threat to build or otherwise acquire a theatre for operation in competition to him.

14. Practice of false boxoffice receipts is condemned.

15. Principles and factors involved in matters to be determined by arbitration and machinery are open to further discussion.

16. These provisions to become effective with the 1939-40 product, except where affecting any license agreements now in force.

TEXT OF DISTRIBUTORS' PROPOSALS

Following is the text of the first tentative draft of the trade practice program for self-regulation as proposed by the eight large distributors. It was written by a special distributor committee, headed by William F. Rodgers, of MGM, following formulation conferences of all the distributors, and after discussions with exhibitor committees. The draft was sent last weekend to exhibitor groups for inner-organization analyzation prior to final conferences with distributors on enactment.

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1. Cancellation Privilege

If the total number of feature motion pictures offered at any one time to an exhibitor by a distributor for any run in any situation shall have been licensed by the distributor, the exhibitor, if he shall have substantially performed the license agreement, shall have the right to exclude therefrom without payment therefor not to exceed 20 per cent of the total number of feature pictures so licensed if the license fees of all thereof average not more than $100 per picture, 15 per cent of the total number of pictures so licensed if the license fees of all thereof shall average in excess of $100 per picture and not in excess of $250 per picture and 10 per cent of the total number thereof if the license fees of all thereof shall average in excess of $250 per picture provided the exhibitor shall give to the distributor written notice of the exhibitor's election to exclude each of said motion pictures within 10 days after the mailing by the distributor of the first notice of availability thereof. If any dispute should arise as to whether or not the exhibitor has substantially performed the agreement such dispute shall be determined by arbitration. Upon the exclusion of each feature motion picture the license therefor and all rights thereunder shall terminate and shall revert to the distributor and shall be charged against the number of exclusions to which the exhibitor may be entitled whether or not a new license agreement for the exhibition thereof be subsequently entered into by such exhibitor. In determining the number of pictures that may be excluded under the foregoing percentages fractions of one-half or more shall be counted as one and fractions of less than one-half shall not be counted.

If the license fee of any feature motion picture specified in the license agreement is to be computed in whole or in part upon a percentage of the gross receipts of exhibition, such license fee (for the purpose of computing the average license fee of all the motion pictures licensed) shall be determined as follows:

1. Average the license fees of all of the distributor's feature motion pictures of the preceding motion picture season exhibited for the same run in such situation upon a percentage basis at the exhibitor's theatre(s).

2. If none of the distributor's feature motion pictures were exhibited for the same run in such situation upon a percentage basis such theatre(s) during said period then the average license fee shall be determined by agreement at the time of the making of the license agreement.

For the purpose of this section, "Westerns" produced in connected series or groups (connected by a common star or continued story), re-issues, and features produced in any foreign country (except such as may have been produced outside of the U. S. in the English language by an American producer or distributor or subsidiary thereof) shall not be counted in determining the number of features offered or licensed or the number of features which may be excluded and if listed on the same license agreements as the distributor's other feature pictures shall be listed as a separate group.

For the purpose of this section only, "Westerns" (produced as aforesaid), features produced in any foreign country (except as aforesaid) and "re-issues" shall be deemed to be separate groups of pictures and each such group shall be subject to exclusion by exhibitors on the same basis and subject to the same condition as herein set forth.

The exclusions under this section shall be exercised proportionately among the respective price brackets provided for in the license agreement, provided, however, that any number of exclusions may be made out of the lowest price bracket. For example, if the license agreement shall license 48 pictures and the highest price bracket shall relate to eight pictures, the next highest price bracket relate to 12 pictures, the next highest price bracket relate to 16 pictures and the next or lowest bracket relate to the remaining 12 pictures, and if the exhibitor shall have the right to eliminate a total of 10 per cent or five pictures, then not more than one picture may be eliminated from the highest bracket, not more than one picture from the next highest bracket, not more than two pictures from the next highest bracket and the remaining one picture from the lowest price bracket, or all or any part may be eliminated from the lowest price bracket.

Exhibitors shall have the right, in addition to the exclusion privilege provided for above, to exclude from the license agreement any picture which may be locally offensive on moral, religious or racial grounds provided that exhibitor shall give distributor written notice, within 14 days after the conclusion of the first exhibition thereof in the exchange territory out of which the exhibitor is served, of the exhibitor's desire to exclude such picture as so offensive and specifying the grounds thereof. In the event of any dispute as to whether or not a picture is so offensive, such dispute shall be determined by conciliation or arbitration.

CENT OF RECREATION DOLLAR TO MOVIES

A survey just completed by Dr. Arthur Todd of the Sociology Department of Northwestern University reveals that money spent for recreation in Chicago is diverted in the following proportions:

Out of every dollar spent for recreation, the survey shows that:

.08 c.	is spent for liquor.
.06 c.	is spent for gambling.
.04 c.	is spent for schooling.
.02½c.	is spent for vice.
.02½c.	is spent for public recreation.
.01½c.	is spent for newspapers.
.01 c.	is spent for movies.

The total amount spent yearly on liquor is estimated at $100,000,000. *On gambling the amount is estimated at* $75,000,000. *Vice brings in* $30,000,000, *Dr. Todd's report says.*

Movies, it is estimated involve an expenditure of $20,000,000 *annually.*

2. Trade Announcement

Each distributor will make general announcement at or prior to the beginning of each of its seasons, containing such information as it may be practicable to give of all pictures completed or actually in production then intended for release during such season, and of any other pictures then intended for release during such season, it being understood that the completion of such pictures actually in production and the making of such other pictures which it is intended to produce are subject to the hazards and uncertainties of the business and they may not be completed, or produced, as planned.

3. Exhibitor's Limited Playing Time

When a number of pictures is offered for license to an exhibitor by a distributor and the exhibitor refuses of the minimum number of pictures agreed to be exhibited under the license agreements theretofore entered into by such exhibitor it is impossible under such exhibitor's operating policy to play the entire number offered, then such distributor will offer to such exhibitor such lesser number of pictures as may be agreed upon or determined by arbitration as the maximum number of pictures that could be played by such exhibitor, provided that distributor shall always have the right at any time before or after making such offer to such exhibitor to solicit or license all or any of its pictures to any other exhibitor.

4. Preferred Playing Time

Preferred playing time shall not be designated by the distributor for a feature picture for which the rental is either a fixed sum or computed in whole or in part upon a percentage of the admission receipts with a minimum fixed sum guaranteed. In respect of each feature picture for which the film rental is to be computed wholly upon a percentage of the admission receipts, the number of such pictures to be played on preferred playing time as well as the days constituting preferred playing time shall be determined by mutual agreement between the distributor and the exhibitor at the time of the making of the license agreement and the distributor shall then be free to designate the pictures to be played in accordance with such agreement.

If the distributor pursuant to the provisions of its license agreement shall designate for preferred playing time a picture the film rental for which is based wholly upon a percentage of the admission receipts and if the exhibitor shall, within five days after the mailing of a notice of such designation, give distributor written notice that such picture is deemed by the exhibitor unsuitable for such playing time in that theatre and specifying the reasons therefor, then upon the determination of such unsuitability by agreement between the distributor and exhibitor or by immediate conciliation or immediate arbitration in the event of failure to agree, the distributor may, at its option, either designate said picture to be played upon the same rental terms on other days of the week or then or therefore substitute another picture to be played on preferred playing time at the originally designated terms; in the latter event the film rental for the picture originally designated shall be such as is designated by the distributor and provided for in the license agreement. Nothing herein contained shall decrease or increase the number of pictures to be exhibited in each price classification in the license agreement.

5. Runs and Existing Customers

(A) Provided an exhibitor and a distributor can mutually agree upon terms, an exhibitor

(Continued on following page)

SCORE CHARGE LIMITED

(*Continued from preceding page*)

shall be able to obtain some run of a distributor's pictures provided that each exhibitor's theatre is not of obsolete character, is in good condition and operates under a policy which is not destructive or which would not substantially affect the business of any other run of distributor's pictures and further provided that such exhibitor is of good reputation as a theatre operator and financially responsible. Any dispute as to whether or not the exhibitor's theatre is of obsolete character, is in good condition; is operated under a policy which is destructive or which would substantially affect the business of any other run of distributor's pictures or whether or not exhibitor is of good reputation as a theatre operator and is financially responsible, shall be determined by arbitration.

(B) Exhibitors have complained that distributors have licensed their product away from an existing customer to another exhibitor because such other exhibitor operates a circuit of theatres in the same or other situations and licenses the distributor's product for such circuit.

It is recognized that a distributor has the right to select its own customers and it is also recognized that a change of customers is sometimes a hardship to an existing customer, but that in order to be entitled to continue to receive consideration as a customer, the exhibitor should have substantially performed his previous license agreements with distributor, maintain and operate his theatre in a modern and up-to-date manner and be financially responsible.

Having regard for these principles, product will not be licensed away from an existing customer to a new or another exhibitor for the sole reason that the new or other exhibitor is a customer of the distributor in the same or other situations and any dispute as to whether or not a distributor has licensed its product away from an existing customer for the sole reason that such other exhibitor is a customer of the distributor in the same or other situations shall be determined by arbitration.

6. Short Subjects, Newsreels and Trailers

No exhibitor shall be required, as a condition of licensing feature motion pictures, to license short subjects, newsreels or trailers, but nothing herein shall be deemed to prohibit any effort by the distributor to license short subjects, newsreel and trailers.

7. Score Charges

In respect of license agreements commencing with the season of 1938-39 all score charges, if any, for pictures licensed on a flat rental basis shall be added to and consolidated with the film rental and commencing with the season 1939-40 there shall be no score charge in respect of pictures licensed on a percentage basis.

8. Allocation of Pictures

Except as to first runs in key cities, each distributor shall upon giving notice of availability of each picture, notify each licensee to whom such notice is given, of the price classification of such picture.

9. Non-Theatrical Competition

Feature pictures will not be licensed to a non-theatrical account if such non-theatrical account shall have been determined by arbitration to constitute unfair competition to a regularly operated motion picture theatre, provided, however, nothing herein contained shall be interpreted to prohibit the licensing of motion pictures for exhibition at Army posts or Government camps or on board ships of the U. S. Navy or ships engaged in carrying passengers to foreign or domestic ports or at educational, or religious institutions where attendance is confined to members of such institutions, or in institutions housing "shut-ins," such as prisons, hospitals, orphanages and the like.

10. Form of License Agreement

Each distributor will use its best efforts to simplify its form of license agreement.

11. Selective Contracts

Whenever an exhibitor shall have the right to select a minimum number of pictures out of a larger number, such exhibitor shall be required to exercise such right in writing with respect to each picture within 21 days after the date of mailing of the notice of availability of such picture. Upon the exhibitor's failure to give such written notice within said period, each of such pictures shall be deemed to have been selected by the exhibitor.

12. Playing of Pictures in Order of Release

If under any license agreement the exhibitor is obligated to play pictures in the order of release the distributor will not refuse to deliver a picture if the failure of the exhibitor to exhibit prior pictures of such distributor is due to the failure of such distributor to make the prior pictures available.

13. Acquiring Theaters

No distributor shall coerce any exhibitor to enter into any contract for the exhibition of motion pictures, by the commission of any overt act evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with each exhibitor, but nothing herein shall otherwise in any way abridge the right of a producer or distributor to build or otherwise acquire a motion picture theatre in any location.

14. Box-Office Statements

The practice of rendering to a distributor false reports of the box-office receipts in respect of the exhibition of pictures the film rental of which is based in whole or in part upon a percentage of such receipts is condemned by exhibitors as well as by distributors as a practice which not only results in loss of earned revenue to the distributors, but is also unfair and detrimental to the business of honest exhibitors. Exhibitors will endeavor to discourage and eliminate such practice.

15. Arbitration

The principles and factors involved in the matters to be arbitrated, the rules and regulations to govern submissions, hearings and awards, the methods of selecting arbitrators and other matters in connection with the arbitration proceeding have not yet been fully discussed. Subject to agreement thereupon, all matters herein specifically made the subject of arbitration, all controversies concerning performances of existing contracts between a distributor and its customers and all claims that clearance or zoning now or hereafter existing is unreasonable and that an exhibitor has licensed more pictures than are required shall be subjects of arbitration.

Conciliation also may be found to be a speedy and feasible method of settling certain classes of disputes preliminary to or in lieu of arbitration as may hereafter be determined.

16. Effective Date

These provisions shall become effective with the license agreements for the season 1939-40 and continue thereafter, except that nothing herein contained shall be deemed to effect any license agreements now in effect.

Majors 'Stalling,' U.S. Charges; May Speed Trust Trial

by FRANCIS L. BURT
in Washington

The Department of Justice may ask the federal courts to "crack down" on the major company defendants in the Government's anti-trust suit with the idea of bringing the case to trial in January.

That the Department stands ready to go to trial next month was stated last week, but now it has decided to insist, Department officials on Wednesday accusing the majors of dilatory tactics and making it clear that it will not willingly agree to any further delay.

Department officials said the defendants are "stalling," pointing out that they were given a 90-day extension on top of 30 days which had been provided for filing answers to the Government's complaint, and then the defendants set up three different bills of particulars, each with many items. The Department seeks only 10 days to go through the mass of files to prepare a response, but the companies sought another 90 days to prepare their answers.

Much of the irritation informally expressed Wednesday by Department officials is based on the apprehension that the public will mistake delays caused by tactical moves of the defendants as Government unwillingness to prosecute an important industry, a reaction which capital observers said was not lessened by the employment this week of James Roosevelt by Samuel Goldwyn, even though he is not a defendant of the suit.

Thurman Arnold, U. S. assistant attorney general, was scheduled to confer with Harry Brandt and Milton Weisman of the Independent Theatre Owners of New York City, but was prevented from meeting them because of the Washington hearings of the Temporary National Economic Committee, of which he is a member. Together with Arthur Mayer, also of New York, however, Mr. Brandt and Mr. Weisman met on Tuesday with Paul Williams, special assistant to the attorney general in charge of the film suit.

No details of the conference were made known, but it was said that these exhibitors were not the only film men who have communicated with the Department in the last few weeks in connection with the anti-trust suit, and that Department officials are being kept in close touch with developments by independent interests. Elsewhere it was learned that the talks pertained to the legality of theatre acquisitions by independents as well as affiliated

Indications are that the Department is determined upon divorce of production from exhibition regardless of the majors' self-regulation

The companies are understood to have agreed to submit to the Department day-to-day reports on theatre details, in lieu of an outright "standstill" agreement as the Department previously sought. The Department presumably would have the right to enjoin any deal which may be undertaken by a circuit defendant.

Broadway heard this week that the defendants in New York had engaged Steve Hannagan, press agent of Florida Beaches, Chicago's racetrack, Indianapolis Speedway and other well known resorts, to represent them in putting their case before the public, Mr. Hannagan having been specifically mentioned as first assigned to prepare the majors' announcement on the aforementioned agreement.

83 CIRCUITS CONTRACT FOR 22,650 PLAYDATES IN 3,500 THEATRES

Negotiations between buyer and seller in the motion picture market, slowed down during the summer and early fall by a variety of factors, in recent weeks have begun an acceleration which has brought total sales to a point of favorable comparison with other years and particularly with the brisk pace set by the contract signers last year. A Motion Picture Herald survey, an extension of tabulations compiled twice during each season for the last three years, shows that to date 83 circuits representing 3,518 theatres have signed 453 contracts with nine distributors covering about 22,650 playdates.

The total number of contracts signed by the circuits considered in the survey, selected because through their buying power they represent the key to the film market in their various territories, is a decrease of 15 per cent from the number shown in the survey as published on November 6, 1937. At the same time the ratio of increase from the number shown in the tabulation as published on August 6th of this year is approximately 176 per cent compared to increases of 103 per cent in 1936 and 75 per cent in 1937.

On November 6, 1937, the same circuits had concluded 533 contracts for 28,800 playdates compared with 305 contracts representing 16,470 playdates on September 4th of the same year. The total on December 19, 1936, was 702 franchises for 36,000 playdates compared with 346 contracts for 17,600 playdates on October 10, 1936.

Following the delays of the autumn weeks the large distributors now report that key contracts have been closed in nearly all territories and that independent buying is showing satisfactory acceleration. Most of them have announced an increase in total contracts signed as compared with the corresponding period last year.

Trade Practice Problem Factor

Chief among the factors having important bearing on franchise signing this year has been the attention focussed on discussion of trade practices within and outside of the industry and the disputes revolving around proposed revision of present policies either by voluntary regulation or by legislation.

Congressional action on the Neely anti-block booking bill last winter which resulted in the passage of the act by the Senate early in the summer introduced the first factor of hesitation in the market for the 1938-39 product. During the summer the distributors announced the appointment of a committee to consider voluntary trade practice regulation through conferences with exhibitor representatives. This development, in turn, was interrupted by the filing of the anti-trust suit in equity against distributors by the federal Department of Justice. Buyers, regarding these actions, felt that important changes in long established procedure might result and consequently hesitated to commit themselves until the situation cleared. The Government suit is still in abeyance but distributors this week issued a tentative draft of their trade practice proposals which still must be approved by exhibitor organizations. (See page 12.)

A table showing what product 83 of the larger circuits of the country have contracted to show during the 1938-39 season starts on page 16. In addition, the product purchased by these circuits for the two previous seasons is tabulated in parallel columns.

The deals, except in a few indicated instances, are for the entire product of the companies listed, only this type of contract having been considered for purposes of the survey.

The circuits listed represent 3,518 theatres, about 22 per cent of the total number operating in the country, but important enough, through their buying power, to constitute the key to the film market.

The table shows for this year a total of 453 contracts signed, representing 22,650 playdates. On November 6, 1937, there were 533 franchises signed by the same circuits for 28,782 playdates, and on December 19, 1936, there were 702 franchises for 35,802 playdates.

During August and September when 1937-38 commitments began to run out and the new product appeared in the show windows of most distributors it was reported that many companies were allowing the larger circuits, such as those listed in the present table, to date the new season product pending negotiation of full-year contracts.

Obstacles in the way of marketing the new product were most numerous in the Chicago area where a long-standing dispute between independent exhibitors and Balaban & Katz and the distributors was climaxed by the filing of a comprehensive anti-trust against the major companies. After the signing of a few deals by the important circuits film buying came almost to a standstill with the filing of the suit early last October. The outcome of the case is expected to affect buying procedure and have important bearing on sales in the territory.

The Chicago situation has been troubled for several years. When the survey was first published in October, 1936, a delay in that territory was reported because of uncertainty aroused by reports that Balaban & Katz intended to adopt a double bill policy for their houses. That policy was later adopted and the present dispute is based in part on that development. Clearance at that time, too, was the subject of heated discussion and independents even then threatened the suit which is now in progress.

Many Recent Deals

Many of the more important deals listed in the present survey were concluded only in the last two or three weeks. In the list as published on August 6th many outstanding circuits were shown as having purchased the product of only one or at the most two companies. In a majority of cases these circuits have now contracted for a more complete quota of product, although their programs are not yet completely filled.

Ten distributors were considered in the survey. The circuits included in the list usually complete their deals with the major companies before turning to the smaller independent producers to supplement their programs.

The distributors and their product totals promised for the 1938-39 season are: Columbia, 56; Metro-Goldwyn-Mayer, 44 to 52; Monogram, 42; Paramount, 58; RKO, 48; Republic, 55; Twentieth Century-Fox, 56; United Artists, 30; Universal, 52, and Warner Brothers, 52.

Grand National, included in the survey in previous years, started its new selling season late this year after reorganization proceedings and a merger agreement with Educational Pictures under which Earle Hammons is the new president of the company. Conventions were held during October by the sales department under the leadership of Edward Alperson and an intensive drive for contracts is now under way.

An important change in the Canadian exhibition field was brought about last month with the settlement of a long-standing dispute between N. L. Nathanson, president of Famous Players Canadian circuit and United Artists. The distributor sold away from Famous Players last year after Mr. Nathanson filed suit in London claiming that Alexander Korda's "Drums," having started before the cameras in September, 1937, rightfully should have been delivered to him under an original deal with London Films for Canada which expired in October, 1937. The matter was settled between Mr. Nathanson and Murray Silverstone of United Artists.

THREE YEAR COMPARISON SHOWN

The following table shows the product purchased by the larger circuits of the country for 1936–37, 1937–38 and for 1938–39 season as far as sales have progressed. Long term franchise deals are indicated where such information is available. Many circuits affiliated with distributors have long term contracts but under terms which provide for negotiations each year, the contracts thus amounting to continuing options. Opposite the name of each circuit are the approximate number of theatres included and the territory in which they are situated. The three columns under each circuit's name indicate the product bought for each of the three years. The name of a distributor followed by a figure in parentheses indicates that the product of that company was bought only for that number of theatres.

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
ALGER, E. E.	10 Theatres	Illinois
Columbia	Columbia	Columbia
MGM	MGM	
		Monogram
Paramount	Paramount	Paramount
RKO	RKO	RKO
		20th-Fox
	United Artists	
Warner	Warner	Warner
ALDUN AMUSEMENT	10 Theatres	Alabama, Georgia
Columbia	Columbia	Columbia
MGM		
Paramount		Paramount
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Warner	Warner	
ATLANTIC	9 Theatres	New Jersey
Columbia	Columbia	Columbia
MGM		MGM
Paramount		Paramount
20th-Fox	20th-Fox	20th-Fox
Universal	United Artists	
Warner	Warner	
BALABAN & KATZ	38 Theatres	Illinois
Columbia	Columbia	Columbia
MGM	MGM (long term)	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal		
Warner	Warner	Warner
BARHAM, TRACY	2 Theatres	Ohio
	Columbia	Columbia
	MGM	MGM
Paramount	Paramount	Paramount
Republic		Republic
	20th-Fox	20th-Fox
Warner	Warner	
BENTON, WILLIAM	6 Theatres	Upstate New York
Columbia	Columbia	
MGM	MGM	MGM
		Monogram
Paramount	Paramount	Paramount
Republic		
RKO	RKO	RKO
	20th-Fox	20th-Fox
United Artists		
Universal		
Warner	Warner	Warner
BUFFALO THEATRES	11 Theatres	Upstate New York
	Columbia (7)	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
20th-Fox	20th-Fox (7)	20th-Fox
United Artists	United Artists	
Warner	Warner (7)	Warner
BUTTERFIELD	89 Theatres	Michigan
Columbia	Columbia	Columbia
GB		
GN	GN	
MGM	MGM	MGM
	Monogram	
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic (26)	Republic	Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	Warner
CENTRAL STATES	44 Theatres	Iowa, Nebraska
Columbia	Columbia	
GN		
MGM	MGM	MGM
Paramount	Paramount	
RKO	RKO	
Republic		Republic
	20th-Fox	20th-Fox
United Artists		United Artists
Universal		
Warner	Warner	Warner
CENTURY	23 Theatres	New York City
Columbia	Columbia	
MGM		MGM
Paramount (8)		
RKO (8)	RKO	
	20th-Fox	
United Artists (8)	United Artists	
Universal		
Warner	Warner	Warner
COMERFORD THEATRES	103 Theatres	New York, Pennsylvania
Columbia	Columbia	Columbia
GB		
GN		Monogram (43)
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner (62)	Warner	Warner
COMMONWEALTH	23 Theatres	Iowa, Kansas, Missouri
Columbia	Columbia	
MGM	MGM	MGM

DEALS INCLUDE 22,650 PLAYDATES

COMMONWEALTH *(Continued)*

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		
	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner	Warner	Warner

COOPER, J. H...............28 Theatres...Colorado, Oklahoma, Nebraska

MGM	MGM	MGM
		Monogram
Paramount	Paramount	Paramount
RKO	RKO	RKO
United Artists	United Artists	
Universal	Universal	
		20th-Fox
	Warner	Warner

COOPERATIVE THEATRES...86 Theatres.........Michigan

Columbia	Columbia	
GB		
GN		
MGM	MGM	MGM
Paramount	Paramount	
RKO		RKO
Republic (35)		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner	Warner	Warner

DENT, LOUIS............... 6 Theatres.....Colorado, Nebraska

Columbia	Columbia	
GB		
GN		
RKO	RKO	RKO
Republic		Republic
	United Artists	
		20th-Fox
Warner	Warner	Warner

DICKINSON THEATRES.....22 Theatres......Iowa, Kansas, Missouri

Columbia	Columbia	
GB		
GN		
	Monogram	Monogram
Paramount	Paramount	
RKO		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		

DIPSON, N. D..............12 Theatres...New York, Ohio, Pennsylvania, West Virginia

Columbia	Columbia	Columbia
GB		
MGM	MGM	MGM
		Monogram
RKO	RKO (1)	
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner		

DUBINSKY BROTHERS.......12 Theatres...Kansas, Missouri

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Columbia	Columbia	Columbia
GB		
GN	GN	
MGM		
Paramount (10 year franchise-1943)	Paramount (11)	Paramount
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox (11)	20th-Fox
United Artists	United Artists (11)	
Universal		
Warner	Warner (11)	Warner

DURKEE ENTERPRISES.......20 Theatres..........Maryland

Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	Warner

ESSANESS THEATRES......27 Theatres............Illinois

Columbia	Columbia	
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
		Republic
	20th-Fox	
	United Artists	
Universal		
	Warner	

EVERGREEN STATE.........35 Theatres...Oregon, Wash.

GB		
GN		
Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal		
Warner	Warner	Warner

FABIAN, SI................10 Theatres........New York

Columbia	Columbia	Columbia
GB		
GN		GN (9)
MGM	MGM	MGM
		Monogram
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic	Republic	
	20th-Fox	20th-Fox
United Artists	United Artists	
Warner	Warner	Warner

FAMOUS CANADIAN....200 Theatres..........Canada

MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO (10 year)	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists		United Artists
Universal	Universal	
Warner	Warner	Warner

(Listing continued on following page)

BUYING DELAYED BY UNCERTAINTIES

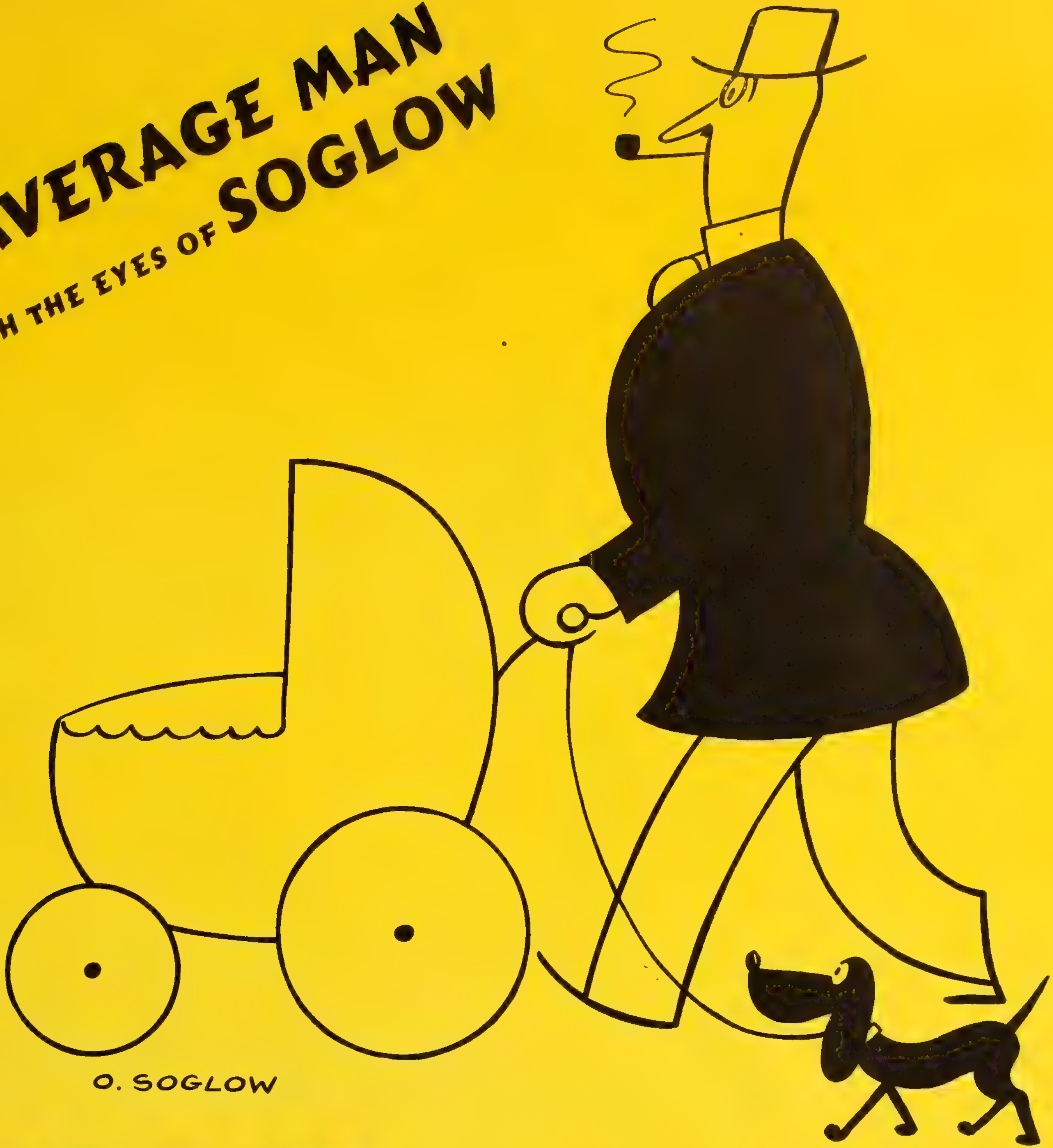
FANCHON & MARCO...... 5 Theatres.......... St. Louis		
Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Columbia	Columbia	
GB		
GN	GN	
Paramount	Paramount	
RKO (10 year franchise-1946)	RKO	RKO
Republic		Rep'lic (1st run)
20th-Fox	20th-Fox	20th-Fox
Universal	Universal	Universal
Warner (10 year franchise)	Warner	Warner
FOURTH AVENUE.......... 18 Theatres.. Indiana, Kentucky		
Columbia	Columbia	Columbia
MGM		
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic (12)		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists		
Universal		
	Warner	
FOX INTERMOUNTAIN..... 65 Theatres... Denver territory		
Columbia	Columbia	Columbia
GN		
MGM (3 year)	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO (2 year)
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal	Universal	
Warner	Warner	Warner
FOX MIDWEST............ 120 Theatres. Illinois, Iowa, Kansas, Illinois, Nebraska		
Columbia	Columbia	Columbia
GB		
GN		
MGM (3 year)	MGM	MGM
Paramount (2 year)	Paramount	Paramount
RKO	RKO	RKO
Republic	Republic (serials)	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal (16)	Universal (16)	
Warner	Warner	Warner
FOX WEST COAST........ 169 Theatres..... Arizona, Calif.		
Columbia	Columbia	Columbia
GB		
GN	GN	
MGM	MGM (franchise to 1940)	MGM
Paramount	Paramount (franchise to 1938)	Paramount
RKO	RKO	RKO
Republic	Republic (27)	Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal	Universal	Universal
Warner	Warner	Warner
FOX WISCONSIN.......... 42 Theatres.... Michigan, Wisconsin		
Columbia	Columbia	Columbia
GB		
GN		
MGM	MGM	MGM

FOX WISCONSIN *(Continued)*		
Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal	Universal	
Warner	Warner	Warner
FULTON, W. D.............. 7 Theatres .. Kansas, Missouri		
Columbia	Columbia	Columbia
GB		
GN		
MGM	MGM	MGM
Paramount		
Republic		
United Artists		
Universal		
Warner	Warner	
GOLDEN STATE THEATRES.. 31 Theatres........ California		
Columbia	Columbia	Columbia
GB		
GN		
		Monogram
MGM	MGM	
Paramount (long term)	Paramount	Paramount
RKO (long term)	RKO	RKO
Republic		Republic
	20th-Fox	20th-Fox
Universal		
Warner	Warner	Warner
GRIFFITH AMUSEMENT..... 95 Theatres... Oklahoma Texas		
Columbia	Columbia	Columbia
	GN	
MGM	MGM	MGM
		Monogram
Paramount (long term franchise)	Paramount	Paramount
RKO	RKO	RKO (Texas)
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
Universal		
	United Artists	
Warner	Warner	Warner
HARRIS AMUSEMENT...... 12 Theatres... Michigan, Ohio, Pennsylvania		
Columbia	Columbia	Columbia
GB		
GN	GN	
MGM	MGM	MGM
		Monogram
Paramount	Paramount	Paramount
Republic (3)		Republic
	20th-Fox	20th-Fox
	United Artists	
Universal	Universal	
Warner		Warner
INTERSTATE .... 17 Theatres... New England		
Columbia	Columbia	Columbia
MGM	MGM	MGM
		Monogram
Paramount	Paramount	Paramount
		Republic
RKO		RKO
	20th-Fox	
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

(Continued on page 20)

MISTER AVERAGE MAN

—AS SEEN THROUGH THE EYES OF SOGLOW



ARTHUR "BUGS" BAER, of King Features, sums him up this way:

"The hat of the average man is size 6⅞ . . . he does not think what he thinks, he thinks what he hopes."

The freshest comedy idea 20th Century-Fox ever grabbed out of its entertainment surprise bag!

"THANKS FOR EVERYTHING"

(Released December 23rd)

Just what you want for Christmas!

SEASON LATER THAN LAST YEAR

(*Listing continued from page 18*)

INTERSTATE ....92 Theatres....Texas, N. Mex.

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Columbia	Columbia	Columbia
GB		
	GN	
MGM	MGM	MGM
	Monogram	Monogram
Paramount	Paramount	Paramount
Republic (21)		Republic
RKO	RKO	RKO
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal	Universal (52)	
Warner	Warner (52)	Warner

JEFFERSON AMUSEMENT... 60 Theatres............Texas

Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO (long term franchise)	RKO	RKO
Republic	Republic (30)	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
Warner	Warner	

KALLETT THEATRES......... 15 Theatres. Upstate New York

Columbia	Columbia	
MGM	MGM	MGM
	Paramount	
RKO	RKO	
	20th-Fox	20th-Fox
	United Artists	
Universal		
Warner	Warner	Warner

LAM AMUSEMENT......... 10 Theatres. Alabama, Georgia

Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	
RKO	RKO	RKO
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Warner	Warner	Warner

LIBSON, IKE................ 5 Theatres. Cincinnati, Dayton

Columbia	Columbia	Columbia
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
20th-Fox	20th-Fox	
United Artists	United Artists	
Warner	Warner	

LIGHTMAN, M. A.......... 47 Theatres. Arkansas, Tennessee

Columbia	Columbia	Columbia
GB		
GN		
MGM	MGM	
		Monogram
Paramount	Paramount	Paramount
RKO (2 year franchise)	RKO	RKO
20th-Fox (long term franchise)	20th-Fox	20th-Fox
United Artists	United Artists	
Warner	Universal	
Universal	Warner	Warner

LOEW'S ....120 Theatres..California, Delaware, Georgia, Indiana, Kentucky, Louisiana, Maryland, Mass., Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, Canada

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Columbia	Columbia	Columbia
GN (67)	GN	GN (5)
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO		
Republic (67)	Republic (67)	Republic (half product, metropolitan area)
20th-Fox (67)	20th-Fox	20th-Fox
United Artists	United Artists	United Artists (2 year)
Universal (67)	Universal (40)	
	Warner (Ohio, Indiana)	Warner (Ohio, Indiana)

E. M. LOEW THEATRES..... 13 Theatres......New England

Columbia	Columbia	
GB		
GN		
Paramount	Paramount	
		Monogram
RKO	RKO	RKO
Republic	Republic (serial)	Republic
	United Artists	
Universal		
Warner	Warner	

LONG, LOUIS F. .5 Theatres.......... Arizona

Columbia	Columbia	Columbia
GB		
MGM	MGM	
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		Republic
	United Artists	
Warner	Warner	Warner

LUCAS & JENKINS.........39 Theatres......... Georgia

Columbia	Columbia	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO (3 year franchise)	RKO	
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal (35)	
	Warner	Warner

MAINE & NEW HAMPSHIRE. 29 Theatres......New England

Columbia	Columbia	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal (25)	
Warner	Warner	Warner

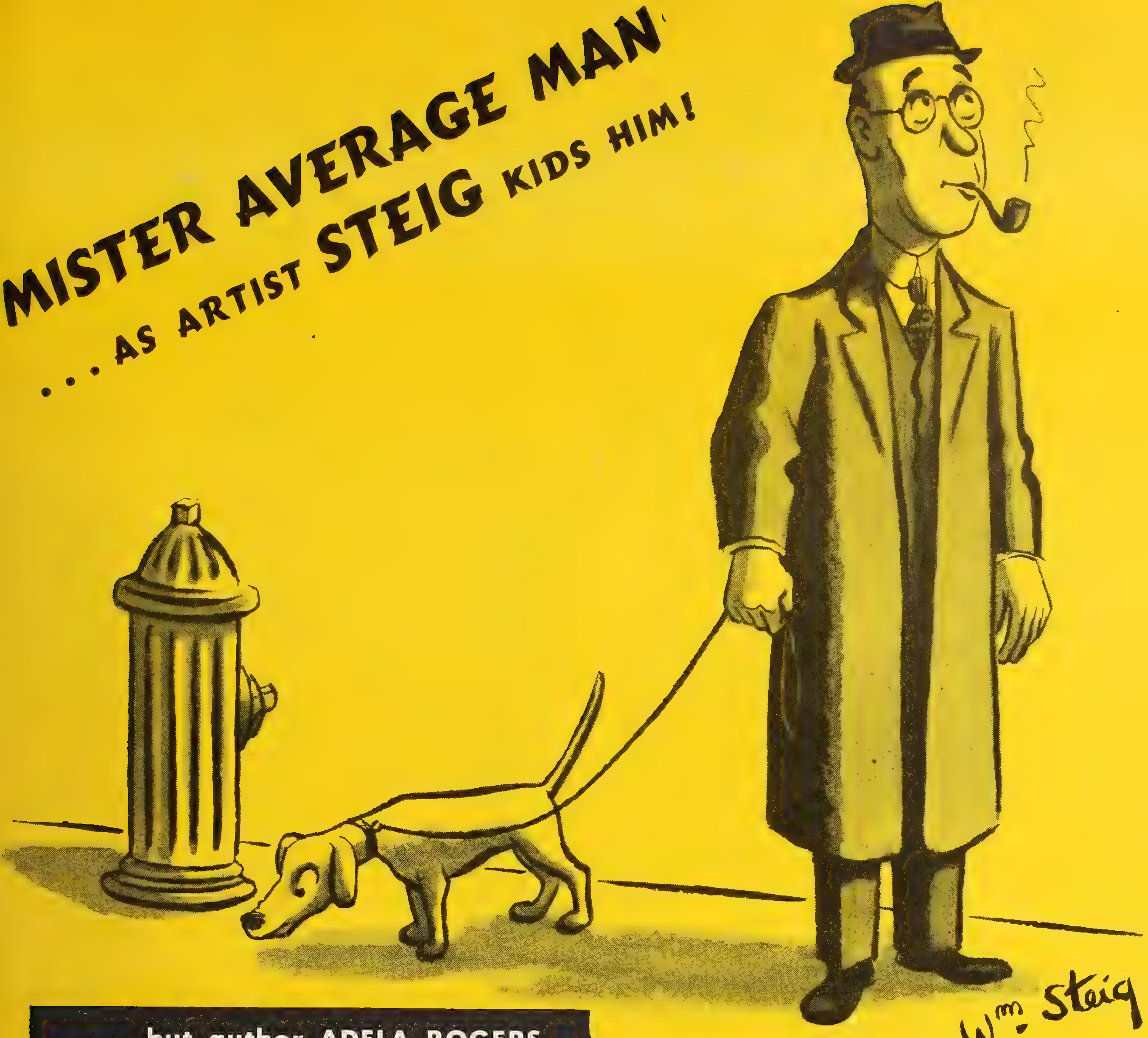
MINNESOTA AMUSEMENT.. 83 Theatres...... Minnesota, Dakotas, Wisconsin

Columbia	Columbia	Columbia
MGM (3 year franchise	MGM	MGM
Paramount (long term)	Paramount	Paramount

(*Listing continued on page 22*)

MISTER AVERAGE MAN

. . . AS ARTIST STEIG KIDS HIM!



. . . but author ADELA ROGERS ST. JOHNS takes him seriously!

"The Average Man is the guy who today, as yesterday, comes forward in times of trouble . . . he is the keystone of the world's greatest democracy."

Christmas comes but once a year . . . but a comedy idea like this comes once in a lifetime . . . and 20th has it!

"THANKS FOR EVERYTHING"

(Released December 23rd)

CONTRACTS COVER 3,500 THEATRES

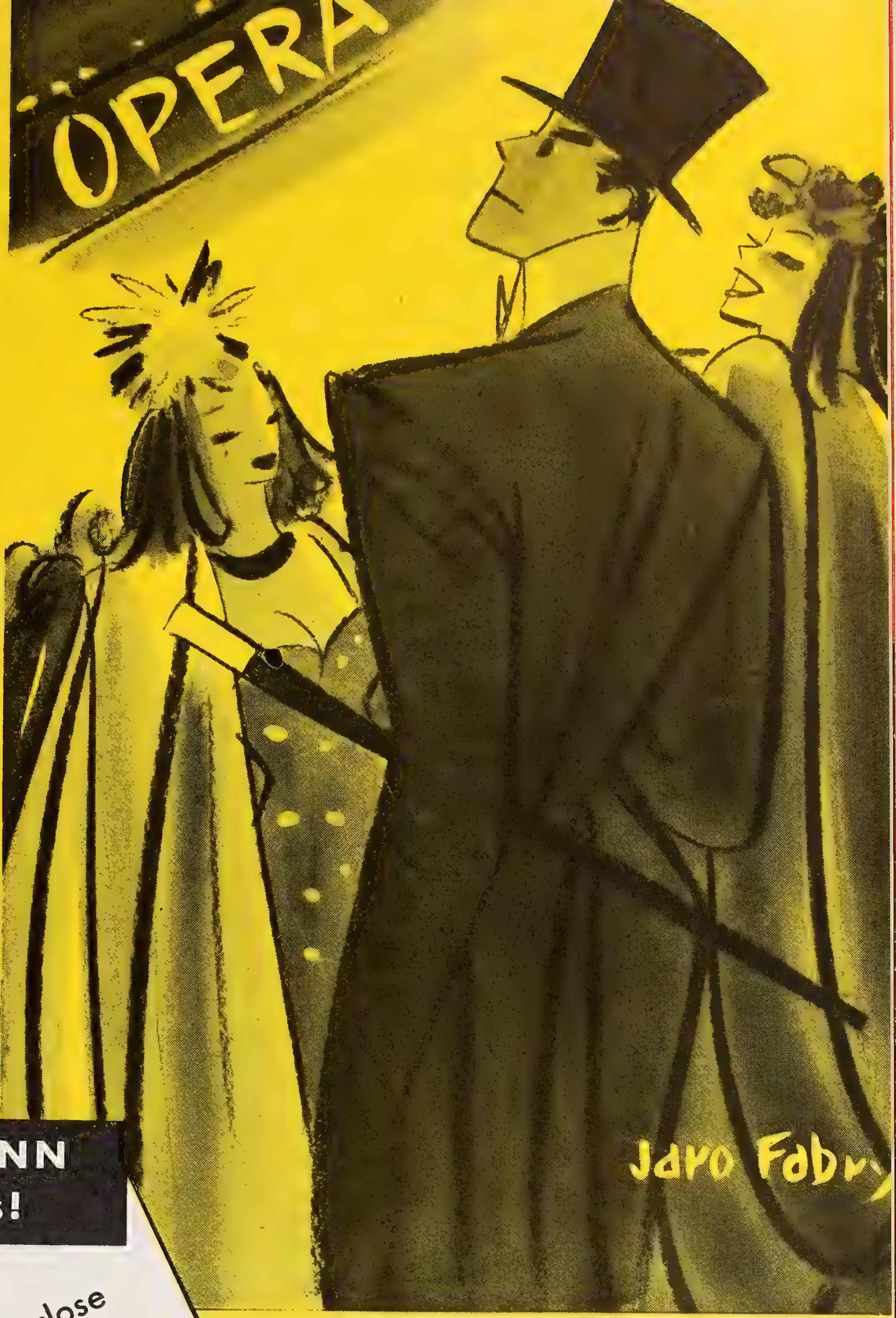
(Listing continued from page 20)

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
MINNESOTA AMUSEMENT		
RKO	RKO	RKO
Republic (15)		Republic
20th-Fox (3 year)	20th-Fox	20th-Fox
United Artists	United Artists	
Universal (32)	Universal	
Warner (32)	Warner	Warner
MONARCH THEATRES	6 Theatres	Indiana, Ohio
Columbia	Columbia	Columbia
GB		
	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
		20th-Fox
MULLINS & PINANSKI	100 Theatres	New England
Columbia	Columbia	
MGM (70)	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
20th-Fox	20th-Fox	20th-Fox
	United Artists	
Universal (70)		
Warner (70)	Warner	Warner
NEIGHBORHOOD THEATRES	15 Theatres	Virginia
Columbia	Columbia	Columbia
GB		
MGM	MGM	MGM
	Paramount	
	RKO	
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
	United Artists	
Universal	Universal	
NOTES	4 Theatres	Washington, D. C.
Columbia	Columbia	Columbia
GB		
MGM	MGM	MGM
		Paramount
Republic		Republic
	20th-Fox	20th-Fox
Universal		
	Warner	
PERRY, HUNTER	4 Theatres	Virginia
Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	Paramount
	20th-Fox	20th-Fox
	United Artists	
Warner	Warner	
PHOENIX AMUSEMENT	10 Theatres	Kentucky
Columbia	Columbia	
GB		
MGM		
Paramount		Paramount
RKO		
20th-Fox	20th-Fox	20th-Fox
	United Artists	
Universal		
Warner		
PIZOR	9 Theatres	Pennsylvania
Columbia	Columbia	Columbia
	MGM	MGM
Paramount		Paramount
RKO	RKO	RKO
	20th-Fox	20th-Fox
Warner	Warner	Warner

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
PUBLIX BAMFORD	5 Theatres	North Carolina
Columbia	Columbia	Columbia
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
Republic		Republic
	20th-Fox	20th-Fox
United Artists		
Universal		
Warner	Warner	Warner
PUBLIX GREAT STATES	60 Theatres	Illinois, Indiana
Columbia	Columbia	Columbia
GN	GN	GN
MGM	MGM	MGM
	Monogram	Monogram
Paramount	Paramount	Paramount
RKO	RKO	RKO
		Republic
	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal	Universal	
Warner	Warner	Warner
PUBLIX SALT LAKE	6 Theatres	Idaho, Utah
Columbia	Columbia	Columbia
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
Republic		
	20th-Fox	20th-Fox
United Artists	United Artists	United Artists
Universal		
Warner	Warner	Warner
PRUDENTIAL & PLAYHOUSE	35 Theatres	Connecticut, New Jersey, New York
Columbia	Columbia	
GN		
MGM	MGM	MGM
Paramount		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
	Warner	Warner
RKO	100 Theatres	California, East and Middle West
Columbia	Columbia	Columbia
GB		
GN	GN	
	MGM	MGM
		Monogram
Paramount (21)	Paramount	Paramount
RKO	RKO	RKO
Republic		Republic (half product, metropolitan area)
20th-Fox (75)	20th-Fox (84)	20th-Fox
United Artists	United Artists	United Artists
Universal	Universal (84)	
Warner (34)	Warner	Warner (32)
RANDFORCE	44 Theatres	Brooklyn, N. Y.
Columbia	Columbia	
GB		
GN		
MGM	MGM	MGM

(Listing continued on page 24)

MISTER AVERAGE MAN ...AS FABRY FLATTERS HIM



But WALTER LIPPMANN doubts if he even is!

"I never met an average man. One hears about them only at a distance, but close to, no such person seems to exist."
—*Walter Lippmann, Herald-Tribune Syndicate*

Now Hollywood gives Mister Average Man the works—in a scandalously funny picture!

"THANKS FOR EVERYTHING"

(Released December 23rd)

Timed by 20th for big holiday business!

FEW LONG TERMS DEALS INDICATED

RANDFORCE *(Listing continued from page 22)*

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Paramount	Paramount	
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
	Warner	

READE, WALTER...........25 Theatres......New Jersey, New York

Columbia	Columbia	Columbia
GB		
GN		
MGM	MGM	
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	
United Artists	United Artists	
Warner	Warner	

ROBB & ROWLEY..........75 Theatres..Texas, Cal., Okla.

Columbia	Columbia	Columbia
GN		
MGM	MGM	MGM
		Monogram
Paramount	Paramount	Paramount
RKO (long term)	RKO	RKO
Republic		
	20th-Fox (first runs)	20th-Fox
United Artists		
Universal	Universal	
Warner	Warner	Warner

ROME ENTERPRISES........11.................Maryland

	Columbia	Columbia
GB		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
	20th-Fox	20th-Fox
United Artists	United Artists	
Universal	Universal	
	Warner	

SAENGER THEATRES......114 Theatres.....Alabama, Arkansas, Florida, Louisiana, Mississippi, Texas

	Columbia	Columbia
GB		
	GN	
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	
Republic (43)		Republic (87)
20th-Fox	20th-Fox	
	United Artists	
Universal		
Warner	Warner	Warner

SAXE AMUSEMENT.........11 Theatres....... Wisconsin

Columbia	Columbia	Columbia
MGM		MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		
	20th-Fox	20th-Fox
	United Artists	
Warner	Warner	Warner

SCHINE ....96 Theatres...New York, Ohio

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Columbia	Columbia	
GB (47)		
GN (65)		
MGM (65)	MGM	MGM
	Monogram	Monogram
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic (47)		Republic
20th-Fox (58)	20th-Fox	20th-Fox
	United Artists	United Artists
Universal	Universal	
Warner	Warner	Warner

SHEA, M. A.................New England, Pennsylvania, New Jersey, New York, Ohio

Columbia	Columbia	Columbia
GN	GN	GN (9)
MGM	MGM	MGM
	Monogram	Monogram
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox (34)	20th-Fox
United Artists		United Artists
Universal	Universal (34)	
Warner (32)	Warner	Warner

SHEARER ....4 Theatres............Alaska

Columbia	Columbia	
	GN	
MGM	MGM	MGM
Paramount		
RKO	RKO	RKO
Republic	Republic	Republic
United Artists	United Artists	
Universal		
	Warner	

SKOURAS ....53 Theatres........New York

	Columbia	Columbia
GB		
GN		
MGM	MGM	MGM (36)
Paramount	Paramount	
RKO	RKO	RKO
		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		

SPARKS, E. J.............. 74 Theatres.......... Florida

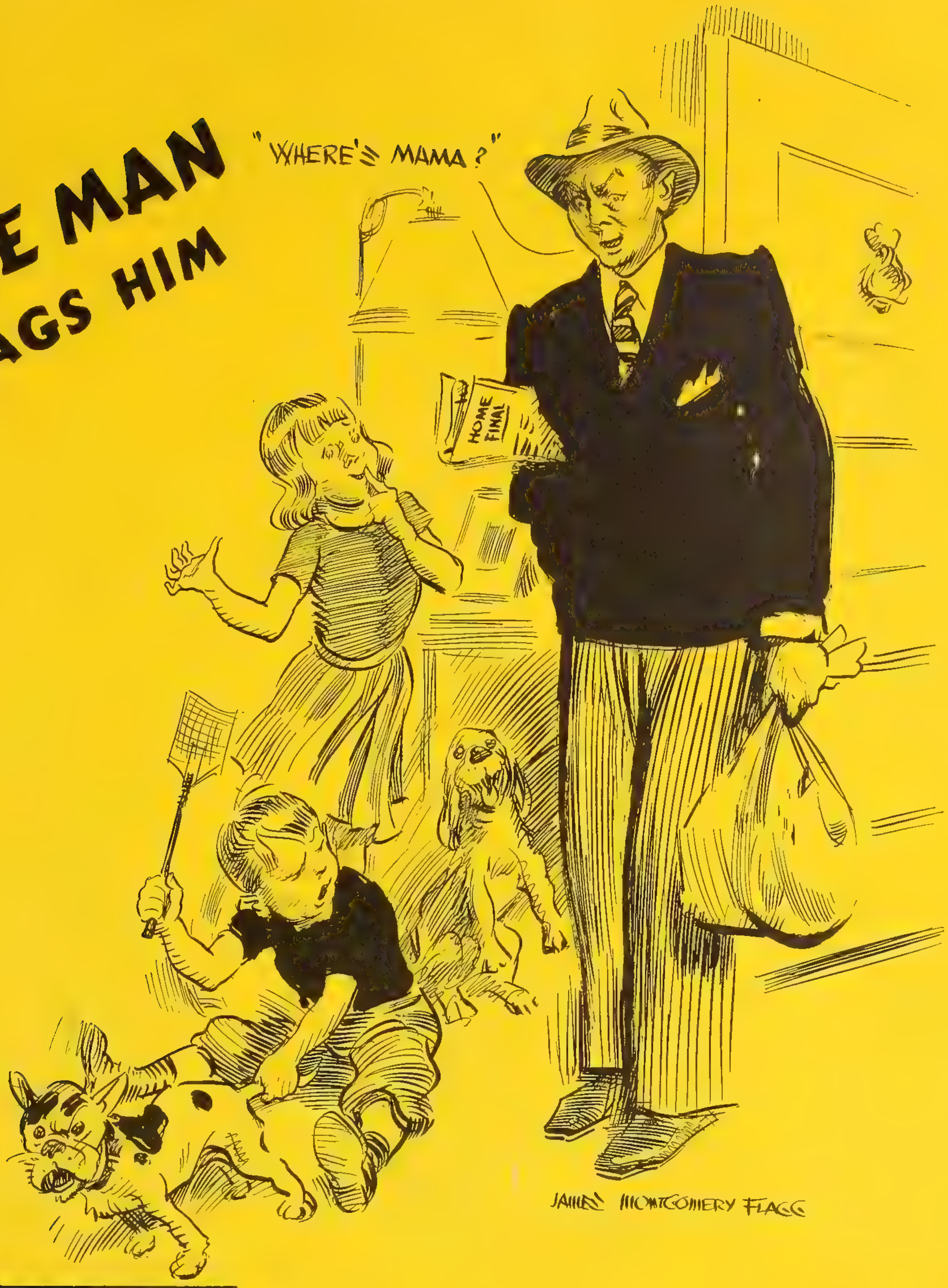
Columbia	Columbia	Columbia
	GN	
MGM	MGM	MGM
		Monogram
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		Republic
	20th-Fox	20th Fox
United Artists		
Universal	Universal	
	Warner	Warner

STEVENSON AMUSEMENT...6 Theatres..........Carolinas

	Columbia	
MGM	MGM	MGM
Paramount	Paramount	
RKO	RKO	RKO
20th-Fox	20th-Fox	20th-Fox

(Listing continued on page 26)

MISTER AVERAGE MAN
. . . AS FLAGG TAGS HIM


"WHERE'S MAMA?"
HOME FINAL
JAMES MONTGOMERY FLAGG

Columnist SOBOL sizes him up so:

"The Average Man . . . has never had his name in the papers . . . never been stopped by a cop . . . or been wooed by a lady not his wife."
—LOUIS SOBOL, N. Y. Journal American

So new in slant you can't compare it . . . more chuckle-full than champagne has bubbles!

"THANKS FOR EVERYTHING"

(Released Dec. 23rd)

Designed for laughing when happiness is in the air!

KEY CIRCUITS INCLUDED IN LIST

(Listing continued from page 24)

T. & D. JR., ENTERPRISES . . . . 21 Theatres . . . . . Nevada, Cal.

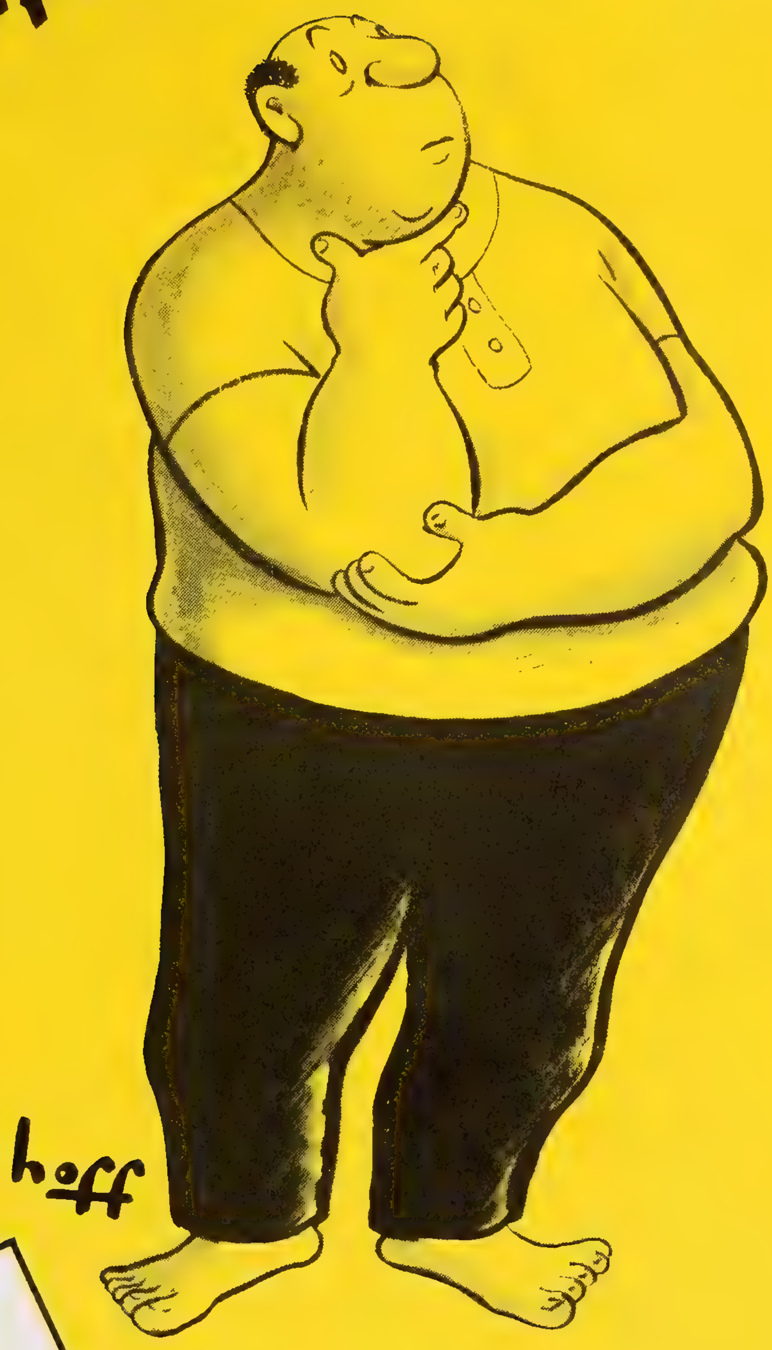
Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Columbia	Columbia	Columbia
GB		
GN		
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		Republic
		20th-Fox
Universal (2 yr., 1938)	Universal	
Warner	Warner	Warner
THALHEIMER	6 Theatres	Virginia
Columbia	Columbia	Columbia
GB		
GN	MGM	MGM
		Monogram
	Paramount	Paramount
Republic		Republic
	RKO	RKO
20th-Fox	20th-Fox	20th-Fox
	United Artists	
Universal	Warner	
THEATRICAL MANAGERS . . .	21 Theatres	Indiana
Columbia	Columbia	
GB		
	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
Republic		Republic
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Universal		
Warner	Warner	
TRI-STATE THEATRES	17 Theatres	Northwest
Columbia	Columbia	
GB		
GN		
MGM	MGM	MGM
	Monogram	Monogram
Paramount (3)	Paramount	Paramount
RKO	RKO	RKO
Republic		
	20th-Fox	20th-Fox
	United Artists	
Universal	Warner	
TRI-STATE THEATRES	27 Theatres	Iowa, Illinois, Nebraska
Columbia	Columbia	
GB		
MGM	MGM	MGM
Paramount (long term)	Paramount	Paramount
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists		United Artists
Universal		
Warner	Warner	Warner
UNITED DETROIT	12 Theatres	Detroit
Columbia	Columbia	
MGM	MGM	MGM
	Monogram	
Paramount	Paramount	Paramount
RKO	RKO	RKO
	20th-Fox	
United Artists	United Artists	
Universal		
Warner	Warner	

WARNER . . . . 446 Theatres . . . California, Connecticut, Delaware, Illinois, Indiana, Kentucky, Maryland, Massachusetts, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania, Tennessee, Virginia, Washington, West Virginia, Wisconsin

Dec. 19, 1936	*Nov. 6, 1937*	*Dec. 10, 1938*
Columbia	Columbia	Columbia
GB (195)		GB
MGM (3 year)	MGM	MGM
		Monogram
Paramount (2 year)	Paramount	Paramount
RKO (3 year)	RKO	RKO
Republic (68)		Republic
20th-Fox (3 year)	20th-Fox (300)	20th-Fox
United Artists	United Artists	United Artists
Universal	Universal (402)	
Warner	Warner	Warner
WATERS THEATRE CO.	9 Theatres	Alabama
MGM		
Paramount		
RKO	RKO	RKO
Republic		
20th-Fox	20th-Fox	20th-Fox
Universal		
Warner	Warner	
WESTERN MASSACHUSETTS .	14 Theatres	Massachusetts
Columbia	Columbia	Columbia
MGM	MGM	MGM
Paramount	Paramount	Paramount
RKO	RKO	RKO
20th-Fox	20th-Fox	20th-Fox
Warner		
WILBY-KINCEY	121 Theatres . . .	Georgia, North and South Carolina, Alabama
Columbia	Columbia	
GB (3)		
	GN	
MGM	MGM	MGM
		Monogram
Paramount (96)	Paramount	Paramount
RKO	RKO	RKO
Republic (30)	Republic (30)	Republic
20th-Fox (96)	20th-Fox	20th-Fox
United Artists (96)	United Artists	UA (50)
Universal	Universal (80)	
Warner	Warner	Warner (67)
WILMER & VINCENT	20 Theatres . .	Pennsylvania, Va.
Columbia	Columbia	Columbia
GB (4)		
MGM	MGM	MGM
Paramount	Paramount	Paramount
Republic		
20th-Fox	20th-Fox	20th-Fox
United Artists	United Artists	
Warner (12)	Warner	Warner
WOMETCO THEATRES	13 Theatres	Florida
Columbia	Columbia	Columbia
GB		
GN	GN	
		Monogram
RKO		
		Republic
	20th-Fox	20th-Fox
United Artists	United Artists	
	Warner	Warner

MISTER AVERAGE MAN

—AS HE SHAPES UP TO ARTIST **HOFF!**



But let MISTER AVERAGE MAN make your audiences laugh for themselves in this scandalously funny picture!

An entertainment idea as brightly new and different as the new nickels!

"THANKS FOR EVERYTHING"

(Released December 23rd)

The joy-time show for big-time grosses!

Is it possible you've guessed? . . .

"MISTER AVERAGE MAN" IS WHAT THE FUN IS ALL ABOUT!

20th's priceless, business-zooming flair has unearthed a new gold-mine of merriment!

DIFFERENT! With America's Mister Average Man (poor Haley!) tricked and picked on by Menjou and Oakie just to see what makes him tick! And in bad with his sweetheart, too!

A SHOW to make neighbors laugh good-naturedly at each other...and howl together!

PLUS exploitation stunts by the bushel! PLUS a World's Fair beauty contest! PLUS Gordon & Revel hits!

TIMED by 20th for top holiday grosses!

SO DATE IT IN for the jolliest Christmas your audiences ever celebrated!

THEY'LL THANK YOU FOR EVERYTHING!

Thanks for

Everything

with

ADOLPHE MENJOU · JACK OAKIE
JACK HALEY · ARLEEN WHELAN
TONY MARTIN · BINNIE BARNES
GEORGE BARBIER · WARREN HYMER

Directed by WILLIAM A. SEITER

Associate Producer Harry Joe Brown · Screen play by Harry Tugend
Adaptation by Curtis Kenyon and Art Arthur · Based on a story by
Gilbert Wright · Music and lyrics by Mack Gordon and Harry Revel

20th CENTURY FOX

DARRYL F. ZANUCK
in Charge of Production

THE KEYSTONE OF YOUR FUTURE

'Better' Films Up To Public Itself, Says Dr. Potter

The forum audience at New York's Cooper Union Friday heard Dr. Russell Potter, director of the Division of Film Study at Columbia University, declare that Hollywood will give the movie-goers better pictures when they have indicated a widespread demand for better pictures. The present tendency, he remarked, seems to be for "bigger," not "better," pictures.

Sharply criticizing those critics of the movies who go in for "appreciation" and for discussions of the art of the motion picture, the speaker emphasized the basic industrial organization of the movies.

"Let's start frankly by recognizing the basic fact that the movies are an industry," he said, "and an industry the capital investment of which throughout the world is three billions of dollars, according to figures of the Department of Commerce for January 1 of this year.

"That is Big Business, and its production center is that quiet, unpretentious little village out on the west coast—Hollywood; its financial control, in the last analysis, is in Wall Street, and the majority of it is in the hands of two great banking companies; the consumers of its product are to be found all over the world—226,000,000 individuals go to the movies *every* week in 90,334 motion picture theatres scattered from Nome to Singapore.

"Now all this is important, and any serious consideration of the movies is apt to go off the deep end if it is lost sight of. Too much has been written about the art (usually spelled with a capital 'A') of the motion picture by persons who are blind to the fantastic corporate structure of the industry. Scholars, critics, intellectuals, preachers, school teachers join in scathing criticism of the 'Hollywood product' without ever troubling themselves to study the tempestuous history of the motion picture and the complex financial and industrial organization of the set-up that produces those motion pictures.

"But the end product of that industry is an art, or at least an art-in-the-making. As such it is just about the most exciting thing in this exciting twentieth-century world of ours.

"The fact that most of the 16,961 features that have been released in this country since 1915 were rubbish (now happily forgotten except by the scholar of the film) is beside the point. Most of the dramas written in England during the reign of Queen Elizabeth were rubbish, too; but we do have the golden plays of Shakespeare and a couple each by Jonson, Dekker, and Marlowe.

"In the case of the movies, let's look at the record. We have had Paul Muni's 'Louis Pasteur' and 'Emile Zola,' Fritz Lang's 'Metropolis' and 'Fury,' Pabst's 'Loves of Jean Ney' and 'West Front, 1918,' John Ford's 'The Informer,' and D. W. Griffith's 'Birth of a Nation.' Charlie Chaplin is at work on a new picture, and we can thank the gods for Walt Disney.

"Better movies will be made in the future, and Hollywood will make them; there is, I am sure, the will. But Hollywood will not make us better pictures until it stops trying to make us bigger pictures—and it may not stop its dizzy rush for the 'super-super colossal' until it has bankrupt itself. And it will not give us better pictures until there is a widespread demand for them. We must create that demand. As the game stands now, we have on the whole better pictures than we deserve; and the future of the movies is really in our hands."

FTC REITERATES STAND ON ANTI-MONOPOLY

The Federal Trade Commission repeated, this week, its recommendation to Congress that the federal anti-trust laws be amended so that a corporation would be forbidden to acquire stock or assets of a competing concern with the idea of curtailing competition.

Phone Company Derides Charge Of Film Control

The Federal Communications Commission this week was studying a written protest filed Monday by the American Telephone and Telegraph Company, against a contemplated report of the commission recommending stringent control of the company.

The A.T. and T., is chief holding company for the many Bell manufacturing units, including several in motion pictures.

In the company protest, it is emphasized that "the report presents an imaginative and theoretical plea for expansion of the authority, jurisdiction, and powers of this commission—the kind of plea often made by those who want additional power badly and who seem to trust that fervor in pleading will prevent scrutiny of the validity of the reasons asserted in support thereof."

Charging that the FCC's investigation was unfair, the Telephone Company also derided the allegations that it had achieved a substantial control over the industry through Electrical Research Products, Inc.

Answering Commission charges that vast sums had been collected from non-communications activities, the company said the total royalties from public address and other equipment, provided to theatres and others, amount to $135,000 over a period of five years and the gross amount received for providing equipment during 16 years was $3,921,000.

From all of its non-communication activities in twelve fields cited by the Commission, a gross revenue of $830,000 was derived in 1937, it was stated.

To Commissioner Walker's charge that the "basic non-communications policies" of the Bell System are exemplified in its activities in the motion picture field, it was declared, "This statement is not true; indeed, the contrary is the fact."

The taking over by ERPI from Western Electric's original licensee of commercial exploitation of the licensed equipment, installation and service activities necessary, especially in the early days of sound, for effective operating condition, it was contended, "was an exception to general Bell System policy in non-communications fields; it was not sought by ERPI but imposed upon ERPI by conditions which seemed at the time to be of compelling force.

The brief pointed out that the number of anti-trust suits filed against ERPI by producers and exhibitors was not 22 but 24, and it also was commented that the report failed to state the number—18—which had been settled and discontinued and dismissed or to mention that in the two cases which have been tried the complaints against the Telephone Company were dismissed.

NLRB Head Has A Plan to Solve Labor Problems

Dr. Towne Nylander, Los Angeles director of the National Labor Relations Board, personally entered the troubled Hollywood studio union situation on Monday, and in the unofficial capacity of voluntary mediator, offered a four-point program to solve the problems arising out of charges of "company unionism" filed against the IATSE by two studio locals—Utility Employes Local No. 724 and the Motion Picture Technicians Committee.

Basic Agreement Affected

Dr. Nylander called union officials and studio labor representatives to his NLRB offices and presented his four-point program, as follows:

1. Suspension of the basic studio agreement insofar as conditions affecting the IATSE were concerned.
2. Posting of notices in studios that membership in the IATSE was not a necessary condition of employment.
3. Cessation of alleged coercion of studio workers into IATSE membership.
4. Agreement of all parties in the dispute to a "consent" election to determine whether the IATSE or some other organization represent studio workers in four IATSE locals; 659 (Photographers), 37 (Studio Technicians), 683 (Laboratory Technicians), and 695 (Sound Technicians).

The Utility Employes and Technicians Committee locals had officially filed "company unionism" charges with the NLRB against the IATSE. The NLRB let the charges rest for three weeks during the absence from Hollywood of Regional Director Towne Nylander. Returning over the weekend, Dr. Nylander called the mediation conference for Monday, explaining it was in keeping with the policy of his office to seek an amicable settlement of differences through round-table discussions, rather than have them assume an official NLRB status.

Taken by surprise, IATSE and studio union officials asked Dr. Nylander to postpone until February 14th the time for answering his four proposals. Their request was granted.

Studio union observers saw little likelihood of the studios agreeing to a "consent" election, because in previous NLRB cases involving collective bargaining certification petitions, the studios insisted that the NLRB has no jurisdiction over the production industry. However, if the studios did agree to the election, it would probably be only on condition that a stipulation be entered to the effect that they were not waiving their rights.

The IATSE had not decided on whether it would agree to the election, Harold V. Smith, IATSE Hollywood representative, declaring after Monday's conference that he would have to talk with George Browne, IATSE national president, before any decision could be made.

Hollywood Studios Tackle Wages-and-Hours Problems

Hollywood studio heads on Monday opened discussions on the relation of the federal wages-and-hours law to production workers, Pat Casey, producers' labor contact, stating that the question causing most discussion is that of classification of workers, there being some 80 different groups at the studios. Some of them may be declared "professional" and thus not subject to the law.

A definite program and plan of procedure is expected to evolve from the meetings before the weekend.

THE HOLLYWOOD SCENE

Hitting On High

Unpredictable as ever, Hollywood again is running against the form chart. Usually, at this season of the year, production of all sorts ebbs to low levels. But it was just the other way around during the first week of December. Sixteen productions were started. Meanwhile, eighteen moved on to the editorial rooms.

Paramount started four pictures. For the first time in his career, Buck Jones, long a leading western star, will play a straight dramatic role, in "Me and My Girl." The supporting company will feature Helen Twelvetrees, Robert Armstrong, Donald O'Connor, Dorothy Howe and Grant Withers. Leading players in "Heritage of the Desert," a Harry Sherman production, will be Evelyn Venable, Donald Woods, Robert Barrat, Russel Hayden, Sidney Toler, Paul Guilfoyle, C. Henry Gordon and Paul Fix. "The Lady from Kentucky" will star George Raft and Ellen Drew, with F. Hugh Herbert and Zasu Pitts featured. Charlie Ruggles and Mary Boland will be the top names in "Sudden Money."

Another "Jones Family"

Two pictures were started at Twentieth Century-Fox. "The Jones Family in Hollywood" will present Jed Prouty, Spring Byington, Shirley Deane, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan and Billy Tracy, Wally Vernon and June Gale. The cast of "Winner Take All" will be headed by Tony Martin, Gloria Stuart, Joan Woodbury and Henry Wilcoxon.

Columbia also started two films. "Flying G Man," a serial, will feature Richard Craig, Lorna Grey and Robert Paige. The leads in "First Offender" are Walter Abel, Diana Lewis, Rita Hayworth and Iris Meredith.

At Universal work began on "Three Smart Girls Grow Up." The girls will be Deanna Durbin, Nan Grey and Helen Parrish. Nella Walker, Charles Winninger and Ernest Cossart are in support. Many more names will be added.

MGM's contribution to the new work is "Broadway Serenade." Jeanette MacDonald is the star. The support lists Lew Ayres, Ian Hunter, Frank Morgan, Virginia Grey, Rita Johnson, William Gargan, Katherine Alexander, Esther Dale and Maurice Moscovitch.

Producing Again

Sam Katzman returns to production with "Outlaws' Paradise," in which Tim McCoy and Joan Barclay are the stars.

Another Samuel, this time Goldwyn, resumes production with "Wuthering Heights." The film will feature a practically all-English cast, as Merle Oberon, Lawrence Olivier, Flora Robinson, Hugh Williams, Cecil Humphreys, Geraldine Fitzgerald and Leo G. Carroll have been assigned the important roles.

"Mysterious Miss X" started at Republic. The cast includes Michael Whalen, Mary Hart, Chick Chandler, Mabel Todd, Frank Thomas, Dorothy Tree, Don Douglass, Regis Toomey and Wade Boteler.

RKO-Radio put "Twelve Crowded Hours" into work. It will offer Richard Dix, Lucille Ball, Donald MacBride, Bradley Page, Allan Lane and Dorothy Lee.

A KURTZ NOTE, SO TO SPEAK

Artist, historian, student of Civil War lore, and, incidentally, in Hollywood to act as technical adviser during production of a picture entitled "Gone with the Wind" which is on the agenda of producer David O. Selznick, Wilbur G. Kurtz informed Hollywood listeners on his first day among them:

"The willingness to fight to the last for states' rights lives on in the South. It is a permanent safeguard against overcentralization of power in bureaucratic national government. Nearly three-quarters of a century after the Civil War, we now find the South a stronghold for the preservation of the Union. So long as there is a solid South, America need not fear for the safety of its national government."

It is, however, with the South of the Civil War period that Dr. Kurtz's services to the screen will be concerned.

Monogram adhered to its start-a-picture-a-week schedule by beginning "Parole to Exile." It will feature Ann Nagel, Robert Kent, Sidney Blackmer, Joan Barclay, Ben Alexander and Sarah Paden.

Cast for Warners' "Hell's Kitchen" are Humphrey Bogart, Stanley Fields, Gale Page and the "Dead End" kids.

Three studios, each of which completed two, accounted for six of the ten finished pictures. Both MGM efforts are in the potential big picture classification. Franciska Gaal, Franchot Tone, Walter Connolly, Barnett Parker, Rita Johnson, Reginald Gardiner, Franklin Pangborn, Charles Judels and Priscilla Lawson will be seen in "The Awakening of Katrina." Eleanor Powell is the star of "Honolulu," which also will present Robert Young, George Burns and Gracie Allen, Judith Allen, Jo Ann Sayers, Eddie Anderson and Rita Johnson.

"Charlie Chan in Honolulu" was checked off the active list of Twentieth Century-Fox. Sidney Toler takes up the late Warner Oland's Chan role, and Sen Yung, an American born Chinese, succeeds Keye Luke as his son, "Lee." Other players are Phyllis Brooks, Eddie Collins, John King, Claire Dodd, George Zucco, Robert Barrat, Richard Lane, Marc Lawrence and Layne Tom, Jr. In the second finished film, "The Three Musketeers," the Ritz Brothers will have the assistance of Don Ameche, Gloria Stuart, Pauline Moore, Binnie Barnes, Joseph Schildkraut, John Carradine, Lionel Atwill, Miles Mander, Douglas Dumbrille, John King, Russell Hicks and Gregory Gaye, in satirizing Alexandre Dumas' classic.

Monogram also wound up two productions. Frankie Darro will be seen with Dick Purcell, Judith Allen and Lillian Elliott in "Tough Kid." Jack Randall, Dorothy Short, Walter Long, Charles King and Warner Richmond are the principals in "Fighting Thoroughbreds."

"Newsboys' Home" was finished at Universal. It will present Jackie Cooper, the Little Tough Guys, Edmund Lowe, Wendy Barrie, Edward Norris and Samuel S. Hinds.

With Rosella Towne and William Gargan featured and Dennie Moore, James Stephenson, Peggy Shannon, Maris Wrixon and Edgar Edwards in support, Warner Brothers finished "The Adventures of Jane Arden."

For RKO-Radio release, Sol Lesser completed "Fisherman's Wharf." A Bobby Breen picture, it also will present Leo Carrillo, Henry Armetta, Lee Patrick, Rosina Galli, Tommy Bupp, George Humbert, Leon Belasco and Neal Dodd.

"Shine On, Harvest Moon," in which will be seen Roy Rogers, Mary Hart, William Farnum, Chester Gunnels, Lulu Belle and Scotty, Stanley Andrews, Matty Roubert, Dan Hennings, Joe Whitehead and Frank Jaquet was completed by Republic.

Elaboration

The conflagration originally produced for "In Old Chicago" did not quite come up to Darryl Zanuck's expectations of what a truly great fire should be, so he spent many additional thousands of dollars to provide the spectacle seen in the release print. Similarly, the desert storm in "Suez" didn't measure up to his conceptions of such things, when it was first done, so more thousands of dollars were expended to create the one the public saw.

Now, with "The Little Princess" finished, it has been discovered that Shirley Temple has been taking a course in ballet dancing for a year. More thousands of dollars were dug up, and shooting on the film has been resumed to include a spectacular ballet number in which Shirley will be revealed as accomplished in the art.

News In Brief

Mae West and Empire Pictures are negotiating for headquarters and producing space at United Artists. Wherever the star and company locate, her first picture will be "Catherine the Great," shooting on which is planned to start after the first of the year.

* * *

Forearming against the annual seasonal holiday slump, Fox West Coast Theatres will resume auto giveaways in the local territory. Two cars will be passed out with 26 houses participating.

* * *

Paramount will inaugurate the new year by starting two big pictures. Jack Benny and Dorothy Lamour will star in "Man about Town." "Invitation to Happiness" will feature Irene Dunne and Fred MacMurray.

* * *

Remakes of popular old pictures are the order of the day. MGM will remake "Within the Law." Paramount has "Me and My Girl" in work. Oddly, Robert Armstrong, who was featured in the last picture version of "Within the Law," is featured in the "Me and My Girl" cast.

FILMS ACT MAKING PLIGHT WORSE THAN EVER, BRITISH INDUSTRY SAYS

Labor Groups Demand Quota Percentages Be Increased at First Opportunity, Citing Half Year Operation Results

by AUBREY FLANAGAN
in London

With more than half its first year of operation now concluded, the Films Act (1938), immediate and ultimate objective of which was ostensibly to stimulate and protect British film production, is currently the target of the combined critical potshots of producers, distributors, exhibitors and labor unions.

It is the direct and emphatic complaint of three of these actions that, far from improving matters, the Act has made them worse, that the plight of the makers and exhibitors of British films and the rank and file who once assisted in their production is in most respects worse than it ever has been.

The Films Council, born of the Act and the legitimate trade and legislative body for its interpretation and enforcement, already has been the scene of forcible complaints and debates, and more, it is obvious, are to follow. The not least determined plea which they will have to consider in the immediate future is that made by the labor groups, representing studio employees, that the quota percentages be increased at the first opportunity, a process for the institution of which the Council has elementary powers.

60% Unemployed

An unemployment figure of 60 per cent is pointed to by the Association of Cine Technicians as the most vivid human and statistical argument. When the Act was introduced the figure was 80 per cent. Twenty per cent membership has seceded, following the depression, with technicians and labor operators leaving the Association for other fields. The representative total of out-of-works remains where it was, though recent events probably have swelled it.

It is a fact that in the first seven months of the Act 52 films have been registered, but some of these were concluded before the new measure came into force.

The figure, however, is deceptive. Of the films so far registered five were made on the treble quota basis, that is, at a labor cost of four times the stipulated £7,500 ($37,500) minimum or over, and eight on the double quota basis, at three times the labor cost minimum. The rest are mainly straightforward single quota films at an approximate cost of £15,000 ($75,000), or at any rate at a labor cost of £7,500 each, or—a fair number—exhibitors quota films made at an even lower figure.

No Boom Production Signs

Production, meanwhile, does not show any signs of boom with a round half dozen films on the studio floors or on location. One of these, MGM's "Goodbye, Mr. Chips," is on the treble quota basis. Three of the others are double quota subjects.

Exhibitors facing these figures fear that they are facing a serious shortage of product, a situation menaced even more bitterly, they charge, by the booking situation which gives the circuits a monopoly of whatever product is available. They, too, will place before the Films Council a case for cooperative booking, a weapon with which they say they may be able to fight the problem.

'LUCKNOW' DROPPED ON INDIA OFFICE PROTEST

Production and release of "Lucknow" by Butchers Film Service, Maurice Elvey director, is being abandoned following the objection of the India Office to the picture.

Shooting began a week ago on the production, based on the relief of Lucknow in the Indian mutiny of 1857-58.

Government executives in London met with the Board of Film Censors and an ensuing statement said that "all authorities . . . consider that such a film would revive memories of days of conflicts which it has been the honest endeavor of both countries to obliterate."

Producers, who are reduced to what is the virtual minimum necessitated by the economics of the situation, that is, the minimum necessary to make the minimum number of films to set off the renters' requirements, will back up the promised moves for a quota increase, though the absence of a truly representative body such as the Films Group of the Federation of British Industries latterly failed to be and which the new Producers Association has yet to be woven into, is not likely to assist that process any more than it assisted their ends during the final Parliamentary stages of the 1938 Films Bill.

$4,500,000 in First Year

It is estimated by trade statisticians that the first year of the Act, nonetheless, will have seen over £900,000 ($4,500,000) spent on the distributors' quota requirements. The continued production by MGM and Twentieth-Fox, and the enterprise of Wilcox, Pascal and Toye, for instance, in concentrating on the higher grade films, of course accounts for a considerable portion of that expenditure.

It is dubious whether production of the less expensive films, upon which most of the producers who are now critical of the Act concentrated, will be assisted by a ruling of the Board of Trade that the registration of an appropriate number of films on a single footage basis is required by the Act.

Twentieth-Fox have recently asked the Board whether they could supply the whole of the quota by double and triple films only, and whether films which had been made at double or treble quota cost could be counted as single for the purpose of the Act. It is the emphatic ruling of the Board that the appropriate footage of single quota films must be provided by the distributor. On the other hand, a distributor is at liberty to count in the single quota category films made at double or treble the minimum labor cost.

For the more reputable distributors, among which Twentieth-Fox are naturally to be noted, this Government interpretation of the Act is to a great extent comforting, for it enables them, at the small price they must pay, to continue concentration on the higher grade product.

The Act's stipulation that 50 per cent of the renters registered product must be registered on a net footage basis was naturally aimed to protect in a minor degree the production of small films by smaller producers. These are now incensed that the Board's interpretation seems to remove a measure of that protection.

The Act's precise wording on films made at four times and three times the specified minimum labor cost is that they "shall" count as treble and double quota. The Board of Trade now interpretes that wording as "shall—if the distributors so desire."

It is not easy to forecast whether the net result of this recent incident will be to stimulate or hamper independent production. First guesses are that it will have the last-named effect, while probably appreciating the commercial qualities of the foreign sponsored quota product.

A recent washing of legislative linen has further evinced the Board of Trade ruling that while a renter may count old British films against old foreign films, an exhibitor has to find contemporary quota against old foreign films and reissues.

Exports and Imports

Board of Trade figures for October are:

Exports of exposed positive film for October were 3,515,787 feet against 1,987,623 feet last year and 1,812,655 feet in 1936. Values were: £16,305 ($81,525), 1938; £12,448 ($62,240), 1937; £9,460 ($47,300), 1936.

Footage for the ten months was 20,549,272 feet this year against 18,732,990 feet in 1937 and 18,571,726 feet in 1936. Values were £133,142 ($665,710), 1938; £107,034 ($535,170), 1937; £96,718 ($483,590), 1936.

Film of all other description exported in October was valued at: £22,500 ($112,500) 1938; £36,332 ($181,660), 1937; £21,847 ($109,235), 1936. Values for the ten months period were: £309,252 ($1,546,260), 1938; £316,755 ($1,583,775), 1937; £223,302 ($1,116,510), 1936.

Exports of sensitized photographic plates and **films** exported for October were valued at: £41,604 ($208,020), 1938; £41,597 ($207,985), 1937; £49,228 ($246,140), 1936. Values for the ten months period were: £399,507 ($1,997,535), 1938; £422,292 ($2,111,460), 1937; £434,478 ($2,172,390), 1936.

Imports of exposed positive film for October were 1,647,742 feet against 1,998,354 feet in 1937 and 2,398,811 feet in 1936. Values were: £13,495 ($67,475), 1938; £15,403 ($77,015), 1937; £21,059 ($105,295), 1936.

Footage imported for the ten months period was 16,386,218 feet against 17,764,973 feet in 1937 and 19,694,000 feet in 1936. Values were: £131,400 ($657,000), 1938; £141,053 ($705,265), 1937; £162,222 ($811,110), 1936.

Footage of blank film imported in October was 4,808,266 feet this year against 5,068,092 feet in 1937 and 6,670,861 feet in 1936. Values were: £16,423 ($82,115), 1938; £18,815 ($94,075), 1937; £27,169 ($135,845), 1936.

Footage imported for the ten months period was 61,634,170 feet against 58,950,887 feet in 1937 and 56,996,671 feet in 1936. Values were: £194,810 ($974,050), 1938; £219,470 ($1,097,350), 1937; £222,306 ($1,111,530), 1936. Values of film of all other description imported in October were: £45,516 ($227,580), 1938; £56,487 ($282,435), 1937; £56,879 ($284,395), 1936. For the ten months period values were: £574,135 ($2,870,675), 1938; £585,149 ($2,925,745), 1937; £604,710 ($3,023,550), 1936.

Values of sensitized photographic plates imported in October were: £8,913 ($44,545), 1938; £9,141 ($45,705), 1937; £8,038 ($40,190), 1936. Values for the ten months period were: £410,474 ($2,052,370), 1938; £385,167 ($1,925,835), 1937; £377,202 ($1,886,010), 1936.

Re-export of films in October totaled 506,400 feet this year against 810,878 feet in 1937 and 593,633 feet in 1936. Values were: £3,943 ($19,715), 1938; £6,035 ($30,175), 1937; £4,147 ($20,735), 1936.

Ten months import footage, for the last three years, of exposed positive film, was 6,389,142 feet in 1938, 6,343,169 feet in 1937 and 8,550,039 feet in 1936, with values as follows: £44,487 ($222,435) for 1938, £42,949 ($214,745) for 1937, and £56,841 ($284,205) for 1936.

▽

John C. Graham has joined Dufaycolor. Mr. Graham resigned recently as Paramount's managing director in England.

▽

Anthony Eden, former Foreign Secretary, canceled his address before the London dinner of the CEA December 13th, because of his plan to speak in New York December 12th at the convention of the National Association of Manufacturers.

FRENCH SPEED UP PRODUCTION BUT "BIG" PICTURES ARE SCARCE

Forty Films Produced in Summer, but Total of 120 or 130 Is Expected for Season; Financing Still a Problem

by PIERRE AUTRE
in Paris

French film production is moving forward again and it is likely that 120 to 130 features will be made this season. Yet, though about 60 features were put before the cameras between January 1st and June 30th, there were not many big pictures to be compared with "La Grand Illusion," "Pearls of the Crown" or "Un Carnet De Bal," hits of the 1937 season. The only two comparable films the first half of this year were "The Foggy Quay," directed by Marcel Carné and co-starring Jean Gabin and Michèle Morgan, and "Prison Without Bars," directed by Léonide Moguy and starring the 17-year-old Corinne Luchaire. Alexander Korda bought the rights for remaking this film at his Denham studios with the same star.

Among other interesting films produced in France were "Altitude 3,200" ("The Kingdom of Youth"), "Les Disparus de Saint-Agil" ("The Runaways"), starring Erich von Stroheim, "Gosse de Riche", "Peace on the Rhine", co-starring John Loder and Dita Parlo, and "Imperial Tragedy", with Harry Baur.

Reasons given for the comparative delay of top film producers were the necessary wait to recover most of their investments of last year and the constant difficulties of obtaining financing.

Since June 15th the studios have been working at full speed. Forty features were produced in the summer months, the highest figure in France since the advent of talking films. The 1938 output now is expected to be at least as good as that of last year.

Eight films scheduled to be the big French productions of the year include:

KATIA, directed by Maurice Tourneur and co-starring Danielle Darrieux and John Loder;

THREE WALTZES, produced and directed by Ludwig Berger, co-starring Yvonne Printempts and Pierre Fresnay, and with music by Johan Strauss, Sr. and Jr., and Oscar Strauss;

WERTHER, produced by S. Niebenzahl, who made "Mayerling," directed by Max Ophuls and co-starring Annie Vernay and Pierre Richard-Wilm;

LA BETE HUMAINE ("The Human Beast"), directed by Jean Renoir, co-starring Jean Gabin and Simone Simon;

RETOUR A L'AUBE ("Return at Dawn"), directed by Henri Decoin, and starring Danielle Darieux;

HOTEL DU NORD ("North Hotel"), directed by Marcel Carné and starring Annabelle;

CONFLIT, directed by Leonide Moguy and starring Corinne Luchaire;

REMONTONS LES CHAMPS-ELYSEES, with Sacha Guitry, producer, director and star.

Besides these eight, several under production which according to their subjects and stars deserve interest are: "Life Is Wonderful," "Alerte En Mediterranee," "Women's Penitentiary," "La Maison Du Maltais," "Cafe De Paris," "Entree Des Artistes," "Lights of Paris," "I Was an Adventuress," "The Chess Player," "Drama of Shanghai," "Gibraltar," "Ultimatum," "Eduation De Prince," "Le Revolté," "Campement 13," "Place De La Concorde," "Trois De Saint-Cyr," "Ymile Sous Les Cedres," "Hostages" and "Accord Final."

Twenty-five films are in production and more than 80 pictures already have been announced, though many of them will not be turned out before next year, and some probably never will be produced.

The average budget for a good French film production has stabilized at three million francs ($75,000). The biggest films, such as "Katia," has not exceeded five million francs ($125,000). Such films as "The Foggy Quay" and "Prisoner Without Bars" have cost about $80,000.

Having a rather small though regular domestic market, when compared to America, and not being able to rely greatly on the foreign markets, French producers have been obliged to make pictures at a small cost.

New Talent

The departure for Hollywood of several French stars and directors a year ago at first alarmed French producers, but the "exodus" had its advantages in the bringing forth of new talent, such as Michèle Morgan and Corinne Luchaire.

The French cinema now has a long list of stars, none of whom is older than 22: Michèle Morgan, Corinne Luchaire, Nadine Vogel, Annie Vernay, Blanchette Brunoy, Dolly Mollinger, Katia Lowa, Jacqueline Pacaud, Madeleine Robinson, Christiane Mardayne, Line Labourdette, Michèle Alfa, Louisa Carletti, Juliette Faber, Gaby Sylvia, Denise Bosc, and on the male side and younger than 25, Fabien Lorys, Paul Cambo, Bernard Lancret, Jean Davy.

Furthermore, even including Charles Boyer and Fernand Gravet, who have become real American stars, French patrons prefer the French stars in French pictures, spoken in French.

Several French stars, such as Jean Gabin, Michèle Morgan and Viviane Romarce, are reported to have refused engagements for Hollywood.

Eric Von Stroheim, in French pictures, has won back his reputation in France. The British John Loder is co-starring with Danielle Darrieux in "Katia" and with the German star, Dita Parlo, in "Peace on the Rhine." John Lodge will star in "The White Slave," Grace Moore will speak and sing in French in the screen adaptation of Charpentier's Opera "Louise." Harry Lachman is returning to direct two films for André Daven.

FRENCH FILMS FOR NEW YORK FAIR

Ten short subjects will be specially produced by the French motion picture industry and will be shown in the French Pavilion of the New York World's Fair. A theatre of 450 seats will be built in the pavilion where continuous performances will be held.

The films will be co-directed by well-known French directors and directors specializing in documentary films. The directors include Rene Clair, Julien Duvivier, Jacques Feyder, Marcel Carne, Marc Allegret, Jean Benoit-Levy, Jean Renoir, Leon Poirier, Abel Gance and Marcel l'Herbier.

The delegate of the French Cinema Industry will be Henri Clerc, ex-deputy, president of the cinema section of the French Tourism Committee.

Park Ave. Opens Its First Theatre

The first theatre on New York's Park Avenue, the Normandie, opened last Wednesday. The Normandie is patterned in part on the lines of the French superliner of the same name, with a stone front complete with portholes. Within, the theatre's seating arrangement and proscenium are reminiscent of the Music Hall in Radio City.

Opening the house to a celebrity-packed audience was "Sacrifice d'Honneur," first feature to come from John Otterson's Tri-National Films. A review of the feature appears on page 49 of this issue.

The theatre itself, built at Park Avenue and 53rd Street by Harry Brandt and David Weinstock, will be operated on a continuous run policy, at $1.25 top price for evening performances and a 75 cent top afternoons. Both domestic and foreign product will be shown, with the operating policy apparently one of living up to the neighborhood.

Among those attending the opening night were:

John Otterson
Carroll Trowbridge
John Harris
Sam Harris
Joseph McGoldrick
John Eberson
Leo Abrams
Nat Byer
Charles Hartzig
Manny Hertzig
Martin Quigley
Major Leslie Thompson
Captain George Mcl. Bayne
Harry Brandt
Bernard Brandt
Ben Weinstock
Generoso Pope
Judge John Freschi
Percy M. Furber
Bob Wolf

Tea and coffee is served in the lounge by Chinese girls in native costume.

C. W. Thornton, formerly secretary-treasurer of General Service studios, has been signed as executive business manager by Edward Small Productions.

20% CANCELLATION ON FILMS, CAROLINAS TOLD

Kuykendall Assures Convention of Concession; Depinet Urges Showing of More British Films

by D. G. SPENCER
in Charlotte

Theatre owners will be granted the right to cancel 20 per cent of films for which they contract, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, told the 26th annual convention of the Theatre Owners of North and South Carolina at Charlotte Monday. He said the 20 per cent cancellation clause is expected to be included in contracts in the next few months. More than 300 exhibitors were at the convention.

As a result of this new agreement, the president said, the producers will produce fewer and better pictures, and exhibitors will not have to play films they consider objectionable to their communities.

Ned E. Depinet, vice-president and general sales manager of RKO Radio, emphasized the business loss to the industry from being practically barred out of Germany, Italy, Japan and other countries. He said that in order to keep our essential market in the United Kingdom, Americans must show some of the better British pictures.

Mr. Depinet said the distributors had not been guilty of stalling in connection with the trade practice conferences but that it was a problem so complex that much time was required. He added that unless the producers could make profits the theatre would not have pictures.

Lyle M. Wilson of Roanoke Rapids, N. C., was elected president of the Carolinas association. Other officers chosen were H. R. Berry, Hartsville, S. C., and F. H. Beddingfield, Charlotte, vice-presidents, and Mrs. Walter Griffith, reelected secretary-treasurer.

Mr. Kuykendall said theatre owners are not opposed to block-booking, but are against compulsory block-booking. On the other hand, he said, the majority of theatre owners are opposed to the Neely-Pettingill bill which is to be introduced at the next legislature in 1939.

Mr. Kuykendall blamed the recent slump in theatre receipts upon the general business condition. He said the industry's "Motion Pictures' Greatest Year" campaign has "undoubtedly stimulated the business of the nation's film theatres and has created much goodwill for the industry." An annual stimulus likely will be necessary, he added.

The convention adopted a resolution expressing the association's gratitude to such distributor organizations as have complied substantially with the 10-point program of the MPTOA.

New York Allied Reelects Cohen

Allied Theatre Owners of New York, meeting in Buffalo Monday, reelected Max A. Cohen president and named the following regional vice-presidents: William Smalley, Charles Wilson, treasurer; Joe Rosensweig, assistant treasurer; Thomas Kelly, executive secretary; Abe Levy, recording secretary; Harry G. Kosch, general counsel. Eighty exhibitors attended.

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, addressed the meeting. Other speakers included Mr. Cohen and Mr. Kosch.

A resolution adopted said Allied will combat any effort to eliminate giveaways and chance games until the independent theatres obtain proper runs.

Paul Moss, New York City license commissioner, was to address a meeting of exhibitors sponsored by the Independent Theatre Owners Association on Thursday at the Hotel Astor.

LICENSING PRESS AGENTS ADVOCATED BY BIRDWELL

Licensing of all press agents, for the good of publicity clients, the public, the editors of the nation, and the entire field of motion picture advertising and publicity was advocated by Russell Birdwell, publicity and advertising director of Selznick International Pictures, in an address to the Advertising and Sales Club of Long Beach, Cal., this week.

Mr. Birdwell said:

"In the vanguard of men who believe in publicity, not only now, but for all time, are Howard Strickling and Frank Whitbeck of Metro-Goldwyn-Mayer, Harry Brand of Twentieth Century-Fox and Terry De Lapp of Paramount. I could name others."

KMTA Is Planning Regional Meetings

Kansas-Missouri Theatres Association plans a series of regional meetings in Kansas and Missouri December 15 to January 15. Tentatively, the meetings have been set for Pratt, Stockton, Salina, Topeka and Independence, Kan., and Joplin, Eldon and Maryville, Mo.

The purpose is to gain full cooperation of all theatres, affiliated and non-affiliated, and to provide an opportunity to discuss legislative and other problems, Frank Cassil, president, said.

Myers Talks to New Penn Allied on Trade Reforms

Abram Myers, general counsel for Allied States, spoke on the proposed trade practice reforms, at the meeting Tuesday in Philadelphia of the new Pennsylvania Allied. About 45 exhibitors were present, many of them formerly members of the United Motion Picture Theatre Owners. Official title of the new organization is Allied Independent Theatre Owners of Eastern Pennsylvania. An annual budget of $25,000 was set, with half the sum pledged Tuesday.

Defer Oklahoma Convention

Plans for holding the Motion Picture Theatre Owners of Oklahoma convention in Oklahome City this month have been called off by Morris Loewenstein, president, following a membership canvass. A meeting in the spring is now indicated.

Hearing on RKO Plan Set Dec. 16

Technical objections of a minority stockholder's attorney, who disclaimed intention of causing a delay, have put over till December 16th the final hearing to bring RKO out of 77B by the year's end.

John S. Stover, attorney for Ernest W. Stirn, holder of 1,234 shares of old, unconverted RKO class "A" stock, pointed out to Federal Judge William Bondy in last Friday's hearing in New York that consents filed by majority stockholders to the RKO reorganization plan proposed by Atlas Corporation were improper because they were not affixed with the actual stock certificates.

Judge Bondy upheld Mr. Stover's contention.

Mr. Stover also charged irregularities in the 1931 reorganization proceedings.

The court set a hearing for Friday at which minority stockholders will be required to show cause why physical presentation of stock certificates should not be waived in connection with the filing of consents.

17 RKO Pictures Coming; Mandel Succeeds Dowd

Coincident with the first visit of President George J. Schaefer to the RKO studios as chief executive, the studios report 17 pictures in work or completed; the RKO foreign department says 13 out of 25 foreign exchanges are "over the top" in the "Phil Reisman Flight" foreign sales drive; and RKO theatres' general manager, John J. O'Connor, appointed Harry Mandel as national director of publicity, advertising, and exploitation, to succeed John Dowd, who resigned to join the New York World's Fair organization.

Mr. Mandel, who succeeds Mr. Dowd, served his "apprenticeship" with B. S. Moss.

The Peru territory is leading in the "Phil Reisman Flight" foreign sales drive.

Industry Wins 2 Legislative Tilts

In their defense against legislation hostile to the motion picture industry, exhibitors and distributors this week counted two "victories" in Georgia.

The victories were won when the state supreme court upheld the legality of a Troup County court decision denying an injunction to citizens who tried to halt Sunday shows in Hopkinsville; and when a Decatur City jury freed Thomas Miller, operator of the Emory theatre, in that city, on charges of operating on Sunday, after they heard testimony that he had given the receipts to charity. This counterbalances the recent sentences, since suspended, given three operators of an Atlanta house, for operating on Sunday.

Opposed only by realty interests, the New York film industry, joined by labor unions, are objecting to a proposed ordinance which would "shave off" to one foot from the property line, all theatre marquees on Broadway from 69th Street to 110th Street, and applying to side streets, 100 feet east or west of Broadway.

CONCORD, CALIF.

LAKEPORT, CALIF.

GARLAND, TEXAS

VALLEY FALLS, KANSAS

WORLAND, WYOMING

WAHPETON, N. DAKOTA

Paramount Pictures Produce BIG Business for SMALL TOWNS!

ANAMOSA, IOWA

PROPHETSTOWN, ILLINOIS

FORT VALLEY, GEORGIA

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BRISTOL, VERMONT

OLD TOWN, MAINE

OLD DOC PARAMOUNT

KNOWS HOW TO KEEP SMALL TOWN THEATRES HEALTHY!

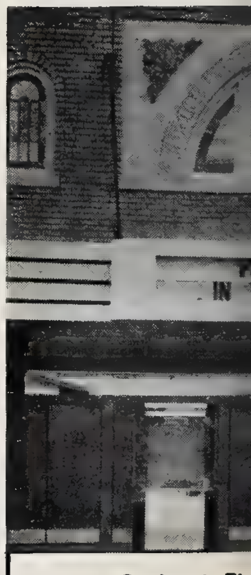
Hundreds of healthy theatres like these thrive on Paramount Product!

Gilles Theatre, Wahpeton, North Dakota

ENEAN
TUESDAY TEN O WIN $97
TUE WED PRIDE of THE
WEST and KING of ALCATRAZ
BAKERY

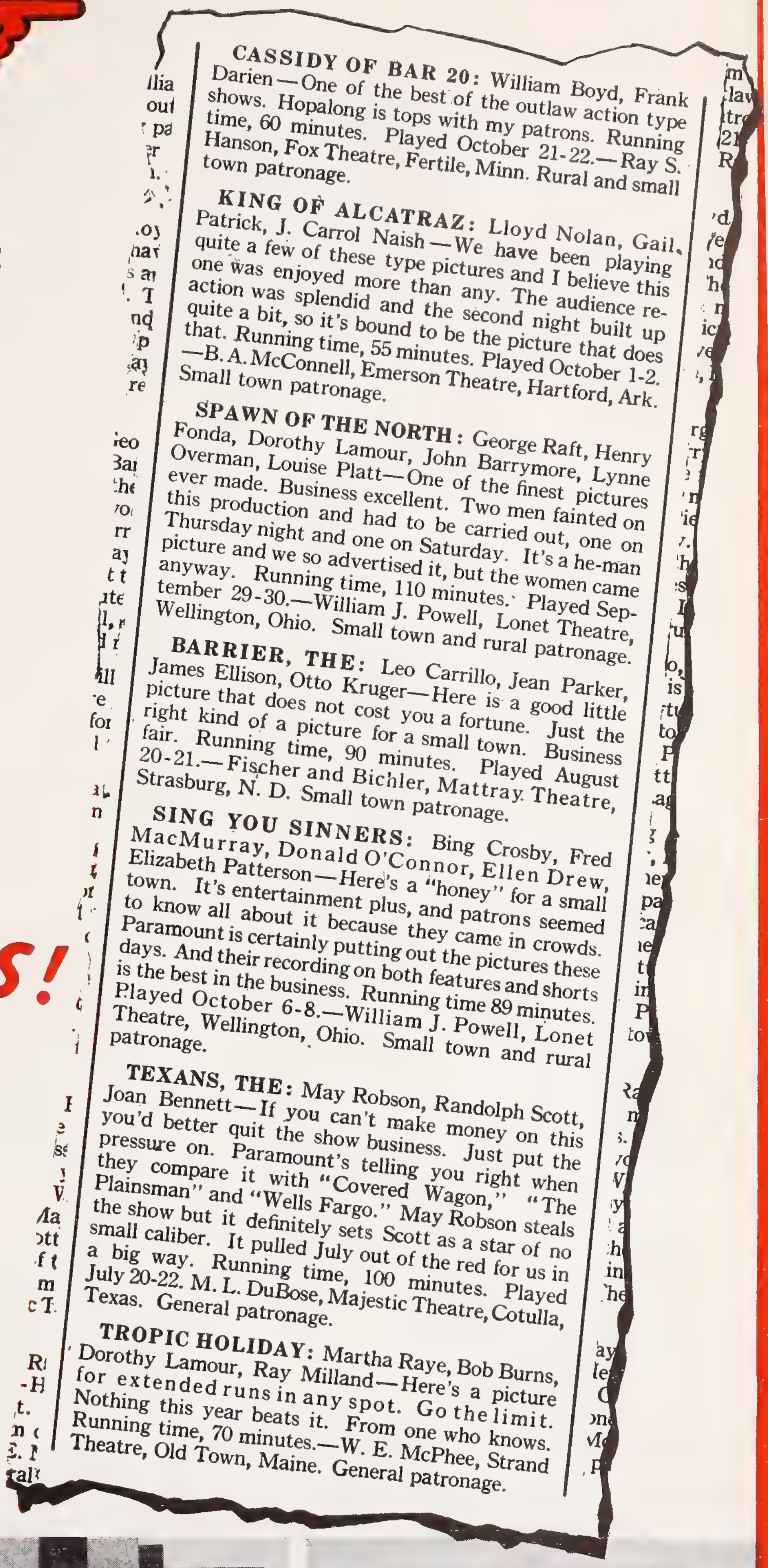
Enean Theatre, Concord, North Carolina

Rio Theatre, Valley Falls, Kansas



Garland Th

Read these typical small town raves on Paramount Pictures...



CASSIDY OF BAR 20: William Boyd, Frank Darien—One of the best of the outlaw action type shows. Hopalong is tops with my patrons. Running time, 60 minutes. Played October 21-22.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carrol Naish—We have been playing quite a few of these type pictures and I believe this one was enjoyed more than any. The audience reaction was splendid and the second night built up quite a bit, so it's bound to be the picture that does that. Running time, 55 minutes. Played October 1-2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Lynne Overman, Louise Platt—One of the finest pictures ever made. Business excellent. Two men fainted on this production and had to be carried out, one on Thursday night and one on Saturday. It's a he-man picture and we so advertised it, but the women came anyway. Running time, 110 minutes. Played September 29-30.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

BARRIER, THE: Leo Carrillo, Jean Parker, James Ellison, Otto Kruger—Here is a good little picture that does not cost you a fortune. Just the right kind of a picture for a small town. Business fair. Running time, 90 minutes. Played August 20-21.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

SING YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—Here's a "honey" for a small town. It's entertainment plus, and patrons seemed to know all about it because they came in crowds. Paramount is certainly putting out the pictures these days. And their recording on both features and shorts is the best in the business. Running time 89 minutes. Played October 6-8.—William J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

TEXANS, THE: May Robson, Randolph Scott, Joan Bennett—If you can't make money on this you'd better quit the show business. Just put the pressure on. Paramount's telling you right when they compare it with "Covered Wagon," "The Plainsman" and "Wells Fargo." May Robson steals the show but it definitely sets Scott as a star of no small caliber. It pulled July out of the red for us in a big way. Running time, 100 minutes. Played July 20-22. M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

TROPIC HOLIDAY: Martha Raye, Bob Burns, Dorothy Lamour, Ray Milland—Here's a picture for extended runs in any spot. Go the limit. Nothing this year beats it. From one who knows. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

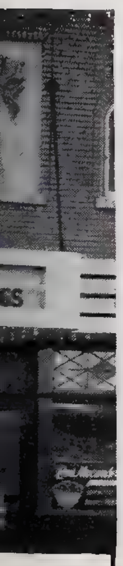
THE *OLD DOC* PRESCRIBES:

ACTION!

HUMAN INTEREST!

RADIO PERSONALITIES!

COMEDY AND MUSIC!



Texas

THEATRE
PEACH

Peach Theatre, Fort Valley, Georgia

TOWN
RONALD COLMAN
IF I WERE KING

Town Theatre, Prophetstown, Ill.

GRAND OPENING SEPTEMBER 21ST
CONTINUOUS SHOW STARTS 3PM
KERBY THEATRE KERBY

Kerby Theatre, Worland, Wyoming

BIG BUSINESS BUILDERS F

"SING YOU SINNERS" . . . Small town fans like family pictures. And here's the acknowledged leader in the family picture field, a fast paced merger of comedy, romance and action, introducing the Beebe Family and their horse, Uncle Gus, not to mention such radio song hits as "Small Fry" and "A Pocketful of Dreams." Bing Crosby and Fred MacMurray star. Cast includes Ellen Drew, Donald O'Connor (new kid find), Elizabeth Patterson. Wesley Ruggles produced and directed from an original screen story and play by Claude Binyon.

"IN OLD MEXICO" . . . "Best of the Hopalong Cassidy's," says Hollywood Reporter of this exciting addition to Paramount's thrilling series of top flight Westerns. Produced by Harry Sherman from the famous Western novels of Clarence E. Mulford, William Boyd continues his role of "Hopalong" Cassidy, the hero of millions of Western fans everywhere. George Hayes, another favorite of the "Hopalong" public, and Russell Hayden head the usual strong Paramount cast, directed by Edward D. Venturini. Labelled by Film Daily "class production."

"CAMPUS CONFESSION" . . . Small town theatres, as clip on preceding page shows, are doing big business with this first of the new Paramount college life series of youth in action pictures. A big cast of Paramount stars including Betty Grable, Eleanore Whitney, William Henry, popular comic Fritz Feld, John Arledge, Thurston Hall, Richard Denning make up the cast. But the big news is that Paramount adds to this stellar lineup "Hank" Luisetti, Stanford's All-American basketball star, in his first film appearance. Surefire action for the young folks. George Archainbaud directs.

"TOUCHDOWN, ARMY" . . . Here's an action picture that has everything. The glamor of Uncle Sam's famous old military academy at West Point. The excitement of football . . . leading up to the thrilling thunder of the nation's biggest game . . . the annual Army-Navy classic. John Howard, Mary Carlisle and Robert Cummings play the leads, with William Frawley, Owen Davis, Jr., Benny Baker, and Minor Watson completing the lineup. Kurt Neumann, who megaphoned "Hold 'em Navy," directs.

"SONS OF THE LEGION" . . . Reports from the field show small town theatres find this Paramount picture made to order for small town selling. Backed wholeheartedly by the American Legion and the Legion Auxiliary, this exploitation natural has plenty of surefire entertainment value. For in addition to a dramatic story, particularly timely in its Americanism theme, this picture has the sales value of a splendid cast: Lynne Overman, Evelyn Keyes, Donald ("Small Fry") O'Connor, Elizabeth Patterson, William Frawley, Tim Holt, Billy Cook and Billy Lee. James Hogan directs.

"KING OF ALCATRAZ" . . . Exhibitors everywhere report this a really important money maker. The hardboiled critic on the New York Daily News called it "one of the best action thrillers of the year." An escaped Alcatraz Public Enemy makes plenty of trouble for a couple of lads aboard a coastwise tramp steamer. Gail Patrick and Lloyd Nolan share action honors with J. Carrol Naish, Harry Carey and Anthony Quinn. Robert Florey directed.

"THE ARKANSAS TRAVELER" . . . If any picture produced in recent years could be called *THE* SMALL TOWN PICTURE it's this homespun drama of small town life starring Bob Burns in a role which gives him, the critics say, the right to be named the true successor of the great Will Rogers. Given a fine sendoff by none other than that Dean of small town journalism, William Allen White, this picture has already made impressive, yes, record-breaking showing in towns from coast to coast. Fay Bainter, John Beal, Irvin S. Cobb, Jean Parker, Lyle Talbot, Porter Hall and Dickie Moore make up the big-time supporting cast for Bob. Alfred Santell directs.

"MEN WITH WINGS" . . . One of the major pictures of the year from any angle. A thrilling woman's picture with a heart throb in every sequence. A great man's picture with the mightiest aviation scenes ever filmed. A tremendous kid's picture with the advantage of giving an inside education on the whole history of American aviation. In flaming Technicolor with Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Lynne Overman, Porter Hall, Walter Abel, and a score of the finest stunt flyers in the world, this epic of aviation is another tribute to the skill of Producer-Director William A. Wellman . . . to the enterprise of Paramount.

Paramount stars are sma

SMALL TOWN THEATRES!

"THANKS FOR THE MEMORY" . . . Radio stars mean plenty to small town business. And right now this picture gives you a chance to cash in on several important radio names. First, there is the title itself, which, of course, is the title of the hit song of the past summer and a network smash. Second, the picture features the new network hit "Two Sleepy People." Third, Bob Hope, one of the present top radio stars, teams with Shirley Ross, Charlie Ruggles and Otto Kruger to punch the swell human, real life story across. George Archainbaud directs. Early box office returns show it a surefire click.

"ARREST BULLDOG DRUMMOND" . . . This latest in the popular series of Drummond pictures has been acclaimed in the field by theatre men and theatre-goers as the best. Packed with the speedy, punchy action that small town fans love, this new Drummond hit has a heart-appeal that will reach right into the hearts of small-town America. John Howard adds to his laurels as H. C. McNeile's famous hero and Heather Angel, H. B. Warner, Reginald Denny and E. E. Clive lend strong support. James Hogan directed.

"IF I WERE KING" . . . Up at the very top of any box office list. Ronald Colman, one of the screen's truly great money-makers, plays his greatest devil-may-care, romantic role; Frank Lloyd, who made such record-makers as "Mutiny on the Bounty" and "Wells Fargo," and who knows the pulse of the people, delivers his best to date. Frances Dee, Basil Rathbone, Ellen ("Sing You Sinners") Drew and thousands more make up a brilliant supporting cast that has already proven the small town showman's delight.

"LITTLE ORPHAN ANNIE" . . . Hundreds in your town listen to her adventures on the air...hundreds more avidly follow her in the newspaper comic strip. Now Paramount comes across with a warm, human story, tailor-made for small town popularity, guaranteed to bring to your theatre all the "Little Orphan Annie" fans and their friends. Little Ann Gillis, who scored in "The Adventures of Tom Sawyer," is Annie in the flesh, Robert Kent, June Travis, J. Farrell MacDonald complete a strong cast. Ben Holmes directed.

"TOM SAWYER, DETECTIVE" ...One of the great small town stories of all time with the great family appeal that made Mark Twain America's favorite author. Mom will love its keen understanding of boyhood and its mischief-making... Dad will love the memories it brings back . . . the kids will love it for its thrill and adventure. Starring Donald O'Connor, the lad who walked away with your heart in "Sing You Sinners," with Billy Cook, Porter Hall, Phillip Warren. Louis King directed.

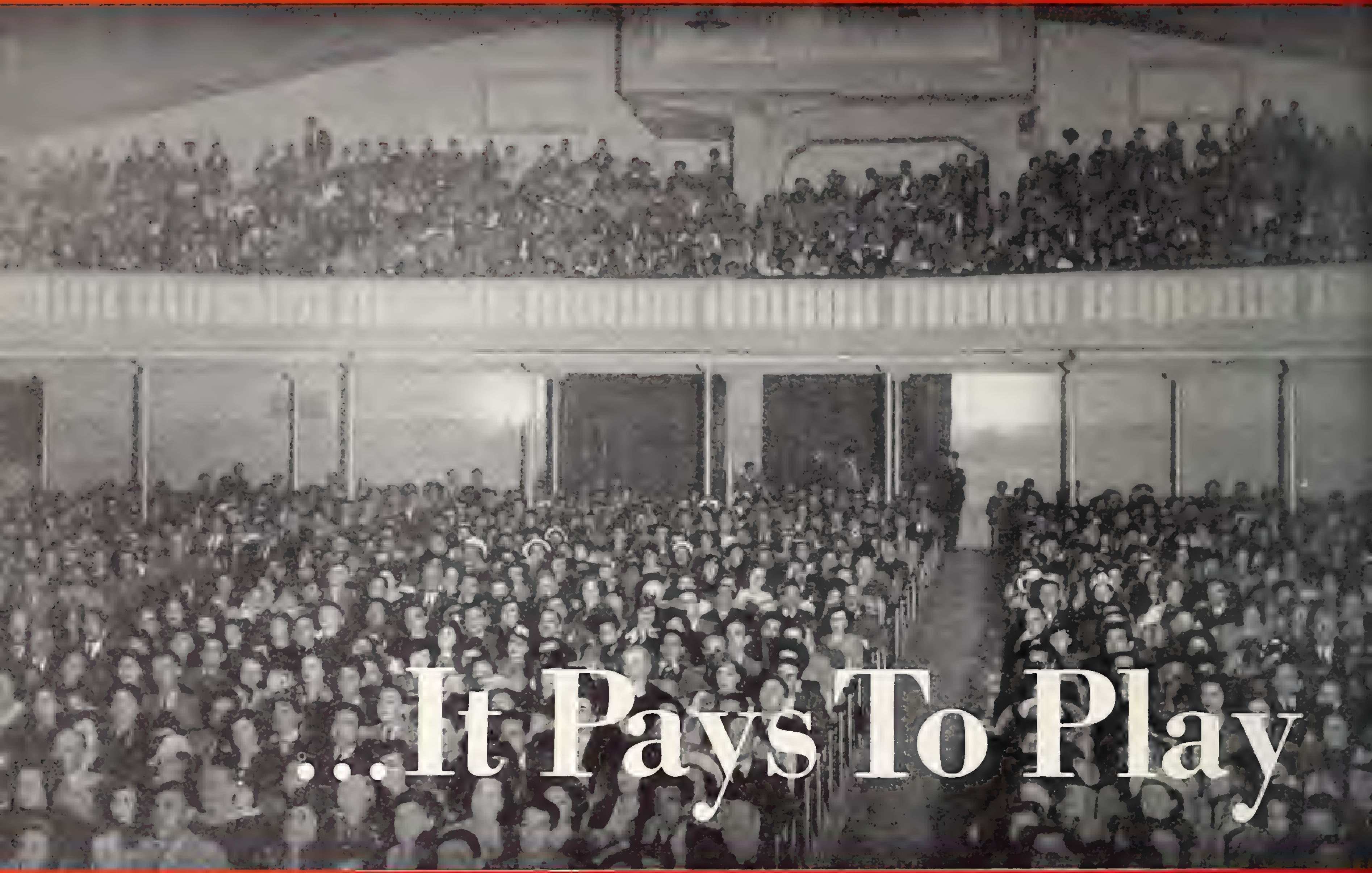
"ARTISTS AND MODELS ABROAD" ...Paramount delivers the top name of the air lanes, Public Comedian No. 1, Jack Benny, in his best picture yet. Small town theatre men know what a great draw he is; all America has been pre-sold by Benny himself on his coast-to-coast Sunday night program. A smash title, a swell cast that co-stars Joan Bennett and Benny, with Mary Boland, Charley Grapewin, Fritz Feld, Joyce Compton and directed by Mitchell Leisen. Here's one with which small town showmen can really go to town.

"THE MYSTERIOUS RIDER" ...Zane Grey's fans are legion—and here's one of his highest-ranking red-blooded action stories designed to bring in and bring back the millions of fans who love excitement and thrills. Produced in the famous Harry Sherman manner which means ace production, strong cast, mile-a-minute action. With Douglass Dumbrille, Sidney Toler, Russell Hayden and Charlotte Field. Lesley Selander directed.

"THE FRONTIERSMEN" . . . All the thrills and hard-hitting action that have made Hopalong Cassidy the screen's stand-out Western series are augmented in Paramount's newest Hoppy hit by one of the outstanding kids' chorus' in the country—Robert Mitchell and his St. Brendan Boys Choir. Bill Boyd in the accustomed role of Cassidy, Evelyn Venable, a proven box office personality, is the heart interest. George Hayes and Russell Hayden complete the cast of what critics say is the best of the Hopalong series to date. Directed by Lesley Selander.

wn favorites everywhere!

Smart Small Town
Exhibitors Know...



...It Pays To Play

A PARAMOUNT
PICTURE

IN THE CUTTING ROOM

Fisherman's Wharf

(RKO Radio-Sol Lesser)

Father-Son Story

"Fisherman's Wharf" will be Bobby Breen's sixth picture. It will be a father-and-son story, detailing the great love an Italian widower has for his adopted boy. All is serene and happy between them until the man falls in love. Then there is mistrust and discord until the climactic sequences. Here the man tells the boy that he is not his real father, that he took him from an asylum.

The story is not heavy. Stitched through the pattern of melodrama and human interest are broad threads of comedy. The writers, Bernard Schuber, Ian Hunter and Herbert Lewis, were careful to include it in their screen play. Director Bernard Vorhaus is making sure that it will be as important as any other element. It might be remarked that the comedy is of that variety which Leo Carillo and Henry Armetta deliver during their best screen moments.

There will be music for young Breen to sing, a popular tune or two, fisherman's chanties, Italian folksongs and excerpts from operas. The score music is being directed by Victor Young.

The locale is modern San Francisco. Picturesque and famous Fisherman's Wharf is the main setting, but in the story's detailing appear such wellknown features of the city as the Presidio, Seal Rocks and the Cliff House, Golden Gate park, the cable cars, Chinatown and the Golden Gate and San Francisco-Oakland bridges.

Breen, Carillo and Armetta are featured, with Lee Patrick, Rosina Galli, Tommy Bupp, George Humbert and Leon Balasco in important roles as well as "Slicker," the seal that scored a hit in "Spawn of the North."

Release date: About Christmas.

Gambling Ship

(Universal)

Melodrama

For name values this action melodrama, which also is taking advantage of the entertainment values of romance and comedy, will offer a group of favorably known players, headed by Helen Mack, whose latest pictures are "Secrets of a Nurse" and "I Stand Accused," and Robert Wilcox, in "Reckless Living," "Little Tough Guy" and "Swing That Cheer." The small featured support cast will present Edward Brophy, in "The Last Gangster" and "A Slight Case of Murder" and many others; Irving Pichel, Joseph Sawyer, last seen in "The Storm," and Selmar Jackson, featured in "Gangster's Boy."

The story is an original by G. Carleton Brown and Emanuel Manheim and the screen play was done by Alex Gottlieb, former publicity director, collaborator on "Arson Racket" and "Invisible Enemy." Direction is in the hands of Aubrey Scotto, maker of "Little Miss Nobody" and "Blazing Barriers" as well as the recent "Follow Your Heart." The producer, Irving Starr, has been making pictures in the "Crime Club" series.

In the story, when her father is mysteriously murdered, the daughter (Miss Mack) takes over operation of a gambling ship.

Release date: January 12, 1939 (tentative).

SHORT PRODUCT PLAYING BROADWAY

Week of December 3

CAPITOL	
How to Watch Football	MGM
They Live Again	MGM
CRITERION	
Hot on the Ice	MGM
The Man on the Rocks	MGM
Stranger Than Fiction, No. 54	Universal
MUSIC HALL	
Ferdinand the Bull	RKO Radio
March of Time, No. 4	RKO Radio
PARAMOUNT	
Popular Science, No. 1	Paramount
Raising Canines	Paramount
Playful Polar Bear	Paramount
RIALTO	
Music and Models	Universal
Scrambled Legs	Columbia
RIVOLI	
Ferdinand the Bull	RKO Radio
ROXY	
Housewife Herman	20th Cent.-Fox
Athletic Oddities	20th Cent.-Fox
Not Guilty Enough	Columbia
STRAND	
Gadgeteers	Vitaphone
Johnny Smith and Poker Huntas	Vitaphone

Exile Express

(Grand National-Eugene Frenke)

Melodramatic Romance

Showmen to whom the matter of name value is of supreme importance should find much of that in this Eugene Frenke production. Anna Sten, Samuel Goldwyn's protege of several years ago, will be the heroine. Alan Marshall, featured in "The Garden of Allah," MGM's "Conquest" and "Night Must Fall" and Wanger's "I Met My Love Again," is the hero. The principal support includes Jerome Cowan, seen in "Hurricane" and "Goldwyn Follies," Jed Prouty of "Jones Family" repute, Walter Catlett, Leonid Kinsky, Stanley Fields, Irving Pichel, Harry Davenport, now in "The Cowboy and the Lady," Feodor Chaliapin, Spencer Charters, Etienne Girardot, Vince Barnett and Maude Eburne.

Other credits, too, are worthy of notice. Dr. Frenke is probably best known as the producer of "Life Returns." Author of the story, Edwin Justus Mayer, was associated with the preparation of such films as "Buccaneer" and "The Affairs of Cellini." Director Otis Garret has made several numbers in the "Crime Club" series.

Miss Sten is cast as a foreigner, wrongfully convicted by circumstantial evidence as accessory to a murder, and is ordered deported.

Release date: To be determined.

Charlie Chan In Honolulu

(20th Century-Fox)

Comedy-Melodrama

Regardless of other elements that have commercial value in "Charlie Chan in Honolulu," the fact that a new personality has taken up the role created and played for many years by the late Walter Oland becomes the principal matter of exploitation.

After months of intensive search, decision was reached that Sidney Toler should take up the role. Toler has appeared in about fifty pictures, among his latest "Gold is Where You Find It," "That Certain Woman" and "Double Wedding."

Just as there will be a new "Chan," so will there he a new "Lee Chan," the son. Sen Yung, a San Francisco born Chinese and graduate of the University of California, seen before in "The Good Earth," is Keye Luke's successor. Others are wellknown Hollywood folk, with Eddie Collins, John King, Claire Dodd, George Zucco, Robert Barrat, Richard Lane and Marc Lawrence carrying the more important parts.

As usual the story was based on the character created by Earl Derr Biggers and from a screen play by Charles Belden, who did several pictures which featured Oland, including "Chan on Broadway" and "Chan at Monte Carlo." The director, Bruce Humberstone, also has had previous experience with the Biggers stories, having been at the helm of "Chan at the Olympics," "Chan at the Opera" and "Chan at the Race Track."

Release date: January 20, 1939.

Honolulu

(MGM)

Musical Comedy

"Honolulu," being built on the premise that audiences want the most entertainment that can be packed into a picture, will be a comedy romance, with music and dancing, that becomes hilariously complicated. Like the angel in one of Robert Service's poems, the star of the piece (at first) is a motion picture player who has tired of lounging in the golden streets of fame, adulation and personal appearances. He exchanges places with a person who looks like him, and falls heir to the other's troubles until he contrives to escape his dual identity.

Eleanor Powell will be given plenty of opportunity to dance, with production detail elaborately picturesque. The dual role which Robert Young will occupy will demand that he be alternately romantic and serio-dramatic. Parts have been written in that will permit George Burns and Gracie Allen to present their own variety of humor. Supplementing the unique beauty of the dancing numbers will be the visual charm of Jo Ann Sayers; Judith Allen and Rita Johnson, and considerable comedy may be expected from Eddie Anderson, the "Rochester" of Jack Benny's radio moments.

The picture is being produced by Jack Cummings, maker of "Born to Dance" and "Broadway Melody of 1938" which, it will be recalled, also featured Miss Powell. Direction was assigned to Edward Buzzell, whose previous MGM credit is "Fast Company."

The time is the present; the principal locales are Hollywood, aboard a liner, and in Honolulu.

Release date: To be determined.

ASCAP TAXES RESUMED, BUT NEW FIGHTS NEAR

Restrictive Legislation Prepared in Iowa and Colorado; U. S. Supreme Court Ruling Awaited

While hailed by music publishing interests as a victory, the resumption of music tax collections by the American Society of Composers, Authors and Publishers in Tennessee, Florida and Nebraska this week was viewed as only a temporary respite by officials of the Society in New York.

The organization this week faced more troubles in the fight by broadcasters, dance halls, exhibitors and other public performers of ASCAP-member music, with new state laws against the Society being prepared in Iowa and Colorado, this time reputedly backed by exhibitor interests, whereas former efforts to block the music royalty collections were for the most part engineered by radio broadcasting companies.

Expected from the United States supreme court this week was a ruling on the constitutionality of an anti-ASCAP law in Washington state, where the Society still is prevented from doing business, as it is also in Montana. If the ruling declares such legislation constitutional, it will be taken as applying to all states with similar legislation, and may pave the way for a flood of laws hostile to the Society.

The socalled temporary victories of ASCAP in Tennessee, Florida and Nebraska were the result of temporary injunctions issued in federal statutory courts, enjoining state from enforcing anti-ASCAP legislation. The writ in Tennessee was obtained last week in Knoxville by attorneys of the Society and was unopposed by assistant state attorney Edwin F. Hunt, who said the state would be satisfied not to enforce the legislation, pending U. S. supreme court rulings this week.

New anti-ASCAP legislation is being prepared in Iowa and Colorado, this time backed by exhibitor interests.

Cognizant of exhibitor irritation with ASCAP and the prevalent belief by the exhibitor that he is "double taxed" for music, once by the distributor's score charge, and again by the ASCAP seat tax collection, the Society last week sent a pamphlet to all licensed exhibitors proclaiming the ASCAP's lack of connection with the "score charge."

E. C. Mills, chairman of the ASCAP administrative board, last week protested against distributor characterization of the score charge "as a music tax within the industry," and warned that if score charges were removed under the new fair trade practice program, they would be added to film rentals.

This prediction was partly borne out in the draft of the trade practice program, made known this week, which provides for the addition to and consolidations with the film rental of all score charges for pictures of the 1938-39 season, licensed on a flat rental basis. The new program also declares that 1939-40 pictures shall entail no score charge for those pictures sold on a percentage basis.

The Canadian Copyright Board was scheduled to meet in Toronto Friday to hear all objections to the fee which the Canadian Performing Right Society, Ltd., will collect for use of its musical works by theatres, radio stations, orchestras, and fairs, during 1939. The Society, which levies according to seating capacity, has not increased its rates over the previous year.

MGM, Columbia Hold Sales Meets

Metro-Goldwyn-Mayer held its mid-season sales meeting in Chicago last weekend, and Columbia Pictures will hold its third and final divisional sales meeting in San Francisco this Saturday and Sunday.

Releases during the next three months were discussed at the MGM meeting, presided over by sales manager William F. Rodgers. Attending from the home office were advertising manager Si Seadler; exploitation director William Ferguson; division managers Tom Connors, Ed Saunders; exchange operation manager Alan F. Cummings, and Edward W. Aaron, assistant to Mr. Rodgers.

Abe Montague, sales manager, and the assistant sales manager, Rube Jackter, will preside over the Columbia meeting.

Irving Asher's anticipated arrival in New York this week from London is expected to result in the signing of a new contract on the production for Columbia of British quota films, and mark the completion of a new Columbia setup in France and England, according to the remarks made by Columbia Pictures vice-president Jack Cohn on his arrival last week from abroad.

Columbia is establishing in France six offices for distribution. In addition, Columbia will release in the United States, and probably the British Empire, South America and elsewhere, one film from each of four French producers, on the 1939-40 schedule.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, two were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Adventure in Sahara," "Dawn Patrol," "Father O'Flynn," "Flirting with Fate," "In Early Arizona," "Last Warning," "The Little Adventuress," "Up the River." Class A-2, "Comet Over Broadway," "Shadows Over Shanghai." Class B, Objectionable in Part: "The Story of a Cheat."

Felicia, six years old, daughter of James ("Jimmy"), Sileo New York photographer in the motion picture industry, will appear as "Dopey" in a "Snow-White" operetta to be given during the Christmas holidays at the Lyceum theatre, New York, by the Children's Opera Company.

Interstate and Schenck Benefits To Aid Refugees

Motion picture and allied theatrical interests are extending plans for benefits to aid "non-Aryan" Nazi refugees.

Nicholas M. Schenck, president of MGM, conducted a preview benefit performance of "Pygmalion," British-made from the Bernard Shaw play, at New York's Astor theatre, Wednesday evening. Proceeds were divided between the American Jewish Joint Distribution Committee, American Committee for Christian German Refugees, Committee for Catholic Refugees from Germany and the American Friends Service Committee. "Pygmalion" opened to the public the next morning.

Columbia, Paramount, RKO, United Artists, Universal and Warners donated films for refugee benefits that were staged Wednesday in the 137 interstate theatres of Karl Hoblitzelle and R. J. O'Donnell in 30 Texas cities. Additional sums were obtained by collections in the 137 houses. Interstate's campaign was aided by Governor James Allred, by newspapers, civic and other clubs, private citizens and Elliott Roosevelt's 27-link radio chain.

Forty art directors, advertising and publicity executives of New York home offices received a report from Charles Leonard, in Hollywood, that 40 producers and stars, headed by Samuel Goldwyn, would cooperate in their Motion Picture Art Fund for German Refugees, which will conduct a nationwide raffle of paintings contributed by famous American artists. Henry R. Rittenberg, portrait painter, heads a group of artists participating. Emanuel Silverstone, United Artists, and Dick Murray, Paramount, are serving as treasurers. The drawing will take place February 12th, in New York.

Through the Young Men's Philanthropic League, refugees will benefit from the proceeds turned over to the League from the opening of "Two Sisters," last Thursday, at the Continental, New York.

Hungarians Drop Actors

Many Jewish performers were ordered dropped this week from the accepted list of players who may appear on the stage and in motion pictures in Hungary.

Nazi Spy Trial in Film

Warners this week started preparations on "Confessions of a Nazi Spy," a feature to be based on the recent federal trial in New York of four Nazis accused of espionage in the United States. John Torrou, former "G-Man," accredited with bringing the spies to trial, was signed to aid Milton Krims in drafting the screenplay.

Warners also is producing "Concentration Camp," by Mark Hellinger.

Chadwick to Handle Tri-National Product in Western Territory

John E. Otterson, president of Tri-National Films, Inc., has arranged with I. E. Chadwick for the distribution of the company's product in the western territory. Mr. Chadwick's organization will direct distribution of Tri-National films from its Los Angeles office in the following territory: California, Hawaii, Oregon, Washington, Nevada, Idaho, Utah and Colorado.

Mr. Otterson recently signed with Harry H. Thomas for the territory covered by the New England states, New York, New Jersey, Pennsylvania, Delaware, Maryland, the District of Columbia, Virginia and West Virginia.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A uniformed motorcycle courier, bearing the insignia of Warner Brothers Pictures, dashed into the Hollywood bureau of MOTION PICTURE HERALD the other day, saluted and presented the daily studio spot-news letter. Having obtained a receipt for it, he departed.

The principal story of the day was this, being quoted directly:

"Lead weighted snow is Hollywood's latest movie ingenuity. It was introduced to balk heavy San Fernando Valley winds which threatened to disrupt filming of Warner Brothers' Bette Davis starring picture, 'Dark Victory,' despite high temperature and sunny skies.

"Three different 'falls' of snow, each comprised of nine tons of untoasted cornflakes and gypsum dust, were placed on the grounds of a New England farm set at the Warner Brothers ranch near Calabasas. High winds swept them all away before the company was ready to use the set.

"Studio special effects men solved the problem by dipping corn flakes in white lead. That gave them enough weight so they stayed on the ground, and despite the high wind which again raged the company worked."

▽

Radio's propensity for providing entertainment for America's masses has been vastly underestimated. Daniel S. Tuthill, assistant managing direct of National Broadcasting, told Federal Communications Commissioners probing radio that NBC books everything from trained seals and acrobats to concert stars, and even supplied two goats for a Bock Beer Festival.

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Persons in the neighborhood of Delaware Avenue and the Ford Hotel, in Buffalo, will notice the general improvement in the neighborhood in the nature of blazing, gay lights adorning a mighty architectural interpretation of cocktail bar, lounge and eating place. The lights in vivid Neon spell: "Gerry's." Pronounced with a soft "G" as in Gin—that's Gerry's. And Gerry is none other than Gerald K. Rudulph, who after years with Winfield Sheehan, some more years of publicity managing for Fox Film, and still more as advertising director for the first RCA Photophone theatre sound reproducers, quit the picture business back in 1933 to go to Buffalo to work for the Schreiber Brewery. He now has his own name in lights, over "Gerry's."

▽

Warners are booking it as: "The Sisters—Errol Flynn and Bette Davis."

▽

Will H. Hays has, besides motion pictures, a very definite interest in glycerine, paints, soaps, linoleum, rubber substitutes and printing inks. He raises soy beans out on his Indiana farm, and soy beans, in an unprecedented rise to fame, are used in the manufacture of all those products, and more.

▽

A little lady telephoning the suburban Plaza theatre in Cincinnati, to inquire the nature of the feature playing, received the reply, "Marie Antoinette."

"In what picture?" was her additional inquiry.

Stanley C. White, of Kodak Park, where Eastman makes millions of miles of raw stock for Hollywood, has thrown 189,000 pounds of iron 40 feet. He's a horseshoe pitcher.

He's been in it for six years now and during that time has taken part in 24 tournaments. There are 45 to 50 games in a tournament—a total of from 1,080 to 1,200 games—and in the average game each pitcher throws 70 horseshoes weighing 2½ pounds each—from 75,600 to 84,000 horseshoes. That gives Mr. White a total iron heave of at least 99½ tons, if our multiplication is correct, which it is.

He's pretty good, too. He has thrown as many as 36 consecutive "ringers," which would constitute a world's record if he was playing in an official tournament; and last summer he had 510 points out of a possible 600—another unofficial world's record. Mr. White did defeat the present world's champion in an exhibition game in Rochester.

Tightest White tussle was during the New York State championship meet in 1936, when he led off with 36 consecutive "ringers," only to be defeated 49-50.

▽

Typographical inspiration comes from the following interview in the Kansas City Times:

> "Gypsy Rose Lee, a tall girl with inch-long crimson finger nails, arrived in Kansas City at 4 o'clock yesterday afternoon, a handsome bundle of brittle nerves.
>
> "Scratching at her piece of mind were most of the troubles of a troubled world. . . ."

Gypsy Rose Lee, by the way, got a call from a sub-committee of the Dies Congressmen who are investigation un-American activities. "Strip-Teaser Ready to Reveal All—About Hollywood," reported the Associated Press headline.

▽

And Sally Rand's appearance in a local courtroom was described in the Los Angeles Evening News thusly:

> "She left all her fathers at home except a pink one that peeked out from under the folds of her hat. . . ."

▽

Mr. and Mrs. Armand Denis are back home at Putnam, Connecticut, from an 11,000-mile airplane trip through the country in the interests of "Dark Rapture," the picture they filmed for Universal in the wilds of Belgian Congo. Traveling with the Denises through all of the 11,000 U. S. ballyhooing flight miles were their four children: David and Armand, 11-year-old twins; Renee, ten, and Heidi-Ann, six. Traveling with the children were all of their pets, assorted white mice, flying squirrels, pink snakes and such. And they brought every one back alive.

▽

Hospitably, the manager of the Haven theatre, Olean, N. Y., sent a special, engraved invitation to the Reverend G. I. Norman, of a local church, to witness "Four Daughters." Came back the invitation by return post, together with the Reverend Norman's admonishment: "If you were given to deal with the spiritual side of life, you would soon discover that the Theatre plays a great part in the destruction of youth."

The Rockefellers installed the Museum of Science and Industry in their RCA Building at Rockefeller Centre with the intention that always it shall serve as a Museum of Peaceful Arts. If they will but take a peek inside the Museum these days they'll find that Marc Lachmann and Bill Chambliss, Fox home office super exploiteers, have installed enough torpedo, mine and other lethal equipment to start a good sized war.

Having in mind a bit of first class publicity for their company's "Submarine Patrol," and Mr. Chambliss himself being a first class navy man, on reserve, the two scouted torpedo, mine and other lethal equipment headquarters from New York to Boston and Brooklyn, and on down to the Navy Department at Washington. They carted back equipment and models of submarines and subchasers, a nice cutaway torpedo, a nice little harbor mine, one of Simon Lake's full-sized, 28-foot-long submarine periscopes, a 14-foot-high direction finder, underwater listening devices, submarine conning tower—and set it all up in Mr. Rockefeller's "Museum of Peaceful Arts."

▽

Not to be outdone by this industry's "Motion Pictures Are Your Best Entertainment" slogan, other lines are coming out with some brand new slogans: "Energy Eggs from Happy Hens" (New Jersey Poultry Association); "Gentle As A Lamb" (Train and McIntyre Scotch Whiskey); "Keg In Sight Means Beer Just Right" (Kooler-Keg Co.), and, topping all: "Wherever You Go, Whatver You Do, Take T.C.U. With You" (Teachers Casualty Underwriters).

▽

The beginnings of Truman Talley's Fox Movietonews word contortionist, Mr. Lew Lehr, Doctor of Philosophooey, as a columnist for Waltan Features Syndicate, caused the editors and publishers of *Editor and Publisher* to dispatch their Mr. Marlen Pew to Mr. Lehr's offices at Fox newsreel to determine just how well Mr. Lehr might be equipped to write six syndicated columns a week.

"Do you feel that your work in Movietonews has prepared you to be a columnist?" asked Reporter Pew.

"Des newsreel is bote pictorial und written reportin' uf all slices of life," answered Lew, and "I been slicin' it fer zis years, zometimes pretty thin!"

▽

Chief Justice Charles Evans Hughes of the United States Supreme Court was in a Boston movie theatre audience, where a woman patron saw a crowd gathered around him and inquired of his identity.

"Chief Justice Hughes," she was told.

"What's he doing?" she continued.

"Well, the crowd has recognized him and he is signing autographs," the other patiently explained.

"My goodness, you'd think he was Tarzan Weismuller," said the first woman disgustedly.

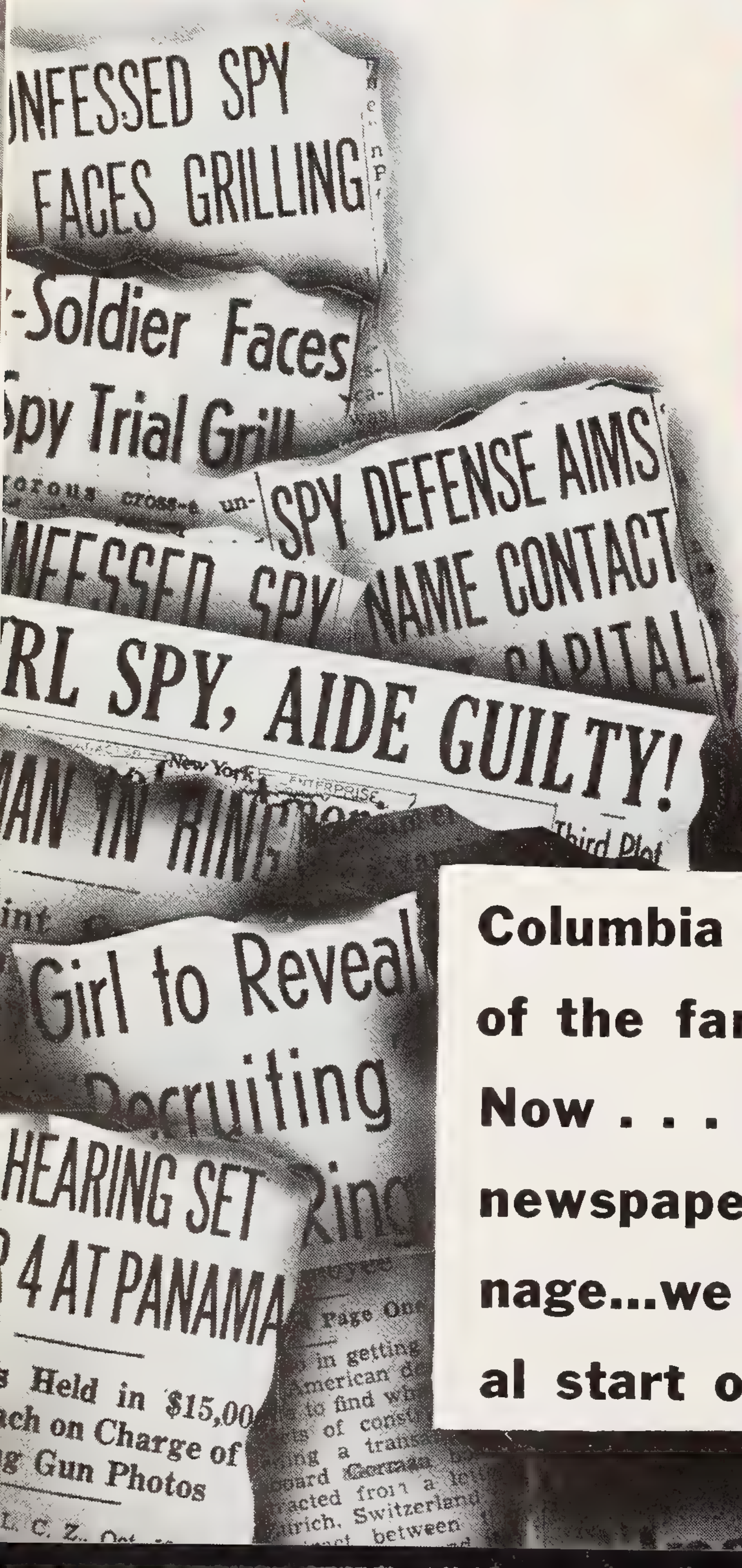
▽

A small electric buzzer is strapped to the ankle of television performers and television speakers and gives them their cues when the program director presses a button—motion directions, of course, not being permitted in the tele-picture taking.

FRONT PAGE NEWS...TIMELY... ACTIO

SMASH

SPY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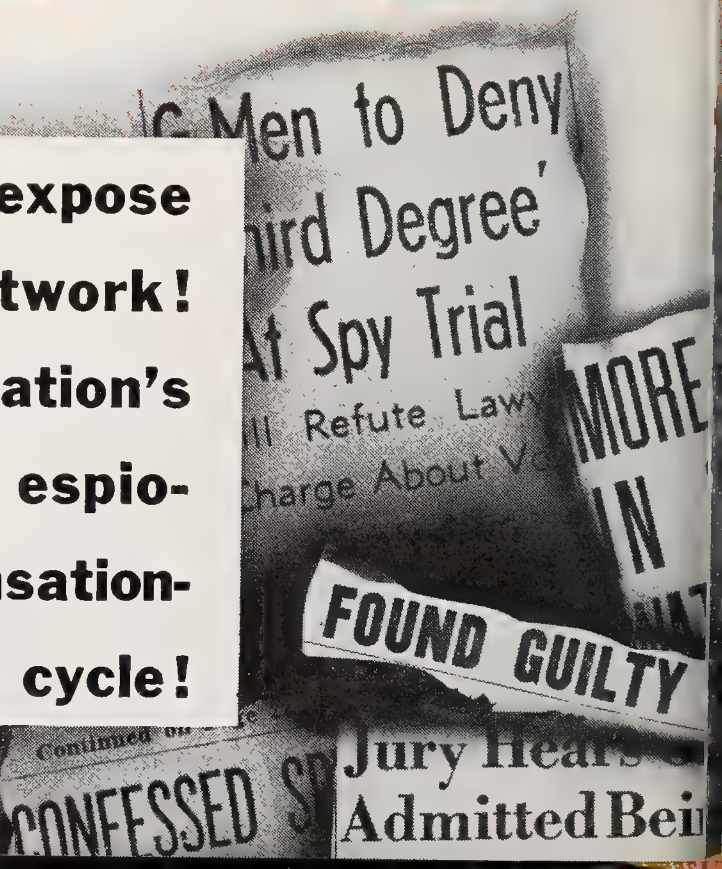
Columbia is *first* with its expose of the far-flung spy network! Now . . . when all the nation's newspapers are talking espionage...we give you the sensational start of a brand-new cycle!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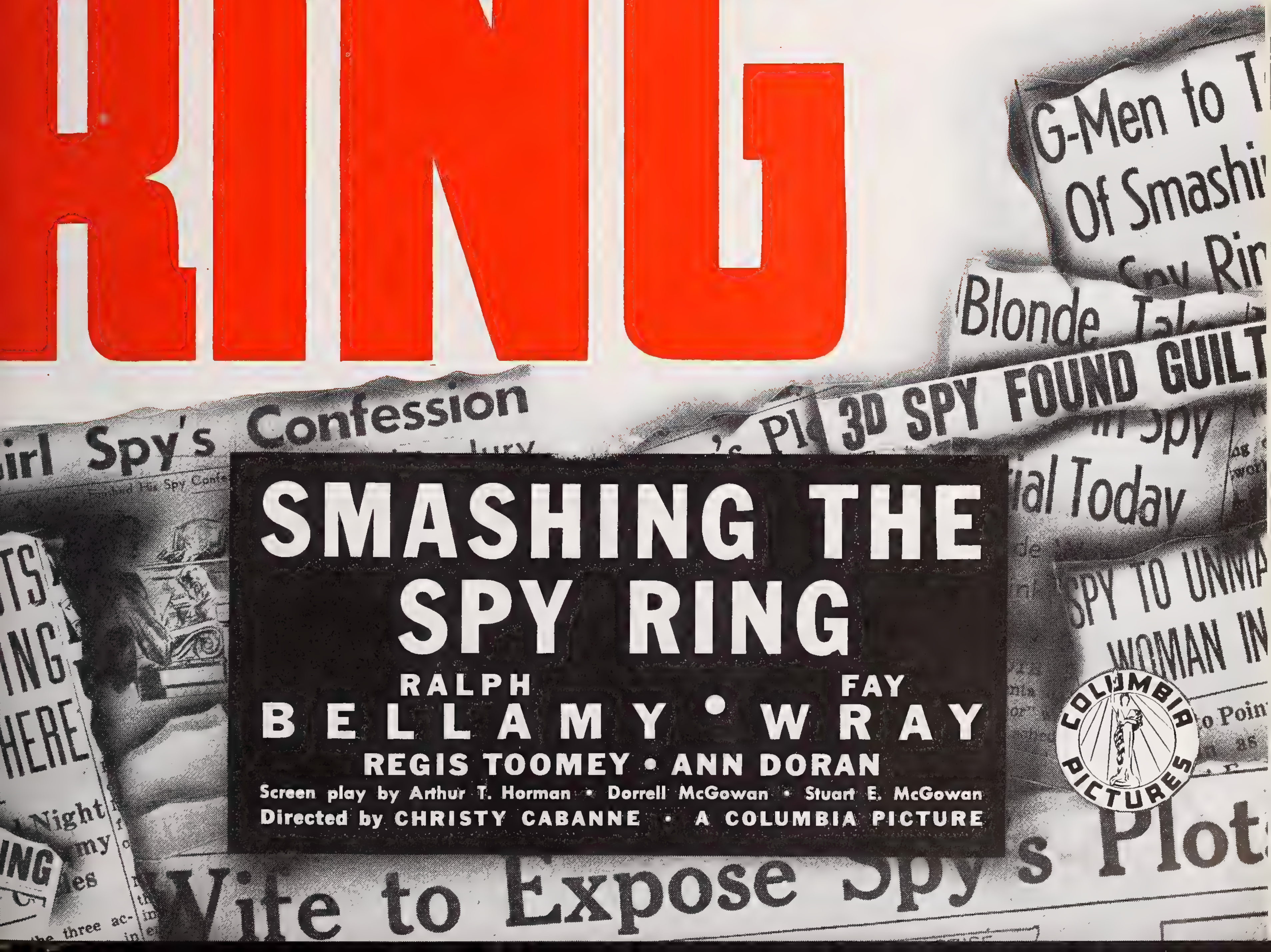
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Wife to Expose Spy's Plot

SMASHING THE SPY RING

RALPH BELLAMY • FAY WRAY

REGIS TOOMEY • ANN DORAN

Screen play by Arthur T. Horman • Dorrell McGowan • Stuart E. McGowan

Directed by CHRISTY CABANNE • A COLUMBIA PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Thanks for Everything

(20th Century-Fox)

Comedy Plus Songs

By preview test this is a highly effective comedy, in which Jack Haley turns in another of his too infrequent portrayals of the not quite stupid young man while Jack Oakie, Adolphe Menjou, Binnie Barnes, Arleen Whelan, Tony Martin and assorted reliable troupers unwind a complex series of smartly plotted situations growing out of a radio contest that succeeded beyond expectations.

A number of difficult narrative feats are accomplished. Among the contests enumerated in a dash of dialogue is the Movie Quiz. At another point the name of Shirley Temple creeps into the dialogue. Toward the end there is a closeup of the cover of *Time* Magazine, and earlier there are closeups of pages from a magazine printed accurately in the *Fortune* formal. The finish of the picture provides, without deserting the comedy field for a moment, an evidently audience-satisfying answer to the question of how the average American feels about war.

Harry Tugend's screen play, from a story by Gilbert Wright, is a snugly integrated series of extremely laughable incidents, some dependent on smart dialogue, most on situations and some on slapstick. William A. Seiter's direction is as sensitive as a seismograph, and associate producer Harry Joe Brown can point to the total enterprise as a considerable demonstration of the merriment-maker's art.

Not to become enmeshed in plot convolutions of extraordinary diversity and number, the thing goes like this. "Henry Smith," small town youth, wins out over 3,000,000 competitors in a radio contest designed to dredge up the "average American," the individual whose personal tastes most completely jibe with the coffee, toothpaste, breakfast food and general merchandise surveys determining the best sellers in 100 market divisions. "Harcourt," head of the advertising agency running the contest, sees in "Henry's" 100 per cent correct score an opportunity to predict future market trends accurately by simply observing "Henry's" reactions. To keep "Henry" an average man it is necessary to delay delivery of the prize money, which would make him rich. The delay breaks up "Henry's" romance, "Harcourt" simulates restoration of same by use of a voice double, and from there on it's all too involved and rapidfire to be told in print. Worked into it without stopping it, are four songs by the reliable Mack Gordon and Harry Revel.

Previewed at Grauman's Chinese theatre, Hollywood, where the customers laughed themselves into tears and out again.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Associate producer, Harry Joe Brown. Directed by William A. Seiter. Screen play by Harry Tugend. Story by Gilbert Wright. Adaptation by Curtis Kenyon and Art Arthur. Songs by Mack Gordon and Harry Revel. Photographed by Lucien Andriot. Film editor, Robert Simpson. P. C. A. Certificate No. 4768. Release date, Dec. 23, 1938. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

J. B. Harcourt	Adolphe Menjou
Bates	Jack Oakie
Henry Smith	Jack Haley
Madge Raines	Arleen Whelan
Tommy Davis	Tony Martin
Kay Swift	Binnie Barnes
Joe Raines	George Barbier
Marine Sergeant	Warren Hymer
Ambassador	Gregory Gaye
Mayor	Andrew Tombes
Mrs. Sweeney	Renie Riano
Miss Twitchell	Jan Duggan
Dr. Olson	Charles Lane
Draft Doctor	Charles Trowbridge
Lem Slininger	Frank Sully
Announcer	Gary Breckner
Guard	Paul Hurst
Policemen	James Flavin Ed Dearing

The Last Warning

(Universal)

Mystery Melodrama

Among those at the Hollywood preview of this Crime Club production were many devotees of mystery screenfare who had seen its predecessors in the series. They pronounced this the best of the sequence to date. Your reporter, who has not seen them all, reports this uniform pronouncement as probably the proper promise to make to the customers.

The film is from Jonathan Latimer's novel, "The Dead Don't Care," but the screen play by Edmund L. Hartmann isn't so sombre as that sounds. On the contrary, humor is uppermost throughout and such murders as take place are brushed quickly aside in the course of what is primarily a comedy treatment. Al Rogell directed for associate producer Irving Starr and managed to keep the spectator reasonably well misinformed as to which member of the cast would turn out to be the criminal.

Preston Foster and Frank Jenks head the cast as New York detectives brought to California to find out who is threatening the lives of a wealthy young man and his sister, whose estate is in close-fisted custody of an uncle who won't unbuckle the money belt so the boy can pay gambling debts owed a metropolitan gangster now operating a night spot in the Pacific paradise. The convolutions of the plot are not readily synopsized, but the detectives do learn the identity of the criminal after he has killed two of the less ornamental members of the community and collected a ransom.

Messrs. Foster and Jenks have amusing lines to speak and laughable situations to negotiate. Their interest in the fair sex, which is many-sided, is a source of additional humor. Joyce Compton and Kay Linaker are the chief recipients of the sleuthy amours.

Previewed at the Pantages theatre, Hollywood, where the film was received as noted above.—W. R. W.

Produced and distributed by Universal. Producer, Irving Starr. Director, Al Rogell. Screen play by Edmund L. Hartmann. From the novel by Jonathan Latimer. Photographed by George Meehan. Film editor, Maurice Wright. P. C. A. Certificate No. 4863. Release date, December 16, 1938. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Bill Crane	Preston Foster
Doc Williams	Frank Jenks
Dawn Day	Joyce Compton
Carla Rodrigues	Kay Linaker
Major Barclay	E. E. Clive
Linda Essex	Frances Robinson
John Essex	Ray Parker
Tony Henderson	Robert Page
Higgs	Albert Dekker
Paul Gomez	Roland Drew
Slocumbe	Clem Wilencheck
Wilson	Orville Caldwell
Felson	Richard Lane

His Exciting Night

(Universal)

Comedy

There's a lot of fun for almost any kind of audience in this comedy, with amusement in characterizations, dialogue, situations and action. In name value, story content and production detail there is basis for lively showmanship.

Fast moving, running but 55 minutes, the show is a quick procession of things that make patrons laugh. Based on a comical situation, it develops a whole host of others.

Office colleagues plan a series of practical jokes for the timid clerk, "Adam Tripp," on his wedding night. The boss, "Carslake," irate because he thinks the clerk is taking a valuable account away from the firm, has other ideas. Though "Adam" fears aunt-to-be "Elizabeth," he and "Anne" marry. Then the fun begins. "Carslake" and prankster "Stewart," hire blonde "Gypsy McCoy" to compromise the groom. A rattle-brained taxi driver (Benny Baker) almost turns that stunt into tragedy. Then with "Adam" very much in wrong with his bride and in-laws, the dumb strong man husband of the blonde, "Doc," searching for his wife, tosses everything out of the frying pan into the fire. "Adam" changes from a Milquetoast to a raging he-man and turns the tables on all and reclaims his bride.

All that has gone into the photoplay is down-to-earth humor. Some verges on slapstick, some is domestic comedy and some is topical of wedding celebrations, but all is amusing. Where laughter is desired, "His Exciting Night" should fill the bill.

Previewed at the Hillstreet theatre, Los Angeles. The audience came under the comedy spell of the show almost from the beginning and gave ample evidence that it was enjoying every minute of it.—GUS MCCARTHY.

Produced and distributed by Universal. Ken Goldsmith, associate producer. Directed by Gus Meins. Screen play by Pat C. Flick. Edward Eliscu and Morton Grant. From a play by Katherine Kavanaugh. Philip Chan, film editor. Photographed by Henry Sharp. Production Code Certificate No. 4785. Running time, 55 minutes. Release date, December 12, 1938. General audience classification.

CAST

Adam Tripp	Charlie Ruggles
Anne	Ona Munson
"Doc" McCoy	Maxie Rosenbloom
Gypsy McCoy	Marion Martin
Casper	Stepin Fetchit
Bob	Raymond Parker
Margie	Frances Robinson
Aunt Elizabeth	Georgia Caine
Homer Carslake	Richard Lane
Bill Stewart	Regis Toomey
McGill	Stanley Hughes
Taxi Driver	Benny Baker

I Am a Criminal

(Monogram-Crescent)

Human Interest

As an entertainment item "I Am a Criminal" makes a clear departure from the routine gangster-regeneration theme. The many fresh twists give it unusual amusement and commercial significance. The story is a human interest yarn. Occasionally it gets a bit heavily melodramatic, but, in the main, the treatment is light.

The first few sequences, devoted mainly to

(*Continued on page 48*)

10TH AVE. KID and HIS DOG

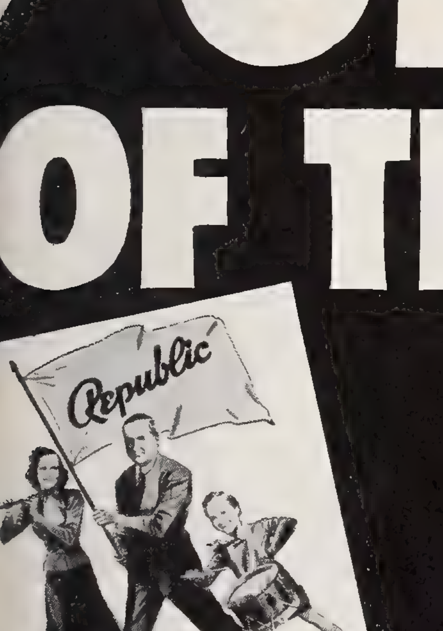
ORPHANS OF THE STREET

TOMMY RYAN · ROBERT LIVINGSTON

JUNE STOREY · RALPH MORGAN · HARRY DAVENPORT

Directed by John H. Auer • *Associate producer* Herman Schlom

Republic


Republic
JAMES R. GRAINGER
SALES DRIVE
Nov. 7th-Dec. 17th

(*Continued from page 46*)

dialogue and establishment of identity of the principal character, don't promise anything exceptional. The condition is altered entirely, however, with the first approach to the real point. With the good work of the featured players, John Carroll and young Martin Spellman, the understanding manner in which the story was prepared by Harrison Jacobs and the quality of direction provided by William Nigh, the show picks up interest and holds it unwaveringly.

"McArthur", gambling czar, finds that he can no longer bluff the district attorney. When, through an accident, he is arrested on a manslaughter charge, it appears that his number is up. However, his attorney, "Collins," gets a hunch that if the gambler can be made to appear to be a philanthropist, he will win public sympathy. "Reynolds," press agent, accomplishes that. His master stroke is to have "McArthur" adopt a waif, "Bobby." The relationship develops into real attachment, but when "Reynolds" and "McArthur's" girl friend, "Linda," who have been carrying on a secret flirtation, are caught in the act, they plan to doublecross the big shot. His trial coming up, "McArthur" decides to jump bail and desert the lad, but when he reaches his mountain hideout "Bobby" is with him. "McArthur" finds real love with "Alice Martin." Innocently, the boy gives the police a clue to the hideout. When the law closes in, "Bobby" is in danger of drowning as he tries to help his pal escape. "McArthur" rescues him and gives himself up, knowing that the boy and "Alice" will be waiting for him when his sentence is completed.

Previewed in the Monogram studio projection room in Hollywood. The invited press-guest audience was deeply impressed bv the entertainment quality.—G. M.

Distributed by Monogram Pictures. An E. B. Derr production. Based on an original idea by Harrison Jacobs. Director, Wiliam Nigh; assistant director, Edward Stein. Photographer, Paul Ivano. Sound, Karl Zint. Film editor, Russell Schoengarth. Musical director, Abe Meyer. Associate producer, Frank Melford. Screen play, John Krafft. P. C. A. Certificate No. 4844. Release date, December 7, 1938. Running time, when seen in Hollywood, 72 minutes. General audience classification.

Brad McArthur	John Carroll
Bobby	Martin Spellman
Linda	Kay Linaker
George	Lester Mathews
Clint Reynolds	Craig Reynolds
Alice Martin	Mary Kornman
Maggio	Mary Beatty
Collins	Robert Fiske
Ed Harper	Byron Foulger
Clark	Edward Earle
Sheriff	Jack Kennedy
DeMotte	Allan Cavan

Dramatic School

(Metro-Goldwyn-Mayer)

Career Story

In accordance with the accepted standards by which exhibitors and audiences judge pictures, "Dramatic School" is a woman's picture. True, it is a different kind of "back stage" picture. It deals with theatrical folk—some of them were great theatrical folk—but the theme mainly concerns the adventures of youth, one in particular, who dreamed of and struggled for the fame that would one day be theirs when they became the great stars.

The central character is a young woman. The manner in which her character is developed, the ways in which her story is treated, whimsically, romantically and melodramatically, are designed to win the sympathy of women.

A hasty essaying of the picture might lead one to the conclusion that "Dramatic School," being a woman's picture, might be an attraction of appeal only to those interested in the theatre, but when it is realized that country girl and city miss alike are sure they could be stars if they only had a chance, the show takes on a different significance.

The Cinderella girl of the piece is a talented pupil, one of many students in the Paris dramatic School. Poor, but ambitious, she works all night in a factory, attends school by day. To cover up her poverty, she tells whopping lies. In sharp contrast is another kind of showgirl, one grasping at fame for what she can get out of it.

The romance "Louise" conjures up about herself and "Andre" becomes a real love story.

"Dramatic School" has the repeating winner of the Academy best actress award, Luise Rainer, also Gale Sondergaard, who won the Academy award for best supporting actress, in "Anthony Adverse," and Paulette Goddard, in "The Young in Heart." Then there are Alan Marshall, Melville Cooper, Genevieve Tobin, Henry Stephenson and Erik Rhodes, and a host of MGM youngsters who want to be stars, including Lana Turner, Ann Rutherford and Anthony Allen.

Previewed in the Village theatre, Westwood, Cal. Many of the women present seemed as interested in the film as though it was personally depicting their dreams.—G. M.

Produced and distributed by MGM. Mervyn LeRoy, producer. Directed by Robert B. Sinclair. Screen play by Ernest Vajda and Marcy C. McCall, Jr. From a Hungarian play by Hans Szelely and Zoltan Egyed. Frederick Y. Smith, film editor. Photographed by William Daniels. P. C. A. Certificate No. 4859. Running time, 82 minutes, when seen in Westwood. Release date, December 8, 1938. General audience classification.

CAST

Louise	Luise Rainer
Nana	Paulette Goddard
Andre d'Abbencourt	Alan Marshal
Mado	Lana Turner
Gina Bertier	Genevieve Tobin
Fleury	Anthony Allan
Pasquel, Sr.	Henry Stephenson
Madame Charlot	Gale Sondergaard
Boulin	Melville Cooper
Georges Mounier	Erik Rhodes
Simone	Virginia Grey
Yvonne	Ann Rutherford
Ramy	Hans Conried
Pasquel, Jr.	Rand Brooks
Mimi	Jean Chatburn
Annette	Marie Blake
La Brasiliana	Cecilia C. Callejo
Pantomimic Teacher	Margaret Dumont
Alphonse	Frank Puglia
Fat Girl	Dorothy Granger

Gang Bullets

(Monogram)

Crime vs. Constitution

The biggest point of departure from the routine gangster melodrama is in the statement of a crusading district attorney that the framers of the Constitution failed to foresee the injustice wherein the modern day mug cloaks himself with the protective provisions of the Bill of Rights. Other than this, the frame of the story follows pattern.

Robert Kent and Anne Nagel as the two young persons involved in the crime crusade, Charles Trowbridge as Miss Nagel's father and leader of the investigatory division, and Morgan Wallace playing the smart but unscrupulous underworld lord, are the principal performers. Lambert Hillyer handled the directorial assignment from the original screen play of John T. Neville.

The campaign of "Dexter Wayne" to jail "Big Bill Anderson" meets opposition when the gangster and his wily "mouthpiece" gain release of the thug on a writ of habeas corpus and by the epistolary campaign of an unknown person by the name of "Junius," who says the district attorney is either inefficient or dishonest.

Seen at a New York trade showing for the press.—JOSEPH F. COUGHLIN, New York.

Produced and distributed by Monogram Pictures. Producer, E. B. Derr; Associate producer. Frank Melford. Director, Lambert Hillyer. Original screen play, John T. Neville. Cameraman, Arthur Martinelli. Sound, Karl Zint. Film editor, Russ Schoengarth. P.C.A. Certificate No. 4759. Running time, 63 minutes. Release date, November 16, 1938. General audience classification.

CAST

John Carter	Robert Kent
Patricia Wayne	Anne Nagel
Dexter Wayne	Charles Trowbridge
Big Bill Anderson	Morgan Wallace
Chief Reardon	J. Farrell MacDonald
Horace Meade	John T. Murray
Wallace	Arthur Loft
Red	John Merton
Joe Armstrong	Donald Kerr
Hank Newell	Carleton Young
Mary Jones	Isabell Lamalle
Billy Jones	Benny Bartlett

Next Time I Marry

(RKO Radio)

Trailer Romance

There have been several cross-country-by-trailer romances, but "Next Time I Marry" stands on its own celluloid. It is a gay comedy with many a novel twist, irrepressibly played by Lucille Ball, James Ellison and Lee Bowman. The picture was directed by Garson Kanin, who drew attention recently with "A Man to Remember."

The screen play is the work of John Twist and Helen Meinardi from an original story by Thomas Williamson. It concerns a rich girl who marries a WPA worker in order to inherit the money left her under her father's will. Her next step is to divorce the WPA chap and marry a titled foreigner, but the WPA worker, who has married her for the sum of $793 as a business transaction, balks at the resultant "cinderellaman" publicity and decides to be the one to file for the divorce. To make certain that he will get to Reno at least at the same time as his wife, he locks her in his trailer. The starting point is New York. The titled foreigner gathers his luggage, chauffeur and high powered car, and is soon in pursuit, but by the time the couple reach Reno they are in love.

Entertaining comedy sequences arise in rapid succession on the trip in the trailer.

Reviewed at the Palace, an RKO theatre, New York. A capacity afternoon audience gave ample indication that they liked the picture.—PAUL C. MOONEY, JR.

Produced and distributed by RKO Radio. Producer, Cliff Reid. Directed by Garson Kanin. Screen play by John Twist and Helen Meinardi from an original story by Thomas Williamson. Photography by Russell Metty. Recorded by John L. Cass. Film editor, Jack Hively. Production executive, Lee Marcus. P. C. A. Certificate No. 4729. Running time, 65 minutes. Release date, December 9, 1938. General audience classification.

CAST

Nancy Fleming	Lucille Ball
Tony Anthony	James Ellison
Georgi	Lee Bowman
H. E. Crocker	Granville Bates
Tilby	Manton Moreland
Red	Elliott Sullivan
Joe	Murray Alper

Abus de Confiance

(Columbia)

Melodrama from France

An importation from France, directed by Henry Decoin from a story by Pierre Wolff, "Abus de Confiance," is entertainment, of a melodramatic nature, despite the infrequency of action. Of first importance in billing is the fact that the production, made in the Pathe Studios in Paris by U. D. I. F. Burscholz, was Danielle Darrieux's last picture in France before her debut in Hollywood.

Intelligent superimposition of English titles helps to concentrate the attention of the audience upon a picture which depends in the main upon dialogue in development of the theme. The supporting cast, including Charles Vanel, Valentine Tessier, Therese Dorny and Yvette Lebon, do their share to maintain balance.

The story, built upon a theme of the error of using deceit to find happiness, has a delicate premise of adult concept but is treated seriously throughout. In fact there is little comedy.

"Lydia," law student at a Paris university, unable to find work after the death of her grandmother, enters upon a daring scheme with "Alice," her schoolmate. "Lydia" confronts "Jacques Ferney," French historian, and pretends to be his illegitimate daughter. "Jacques" accepts the fraudulent credentials and takes her into his home, where he explains the situation to his understanding wife, "Helene." "Lydia" completes her studies.

"Helene," her suspicions aroused, gets the whole story from "Alice." The climax of the picture comes when "Lydia" pleads the case of a client, a young girl in circumstances similar to her own. During the dynamic speech in the courtroom "Helene" realizes that "Lydia" is really pleading her own case, and forgives her for the deception.

Miss Darrieux's speech in the courtroom, the one time she shows real emotion, more than makes up for the occasional monotony of her portrayal.

Reviewed at the premiere given by the Association of Foreign Press Correspondents in the United States, at the Belmont theatre in New York. The picture was applauded liberally.—George Spires.

Produced by U. D. I. F. Burscholz and distributed by Columbia Pictures Corp. Directed by Henry Decoin. From the story by Pierre Wolff. Adaptation by Henry Decoin and Jean Boyer. Music by Georges Van Parys. Running time, 87 minutes. Release date, November 30, 1938. Adult audience classification.

CAST

Lydia	Danielle Darrieux
Jacques Ferney	Charles Vanel
Helene Ferney	Valentine Tessier
Landlady	Therese Dorny
Judge	Jean Worms
Pierre Montanet	Pierre Mingand
Paul	Gilbert Gil
Alice	Yvette Lebon
Renee	Svetlana Pitoeff
The Waif	Nicole de Rouves

Adventure of Giacomo Casanova

(Amerital)

Lover Turns Detective

If non-Italian speaking patrons are attracted by the romantic suggestiveness of this Latin importation, their cinematic curiosity will be balked on two counts, for the foreign dialogue has not been translated with superimposed English titles, and the adventures of the fabled heart breaker of the past are more of an investigatory than an amatory nature.

There is, true, extraneous business of Casanova ogling a tavern maid, kissing the hands of a couple of high born ladies, distributing jeweled tokens to his female public, and the ear raising reaction of the women on hearing the mention of his wicked name. The story, however, concerns implication of the gay blade in the robbing and murdering of a rich traveler.

Nerio Bernardi impersonates the historical romantic in a fustian style of arched eyebrows, knowing looks and elaborate gestures.

Editing is uneven and the picture, when shown, had inadequate lighting and blurred reproduction.

Viewed at an afternoon performance at the Cine Roma, New York, a house devoted to the exhibition of Italian films. A small afternoon audience was non-demonstrative—Joseph F. Coughlin, New York.

Distributed by Amerital Film Corporation. Director, Ferdinando M. Poggioli. Story, Alessandro De Stefani. Scenery, A. De Stefani and B. Negroni. Artistic director, Baldassarre Negroni. Director of production, Carlo J. Bassoli. Cameraman, Otello Martelli. Sound, Franz Croci. Costumes, Sanzone. Music, M. Alderighi. No P. C. A. Certificate. Running time, 70 minutes. Release date, December 1, 1938. General audience classification.

CAST

Manon	Leda Gloria
Agatha	Mimi Aylmer
La duchessa di Parma	Tina Lattanzi
Giacomo Casanova	Nerio Bernardi
Il conte Palisky	Enzo Biliotti
Il duca di Parma	Romolo Costa
Kaufmann	Oreste Bilancia
Bertolan	Cesare Zoppetti

Sacrifice d'Honneur

(Tri-National Films, Inc.)

Emotional Conflict

With a cast headed by Annabella, the French film "Sacrifice d'Honneur" contains many fine action shots. Sequences depicting vessels of the French navy in combat are outstanding in their pictorial quality, offsetting in a measure a ponderous story.

"Captain de Corlaix," of the French cruiser *Alma,* is court-martialed for having lost his ship in a surprise attack by a cruiser of a revolting Near Eastern country. The one thing which can save him is corroboration of his defense that the rebel cruiser gave signals which had identified her as French. The only person apparently able to affirm this, one of the Captain's officers, has suffered a lapse of memory.

"De Corlaix's" wife (Annabella), was on the boat, however, though not intentionally. She had recognized a man among the reinforcements going aboard, from a youthful affair, and had sought to pledge him to secrecy. The ship moved out and the young officer hid her in his cabin.

Sacrificing her own honor, she tells the court her story, and reawakens the memory of the other officer to the signals of the rebel ship. "De Corlaix," acquitted, realizes the intense love of his wife.

Superimposed English titles make the film readable to general audiences.

Previewed at the Normandie in New York, Park Avenue's first motion picture theatre, on opening night. The reaction of the audience was varied. The story was not taken seriously at all times, as indicated by hissing of the "villain" in the court scene, but the action sequences were well received.—Walter Selden.

Distributed by Tri-National Films, Inc. An Imperial Film production, directed by Marcel L'Herbier, with music by Jean Lenoir, story by Claude Farrere and Lucien Nepoty, screen play by Marcel L'Herbier and Charles Spaak, and editing and titling by Forrest Izard. Running time, 75 minutes. Adult audience classification.

CAST

Jeanne de Corlaix	Annabella
Captain de Corlaix	Victor Francen
Admiral Morbraz	Signoret
Lieutenant d'Artelle	Robert Vidalin
Commander Brambourg	Pierre Renoir
Leduc	Roland Toutain
Alice	Rosine Derean

Santa Fe Stampede

(Republic)

Western

With more to offer than most Westerns, "Santa Fe Stampede" is crammed full of action and has a plausible story to boot. Unusual, too, is the manner in which crooked politics in a small western town is handled. The scenes of mob violence engendered by the politicians against an innocent man are made realistic by George Sherman, the director.

The picture is another in the series starring the Three Mesquiteers, John Wayne, Ray Corrigan and Max Terhune. The girl is June Martel. In character roles are William Farnum, Le Roy Mason, Martin Spellman and Ferris Taylor.

"Dave Carson," whom the Mesquiteers have grubstaked, calls the trio to the Nancy Carson Mine where he has struck ore. He plans to give the boys half of the claim, which he has not yet recorded. The Mesquiteers arrive in time to capture a horse thief. When the culprit, a hireling of "May Gil Byron," is released after a travesty trial, the Mesquiteers obtain signatures on a petition to the governor to investigate the political setup. The real war begins.

Reviewed in projection room in New York.—P. C. M. Jr.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Screen play by Luci Ward, Betty Burbridge. Original story by Luci Ward. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photography by Reggie Lanning. Film editor, Tony Martinelli. P. C. A. Certificate No. 4788. Running time, 56 minutes. Release date, November 18, 1938. General audience classification.

CAST

Stony Brooke	John Wayne
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Nancy Carson	June Martel
Dave Carson	William Farnum
Byron	Le Roy Mason
Billy Carson	Martin Spellman
Julie Jane Carson	Genee Hall
Harris	Walter Wills
Judge	Ferris Taylor
Marshall	Tom London
Sheriff	Dick Rush
Newton	James F. Cassidy

Hawk of the Wilderness

(Republic)

Serial

The "Hawk of the Wilderness" is a new 12 chapter serial based on the book of the same name by William L. Chester. It stars Herman Brix and features Mala, native of Alaska; Monte Blue and Jill Martin. The story is set on an "island" in the Bering Sea near the Arctic Circle. The tropical weather of the island is the result of an active volcano. Brix plays a white man who has lived on the island since babyhood having been in a shipwreck. He has been on the island for 23 years when an exploring party arrives. From there the various conflicts begin. The first chapter ends with Brix coming to the rescue of the explorers when they are attacked by natives. The serial is of the "Tarzan" variety with Brix in loin cloth swinging from tree to tree and doing other feats of athletic skill. Directed by William Witney and John English. Robert Beche is associate producer. Running time, first chapter 29 minutes.

Little Blue Blackbird

(Universal)

Cute Cartoon

Mama blackbird is a bit upset when she discovers in her latest batch of fledglings a little newcomer who is strangely off color. When a hawk seizes the brother blackbirds, the pariah, compensating for his lack of flying equipment by a clever utilization of feathers from a duster, flies to the rescue of his bird brethren.—Running time, seven minutes.

Opening Day

(Metro-Goldwyn-Mayer)

That Man Again

While everybody else is in a dither about who are going to be picked for the all-American football team and wondering whether the various Bowl games are going to amount to much, Mr. Benchley is opening the baseball season by tossing (well, almost) the first ball out. He tries first to entertain the fans by speaking extemporaneously and when he runs shy of words he digs up some statistics. But the fans really want to see the ball game so what can he do but toss that ball, but he doesn't have to toss it out of the ball park, does he? Running time, 9 minutes.

Defying Death

(Warner Brothers)

Good Dramatic Reel

One of the Floyd Gibbons' Your True Adventure Series, this is better than many because its characters are apparently more real, their lines more natural, and the story more suspenseful. A tenement house matron, trapped by fire on the fifth floor with her two small children, puts them into a pillow case, ties it around her neck, climbs hand over hand to safety, on a clothesline stretched from her house across a courtyard to the next building. The final episode has Gibbons introducing the principal in the original true story, awarding her the $250 prize check. A good short for most houses, with special appeal for women.—Running time, 12 minutes.

Costa Rica

(Paramount)

Travelogue

The Latin American republic of Costa Rica is visited here by wandering cameramen and they have filmed in color the customs, the country and the people of this typical southern republic. Like so many other Latin American countries, Costa Rica is a combination of the old and the new. The natives still lean towards ancestral modes of living. Directed by Palmer Miller and Curtis S. Nagel. Running time, 10 minutes.

CHARGES 'QUIZ' BOOKS VIOLATE A COPYRIGHT

Milton Spitz, Non-Practicing Attorney, Never in Films, Says He Had Rights to Game

Impounding of any profits accruing to the eight large distributors from product released in connection with their "Motion Pictures' Greatest Year" campaign is asked in federal court in a suit filed Monday in behalf of one Milton Spitz, a non-practicing attorney in New York, who charged that the "Quiz" booklets used for the contest in the campaign constitute a violation of the contents of an idea he had copyrighted, also in booklet form, in 1936.

Krellberg and Fitzsimons, attorneys of New York, acted for Mr. Spitz, in the United States district court for the southern district of New York. Mr. Spitz, who has never been in the films business and is now associated with the Benjamin Winter realty company, says in his complaint that he obtained the rights to his game from his brother, Edward, who was in the film business briefly, as an independent producer in Hollywood, prior to 1936. Ernest Maas, studio writer, is claimed to have collaborated with Edward Spitz in preparing the game.

The complaint names the following defendants: Motion Pictures' Greatest Year, Inc.; Columbia Pictures, Metro-Goldwyn-Mayer, tion, Paramount Pictures, RKO Radio, Twentieth Century-Fox Film, Universal Pictures, United Artists, Warner Brothers Pictures, Monogram Pictures, Bobbydick, Inc., and Moredall Realty Corporation.

Impounding of Booklets Asked

The court is asked to order the impounding of all booklets and advertising matter relating to the booklet; enjoinment of the defendants or their agents from directly or indirectly possessing the booklets, manufacturing, selling or exhibiting them. The complaint further asks for an accounting of and surrender of all profits derived from their use, and for damages.

The complaint seeks damages under the Copyright Law and payment of costs of the lawsuit.

The complainant claims a similarity between the contest and booklet of the industry drive, and the game, copyrighted, but never used, of "U-Spot-It, a New Form of Motion Picture Entertainment," the title of the booklet used with the game. With it also was to be provided a patron identification card with instructions, entitled "U-Spot-It Contest."

Reproduced are copyright certificates for each of these features of "the original contest," which, according to the complaint, was "conceived, originated and devised prior to the 25th day of March, 1936, by Ernest Maas and Edward M. Spitz."

Says Copyright Was Obtained

Edward Spitz prior to that date transferred the game to Milton Spitz, the complaint asserts, adding that Maas and Spitz on March 25, 1936, obtained a copyright on the game. On the following day, it was stated, they filed the booklet and the ticket with the Register of Copyrights in the Library of Congress, Washington. The complaint further lists the fact that Maas and Spitz published notices of copyright both in the ticket and in the booklet.

Said the explanatory booklet: "In the preparation of 'U-Spot-It' pictures, the important details of certain scenes will be so contrived, accented, and psychologically tricked by various treatments and camera devices as to give these scenes a definite significance."

According to the booklet, the game was to be carried on in the theatre, with a judge on the stage questioning those audience members who thought they had seen the item mentioned on their cards in the picture. From the booklet:

"If this identification does appear, and the holder is successful in spotting it, he must, when called upon, present himself on the stage to the judge of the contest and make a declaration to that effect. He must also answer a number of specially prepared questions put to him by the judge. . . . If these questions are answered to the satisfaction of the judge, the holder will then be declared a winner and awarded a prize, if one is given."

The "Movie Quiz" contest of the industry drive does not use pictures specially made or treated; does not have its finale in a theatre; nor does it pre-name any "item" for the patron to identify. It is based on 94 pictures released between September 1st and Decmber 31st; calls for submission to judges of the booklet with questions about 30 of the pictures answered; and calls for an additional indorsement of one picture seen, as best, with reasons why.

Butterfield Resigns From Pathe News

Allyn Butterfield, editor of Pathe News, has resigned, his new picture affiliation to be announced within a week. Frederic Ullman, Jr., vice-president of Pathe, said no successor would be named.

Mr. Butterfield, who started with Vitagraph in 1915, has edited features and serials in many large companies, joining the International Newsreel editing staff in 1923. Starting with Universal Newsreel in 1929 as associate editor, he became editor-in-chief, producing the "Stranger than Fiction" and "Going Places with Lowell Thomas" series. He also edited RKO's "Bring 'Em Back Alive." Mr. Butterfield joined Pathe News as managing editor in 1935, and became editor in 1937.

Film Library to Extend Columbia Film Course

As an extension of the course on motion pictures being conducted by the Film Library of The Museum of Modern Art for the Department of Fine Arts of Columbia University, special showings for the students will be held every Thursday at eight o'clock at the Film Library's projection room, 125 East 46th Street, New York.

The first special showing was held Thursday with two films exhibited. They were "The Battle of the Somme," a war record film produced in 1927 by permission of the British Army Council and "Dawn," produced by Herbert Wilcox in 1928. On December 15th the films will be "Moana of the South Seas," directed by Robert Flaherty in 1925 and distributed by Paramount, and "Berlin, the Symphony of a City," 1927.

James Roosevelt Joins Goldwyn

Samuel Goldwyn, largest producer and owner-member of United Artists, announced in Hollywood Saturday the engagement of James Roosevelt as vice-president of Goldwyn Productions, Inc.

The eldest son of the President had been in the insurance brokerage business in Boston until a year ago when he became confidential secretary to his father. He left the White House two months ago to be treated for a stomach ailment at Mayo Clinic, Rochester, Minn. Subsequently he spent much time in Hollywood during recuperation.

As Mr. Goldwyn's vice-president, the 31-years-old James Roosevelt will divide his time between the Hollywood studio and New York office, on duties yet to be announced. He arrives in New York on January 2nd, the date when his contract, for five years, becomes effective. After two months in the east he will set up permanent residence in Hollywood.

Asked whether he felt his relationship to the President in the White House and his experience as his father's secretary would aid or hinder him in his connection with any motion picture of controversial nature, James Roosevelt said, "Mr. Goldwyn doesn't make controversial pictures," and Mr. Goldwyn promptly affirmed that.

Hollywood reports of a salary ranging all the way from $25,000 to $50,000 yearly were answered by Mr. Roosevelt with the statement that the $50,000 quotation was "high."

Abram F. Myers, chairman of Allied States Association, issued a statement Monday evening deprecating charges that the new position of James Roosevelt was a move to influence the Government's anti-trust suit, and suggesting that exhibitor leaders "wishing him well in his new situation write him in care of Samuel Goldwyn, Inc., Ltd., 7210 Santa Monica Boulevard, Los Angeles, California."

Schine Dinner Plans Are Set

Plans for the testimonial dinner to be tendered J. Louis and Meyer Schine, New York circuit owners, are near completion. The dinner, to commemorate the 25th anniversary of the Schines' service in the film industry, will take place at the Ten Eyck Hotel on December 19th. Philip C. Fox, Columbia branch manager in Albany, has been in New York making arrangements for speakers and a toastmaster. Governor Herbert H. Lehman and the mayors of Albany, Syracuse, Gloversville and Amsterdam have been invited.

Attendance of about 500 is expected at the dinner; with reservations already made by George J. Schaefer, Edward Golden, James R. Grainger, Nate Blumberg, Herbert Yates, William F. Rodgers, Thomas J. Connors, Jay Emanuel, Abe Montague, William Scully, Si Fabian, Carl Leserman, Herman Robbins, George Weeks and others.

Leo Meehan, identified with the public relations department of the Works Progress Administration in Los Angeles and San Francisco the last two years, has resigned to join the Caples Company, international railroad advertising agency. He will write the script of a new Union Pacific radio program going on the air early in January over a network of western stations. His headquarters will be in the Los Angeles offices of the agency.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
LUMBIA			
The Lone Wolf's Daughter"	Original from Lewis Joseph Vance stories. Screen play, Jonathan Latimer, Al Duffy. Director: Peter Godfrey.	Warren William, Ida Lupino, Rita Hayworth, Virginia Weidler, Ralph Morgan, Marc Lawrence.	Shooting
Let Us Live"	Screen play, Anthony Veiler, Allen Rivkin. Original, Joseph S. Dinneen. Director: John Brahm.	Henry Fonda, Maureen O'Sullivan, Ralph Bellamy, Henry Kolker, Stanley Ridges.	Shooting
ETRO-GOLDWYN-MAYER			
"Ice Follies"	Director: Reinhold Schunzel.	The Original Ice Follies cast, Joan Crawford, James Stewart, Lew Ayres.	Editing
"I Take This Woman"	Director: Joseph Von Sternberg.	Hedy Lamarr, Spencer Tracy, Walter Pidgeon.	Shooting
"Huckleberry Finn"	From the novel by Mark Twain. Director: Richard Thorpe.	Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver, William Frawley, Elizabeth Risdon, Minor Watson, Jo Ann Sayers.	Shooting
"Broadway Serenade"	Director: Robert Z. Leonard.	Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan, Virginia Grey.	Shooting
"Song of the West"	Director: Jack Conway.	Nelson Eddy, Virginia Bruce, Lionel Baryymore, Edward Arnold, Guy Kibbee, Victor McLaglen, H. B. Warner, Raymond Walburn.	Shooting
ONOGRAM			
"Paroled to Exile"	Screen play, John Kraft, John Neville. Director: Lambert Hillyer.	Robert Kent, Anne Nagle, Sidney Blackmer, Ben Alexander, Sarah Padden.	Shooting
ARAMOUNT			
"Never Say Die"	Director: Elliott Nugent.	Bob Hope, Martha Raye, Ernest Cossart, Paul Harvey, Sigfried Rumann.	Shooting
"Midnight"	Director: Mitchell Leisen.	Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor, Hedda Hopper, Elaine Barrie.	Shooting
"The Lady's from Kentucky"	Director: Alexander Hall.	George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts.	Shooting
"I'm from Missouri"	Director: Theodore Reed.	Bob Burns, Gladys George, William Henry, Judith Barrett, E. E. Clive, Patricia Morrison.	Shooting
"Me and My Gal"	Director: Kurt Neumann.	Buck Jones, Helen Twelvetrees, Grant Withers, Dorothy Howe, Donald O'Connor.	Shooting
"Sudden Money"	Director: Nick Grinde.	Billy Lee, Mary Boland, Charles Ruggles, Broderick Crawford.	Shooting
EPUBLIC			
Mysterious Miss X"	Director: Gus Meins.	Michael Whalen, Mary Hart, Chick Chandler.	Editing
KO RADIO			
"The Castles"	Director: Henry Potter.	Fred Astaire, Ginger Robers, Edna Mae Oliver, Walter Brennan, Lew Fields.	Editing
The Flying Irishman"	Screen play, Ernest Pagano, Dalton Trumbo. Director: Leigh Jason.	Douglas Corrigan, Paul Kelly, Robert Armstrong, Eddie Quillan, Peggy Ryan, Joyce Compton, Dorothy Appleby, Donald MacBride, John Arledge.	Shooting
Twelve Crowded Hours"	Original, Garrett Fort, Peter Ulric. Screen play, John Twist. Director: Lew Landers.	Richard Dix, Donald MacBride, Bradley Page, Lucille Ball, Allan Lane, Dorothy Lee.	Shooting
VENTIETH CENT.-FOX			
Wife, Husband and Friend"	Director: Gregory Ratoff.	Warner Baxter, Loretta Young, Binnie Barnes, George Barbier, Helen Westley, Joseph Schildkraut, Eugene Palette, J. Edward Bromberg, Ruth Terry, Franklin Pangborn, Edward Cooper, Harry Rosenthal, Lionel Atwill.	Shooting
Chasing Danger"	Director: Ricardo Cortez.	Preston Foster, Lynn Bari, Wally Vernon, Henry Wilcoxon, Joan Woodbury.	Shooting
Mr. Moto in Porto Rico"	Screen play, Peter Milne. Director: Herbert Leeds.	Peter Lorre, Jean Hersholt, Warren Hymer, Armanda Duff.	Shooting
"Winner Take All"	Director: Otto Brower.	Tony Martin, Gloria Stuart, Slim Summerville, Henry Armetta, Robert Allen.	Shooting
"The Jones Family in Hollywood"	Director: Malcolm St. Clair.	Jed Prouty, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Dorris Bowdon.	Shooting
NITED ARTISTS			
"Stage Coach" **Walter Wanger)**	Original screen play, Dudley Nichols. Director: John Ford.	Claire Trevor, John Wayne, Andy Devine, George Bancroft, Louise Platt, Tim Holt, Thomas Mitchell, Donald Meek.	Shooting
"It's Spring Again" **(Hal Roach)**	Director: Gordon Douglas.	Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady, James Ellison, June Lang, Jean Parker, Stepin Fetchit.	Shooting
NIVERSAL			
"The Son of Frankenstein"	Original screen play, William Cooper. Director: Rowland V. Lee.	Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchinson, Lionel Atwill.	Shooting
"You Can't Cheat an Honest Man"	Original story, Charles Vogel. Screen play, George Marion, Jr. Director: George Marshall.	W. C. Fields, Edgar Bergen, "Charlie McCarthy", Frank Jenks, Edward Brophy, David Oliver, Princess Baba.	Shooting
ARNER BROTHERS-FIRST NATIONAL			
"Yes, My Darling Daughter"	From the play by Marc Reed. Screen play, Casey Robinson. Director: William Keighley.	Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson, Genevieve Tobin, Roland Young.	Shooting
"Always Leave Them Laughing"	Original screen play, Jerry Wald, Richard Macaulay. Director: Ray Enright.	Dick Powell, Gale Page, Ronald Reagan, Ann Sheridan, Allen Jenkins, Maxie Rosenbloom, Jerry Colonna.	Shooting
"Dodge City"	Original screen play, Robert Buckner. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Frank McHugh, Alan Hale, Victor Jory.	Shooting
"Juarez"	From a story by Mrs. Berdita Harding. Screen play, John Huston, Aeneas McKenzie, Wolfgang Reinhardt, Abem Finkel. Director: William Dieterle.	Paul Muni, Bette Davis, Brian Aherne, Claude Rains, Gale Sondergaard, John Garfield, Gilbert Roland, Joseph Calleia, Donald Crisp.	Shooting
"Broadway Cavalier"	From a novel by Dalton Trumbo. Director: Lewis Seiler.	Wayne Morris, Pat O'Brien, Joan Blondell, May Robson, Maxie Rosenbloom.	Shooting
"Torchy Blane Runs for Mayor"	Director: Ray McCreay.	Glenda Farrell, Barton MacLane, Edgar Kennedy, John Miljan.	Shooting

IN COURTS

Loew Stockholders Suit Continues

Trial of the suit brought by nine Loew minority stockholders against the company and its officers and directors continued before Justice Louis A. Valente in New York supreme court this week.

The first day of the actual trial Monday was devoted to the reading of depositions of Louis B. Mayer and J. Robert Rubin, MGM executives. Some 85 exhibits in the form of contracts were admitted for evidence. The complaint was amended on application of plaintiffs to add 20 supplementary charges. Most of the allegations referred to charges of favoritism and concessions granted to relatives of officers.

Norma Shearer, Edward Loew and Bank of America, as executors of the estate of Irving Thalberg, were named as defendants.

On Tuesday the court heard that five Loew employees received $12,800,000 in the period from 1934 to 1937, while common stockholders received $21,612,000 in the same period. Most of the day was taken up with reading of depositions of Mr. Rubin which started Monday.

Charges of "unconscionable conduct" on the part of Loew officers made by Emil K. Ellis, principal attorney for the minority group, in his opening address to the court late last week were met by Joseph Proskauer, attorney for the defendants, with the reply that "there is not a scintilla of evidence to support the charges."

Mr. Proskauer told the court that Nicholas M. Schenck, president of Loew's, showed great "business acumen" in making an arrangement which kept Norma Shearer in the part of Marie Antoinette in the film of that title after the death of Irving Thalberg, her husband.

As a result of the arrangement Loew's, Inc., is paying more than $900,000 to the Thalberg estate and Miss Shearer is under contract to do five more pictures, the court was told. The $900,000 item, representing four per cent of Loew's net profits from the time of Mr. Thalberg's death in 1936, is one of the payments challenged by the plaintiffs.

Mr. Ellis declared that from 1927 to 1938 Mr. Thalberg, Mr. Mayer and Mr. Rubin received more than $19,000,000, or 20 per cent of net profits, and that there was "nothing to justify" this.

Bernard Reis, accountant, on Wednesday described a contract made between Allied Owners and Paramount-Famous Players Lasky, under which three theatres were to be erected in Brooklyn for Loew's. On completion, Loew's was to have the option of either paying $9,000,000 in cash or $14,000,000 over 15 years, and Loew's exercised the latter option, Mr. Reis said. He was to be followed on the witness stand by Sidney R. Kent, president of Twentieth Century-Fox.

Expunge Paramount Claims

Claims totaling $1,397,417 of GB Theatres Corporation against Paramount-Publix Corporation have been expunged by Federal Judge Alfred C. Coxe upon recommendation of Special Master John E. Joyce. No objection was made.

Settle Weinberger Claim

Federal Judge Alfred C. Coxe has approved the settlement of a claim of $68,000 filed against Paramount-Publix by Henry Weinberger and the Guarantee Trust Company of New York as trustees for the estate of Eva C. Weinberger for $15,000 in cash and a release of the proceeds of stock valued at $3,700.

Action Lost by Pathe Minority

Minority stockholders of Pathe Film Corporation on Wednesday lost in their attempt to block the December 13th stockholders meeting when dissolution of the corporation will be voted upon. New York supreme court Justice Philip J. McCook denied the minority group's motion for a temporary injunction.

Judge McCook pointed out that 80 per cent of the stockholders must consent before dissolution can be effected and that at least $1,000,000 in taxes can be saved.

The plaintiffs hold a total of 2,445 shares of Pathe stock, and Louis Nizer, counsel to the defendants, asserted that since more than 90 per cent of the stockholders had agreed upon the plan, a small minority has no complaint.

Edward C. Weinrib, counsel for the plaintiffs, said the majority of the stockholders do not comprehend the terms of the plan. He stressed the proposed disposition of the 3,500 shares of du Pont Film Manufacturing Company, owned by Pathe, claiming it was worth $2,500 a share, or between $7,000,000 and $11,000,000.

He said the du Pont company had offered to bid at least $2,500 a share for the stock with Central Hanover Bank and Trust Company, for a loan of slightly more than $1,000,000, from which Pathe preferred stockholders will receive $756,000, or $100 a share, while the bank will get about $250,000 in repayment of a loan.

Mr. Weinrib said that under the plan common stockholders are given one week from December 13th to redeem the pledged stock by putting up 171 shares of Pathe common and $300 in cash for each du Pont share. He charged that this was an assessment on the Pathe common stockholders to repay the preferred holders and to pay off the loan.

He also charged that under the plan the defendants would take over $424,000 in quick assets in addition to land, building and equipment in Bound Brook, N. J., and West 44th Street, N. Y., worth more than $200,000.

Settlement Goes to Charity

The New York offices of Walt Disney Enterprises this week received the following cable: "English high court has granted perpetual injunction restraining Lee Bridge Rubber Works from infringing 'Snow White and the Seven Dwarfs' copyright and ordered delivering up of all offending material and payment of costs. Defendants also to pay agreed damages to charities nominated by English company."

Dismiss Van Beuren Suit

New York supreme court Justice William Collins dismissed the $100,000 damage action brought by Joan Lowell against the late Amedee J. Van Beuren for failure of the plaintiff to prosecute her action. The complaint charged that the defendant had intefered with a contractual relationship between the plaintiff and Van Beuren Corporation.

Reinstate Garden Suit

The New York appellate division reinstated a suit brought by Madison Square Garden Corporation against Universal Pictures, which had been dismissed by Justice Bernard L. Shientag of supreme court. The plaintiff seeks to enjoin distribution of the film, "Idol of the Crowds."

Robert E. Allan, former Chicago newspaperman, has been appointed general manager of Superior Pictures, St. Louis. Alan Rosenberger, formerly with Superior, has joined Grand National.

Jack Flynn, district manager of Metro-Goldwyn-Mayer in Detroit, has been appointed general manager for the spring convention of Variety Clubs there.

OBITUARIES

Epes Sargent Dies; Writer on Theatre

Epes Winthrop Sargent, 66 years old, of the editorial staff of *Variety*, died at his home on Tuesday. Funeral services will be held Friday evening at the Sargent home in Brooklyn, with cremation following. Mr. Sargent is survived by his widow, and a son, Epes, Jr.

Mr. Sargent was known as "Chicot" in his early theatrical writings in the 1900's. The name later was shortened to "Chic." Mr. Sargent was born in Nassau, in the Bahamas.

Edward T. Holway Dies

Edward Taylor Holway, secretary-treasurer of the Trans-Lux Corporation of New York, operators of stock tickers and newsreel theatres, died in Pelham, N. Y., December 2nd, at the age of 76. He had been ill since August 4th.

Edward Bucey

Edward Bucey, former stage manager of the Palace theatre, Cleveland, and well known among theatre people throughout the country, died November 30th.

Chester M. Wallace

Chester M. Wallace, play producer and director and professor of drama at Carnegie Institute of Technology, died in Pittsburgh December 1st after an emergency appendectomy. He was 54.

Edna Aug

Miss Edna Aug, who some years ago was known wherever vaudeville was played for her philosophical scrubwoman act, was found dead December 1st at Willow, the artists' colony in the hills back of Kingston, N. Y., where she had made her home in recent years. She was about 60 years old.

Charles E. Bloomer

Charles E. Bloomer, a retired actor, died at his home in Baldwin, N. Y., November 29th, after a brief illness. Mr. Bloomer, a native of Philadelphia, was 73 years old.

Mrs. Elizabeth Tronolone

Mrs. Elizabeth Tronolone, 72, mother of Nick Tronolone of Pathe Film, and Charles Tronolone of Movie Laboratory, died in Hoboken, N. J., December 2nd after a brief illness.

Charlie Allen

Charlie Allen, violinist, and for nine years the orchestra leader at Keith's theatre, in Toledo when vaudeville was in its prime, died last week in Knoxville, Tenn. For four years following his Toledo engagement he directed orchestras in several vaudeville houses in Detroit.

Warner Executives on Coast

Warner executives and their wives were guests in Chicago, on their way to the coast last weekend, of Mayor Edward J. Kelly and John Balaban. The Warner group were Mr. and Mrs. Jack L. Warner, Hal B. Wallis and Mr. and Mrs. Charles Einfeld.

Zukor in New York; British Policy to Be Determined Soon

Adolf Zukor, accompanied by Mrs. Zukor, arrived in New York Monday from the coast preparatory to sailing for England to take charge of Paramount's European operations.

Several conferences of company executives will get underway immediately following the arrival from London on Friday of John W. Hicks, foreign head, and David Rose, Paramount's British production representative.

Mr. Zukor said on his arrival in New York that a number of story properties had been withdrawn from the Hollywood schedule in the belief that they were better adapted for production in England. Producers, directors, cast members and technicians will be sent to London for some of these.

Mr. Zukor said he assumed the company would continue to add to its holdings.

He said he had given no thought to relinquishing his post as chairman.

C. J. Dickinson has been named general sales manager for the United Kingdom, succeeding Montague Goldman, resigned.

Y. Frank Freeman Sees Film Upswing

"The taste of motion picture audiences has reached a point bordering on fastidiousness and only by turning out high grade product has Hollywood been able to stem the recent tide of box office depression and bring about an upswing," Y. Frank Freeman, vice-president of Paramount, said on his arrival on the coast this week to take up his duties as corporation representative at the studio.

Mr. Freeman said that "the first nine months were extremely bad from a motion picture box office standpoint and the condition was due to inferior pictures," but that "Hollywood snapped out of it and began to improve the quality of its product and the result was immediately apparent." He added that "November was only five per cent below the figure for the same month a year ago, and December gives every indication, in point of quality of product, of topping November's figure."

May Shift Wilkie

Al Wilkie, Paramount publicity head, may be transferred to the studio under a revamping of the department which is being worked out on the coast by Robert Gillham, advertising and publicity director. C. N. Odell, of the home office publicity staff, would have Mr. Wilkie's duties while the latter is at the studio.

Marc Lachmann, Twentieth Century-Fox exploitation manager, left New York this week for Frankfort, Ky., where he will meet Jim Denton of the studio. The two will escort Governor A. B. "Happy" Chandler of Kentucky and his party to the coast for the premiere of "Kentucky" at the Carthay Circle, next Wednesday. The Kentuckians will be guests of Joseph M. Schenck and Darryl F. Zanuck and the Governor will broadcast on a coast-to-coast network program on the picture.

IN NEWSREELS

MOVIETONE NEWS—No. 24, Vol. 21.—President confers with Ambassadors....Five killed in airliner crash....Livestock show in Chicago....Christmas trees are shipped from Maine....Select health champions....Japanese Army completes occupation of Hankow....Japan's next objective, Changsha, is bombed....Russian youths march in parade....1939 baseball preview....Lew Lehr.

MOVIETONE NEWS—No. 25, Vol. 21.—Palestine warfare continues....Devil's Island again becomes colony for French felons....New York's Sixth Avenue "El" to come down....Chamberlain and Halifax go to Paris to meet Daladier....King Farouk opens Egyptian Parliament....General Franco pays tribute to Primo de Rivera....Christmas toys....Society....Lew Lehr ....Sports.

NEWS OF THE DAY—No. 222, Vol. 9.—Ambassadors report to President....Rome honors Mother Cabrini ....Mrs. Roosevelt urges early Christmas shopping ....Boys Town football team defeats Black-Foxe Military Institute before film stars....Fight fans reveal in Golden Gloves amateur bouts.

NEWS OF THE DAY—No. 223, Vol. 9.—France revives Devil's Island....King Leopold visits Queen Wilhelmina....British fight terrorism in Palestine.... 24 die in grade crossing tragedy....New York's Sixth Avenue "El" runs last mile....Usher in Yuletide season in Akron....Sports.

PARAMOUNT NEWS—No. 35.—Japanese take Hankow....25,000 youngsters at holiday feast....Mother Cabrini beatified in Rome....Three nazis convicted of espionage in U. S.....Five die as airliner crashes in Pacific....Russian youths hold mass drill....Bowl selections make football news.

PARAMOUNT NEWS—No. 36.—Sally Clark wedding thrills society set....Barcelona gives rousing farewell to departing volunteers....French Ambassador hears Italy demand French territories....Funeral of Kemal Ataturk....Rumanian royalty enjoy day's hunting....Fast freight train crushes school bus.... Refugee Jews build haven in Holland....New York's Sixth Avenue "El" ends 60-year career....Sports.... Notre Dame loses to Southern California.

RKO PATHE NEWS—No. 29, Vol. 10.—Five killed in airliner crash....Morocco's Sultan fasts on holy day ....Myron Taylor off to refugee parley....Old toys made new for the needy....Mother Cabrini beatified at Rome....Chicago holds livestock show....Nazis fortify Rhineland frontier....Northwest snow brings on ski fever.

RKO PATHE NEWS—No. 40, Vol. 10.—Martin testifies in Washington....English and French leaders meet....British stem war in Jerusalem....FCC hearings....Rubber honored by Akron pageant....Sports.

UNIVERSAL NEWSREEL—No. 724, Vol. 10.—Five die in Pacific air crash....President gets report on Nazis ....Japanese occupy Hankow....Church honors Mother Cabrini....Santa Claus Lane dedicated.... Prize livestock on parade in Chicago....Harry Warner honored by American Legion....Dartmouth beaten on coast....Polo played on bicycles.... Ski aces open 1938 season.

UNIVERSAL NEWSREEL—No. 725, Vol. 10.—Famous New York "El" makes last trip....23 die when train hits bus....Chamberlain feted by French....Invaders hail fall of Hankow....Aviation....Rubber feted at Akron ball....Marine head quits war zone....Sports.

Four Groups in Fairbanks Unit

Formation of Fairbanks International, the new producing unit of United Artists headed by Douglas Fairbanks, Sr., was announced Tuesday by Murray Silverstone, U.A. operating head, in New York.

The new company will be financed by American and British capital represented by Sir Adrian Baillie Bart, M.P., and Montagu Marks, and Swiss investment interests. Its initial capital will be $2,500,000, according to Mr. Silverstone.

John Hay Whitney of Selznick International said that he had made and contemplated making no financial investment in the new company but that negotiations were under way in which certain facilities of the Selznick organization were to be made available to Mr. Fairbanks on the basis of a participating interest.

Three productions are planned for 1939: "The California," for which Mr. Fairbanks is endeavoring to secure Raoul Walsh as director; "The Tenth Woman," based on the life of Lord Byron, to be done in color; and "The Three Musketeers," also in color.

Chase Bank Sells 60,200 Fox Shares; Universal Profits

Extensive trading by officers, directors and principal stockholders in the securities of motion picture companies was disclosed Tuesday by the Securities and Exchange Commission at Washington, as the highlight of financial developments of the week, including several dividend declarations, estimates of a $100,000 last-quarter profit earned by Universal, and details of the new stock issue offered by Imperial Pictures.

The most important stock transactions reported by the SEC were operations whereby the Chase National Bank disposed of 50,200 shares of Twentieth Century-Fox common and 10,000 shares of the $1.50 cumulative preferred stock, reducing its holdings to 287,158 shares common and 671,916 preferred. Sidney R. Kent obtained 100 shares common, bringing his holdings to 3,455 shares and Darryl F. Zanuck disposed of 10,000 shares common, reducing his holdings to 132,130 shares common and 21,946 preferred.

Universal Corporation in September acquired 2,000 shares of Universal Pictures common stock, making its total 230,927 common, 220 first preferred and 20,000 second preferred.

Jack Cohn in October disposed of 1,400 common voting trust certificates in Columbia Pictures, reducing his holdings to 31,815 of the certificates and 542 common shares.

A report filed for Preston Davie, who became a director of Universal Corporation September 8, last, showed that through Standard Capital Company, he held 26,500 common voting trust certificates and 111,283 common voting trust certificate warrants.

Dividends were declared by the following:

General Theatres Equipment Corporation, 25 cents per share on the capital stock, payable December 22 to stockholders of record December 12, making a total dividend for the year of about $1 a share.

Loew's London Theatres, Ltd., 47 cents per share on 33,741 preferred, the net income being $15,722, compared with the previous year's $15,597, amounting that year to 46 cents per share.

Loew's (Marcus) Theatres, Ltd., $10.64 per share on 7,500 common shares, after preferred dividend requirements, the net income being $125,547 against $111,730 the previous year, which made $8.79 per share that year.

Loew's Theatres, Ltd., of Canada, $3.50 per share on the seven cent preferred shares, payable December 15 to stockholders of record on December 3, total dividend disbursements for the year amounting to $10.50 per share. Now in arrears is the equivalent of $38.50 per share.

Imperial's New Stock

Production and distribution of low cost pictures will be possible from the proceeds of the stock issue of Imperial Pictures, Inc., according to the prospectus of Smith, Frizzelle and Company, the underwriters, who last week offered 424,000 shares of common, with a par value of $1, at $1.50 per share.

William Pizor of New York is president of Imperial; Lewen Pizor, of Philadelphia, the vice-president and treasurer.

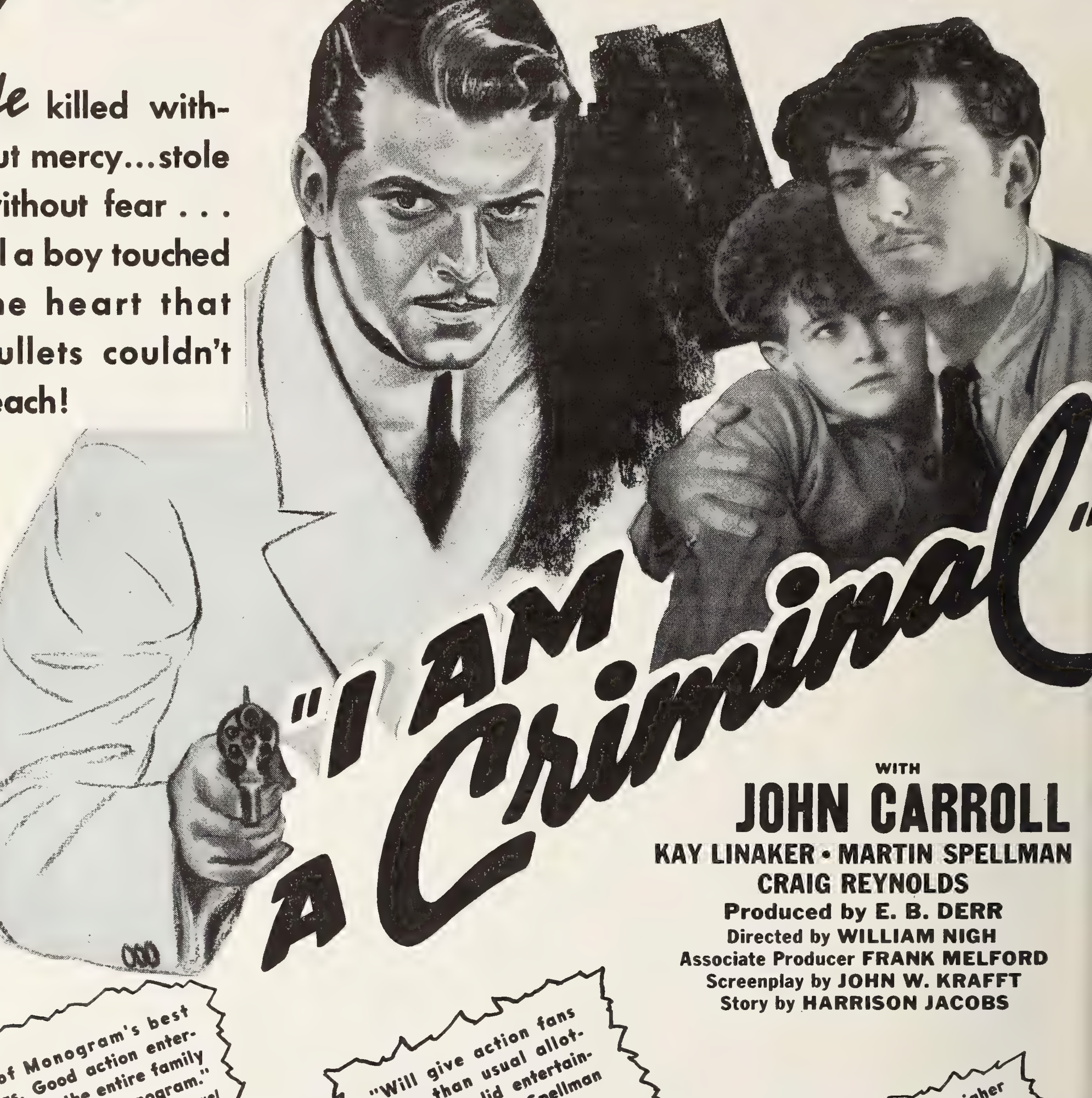
Universal Earnings

For the fourth quarter period ended October 1, Universal Pictures showed a net profit of $100,000, the first period in eight years in which the company has displayed a profit.

Gross revenue for the year which ended November 1 was about $20,300,000, over $2,000,000 better than the previous year's $18,150,876. The net loss last year at the same period was $1,084,999.

"I Break the Law!"

He killed without mercy... stole without fear... till a boy touched the heart that bullets couldn't reach!



"I AM A Criminal"

WITH

JOHN CARROLL

KAY LINAKER • MARTIN SPELLMAN
CRAIG REYNOLDS
Produced by E. B. DERR
Directed by WILLIAM NIGH
Associate Producer FRANK MELFORD
Screenplay by JOHN W. KRAFFT
Story by HARRISON JACOBS

"One of Monogram's best offerings. Good action entertainment for the entire family and a credit to Monogram." —Jay Emanuel

"Will give action fans more than usual allotment of solid entertainment. Carroll, Spellman top capable cast." —Hollywood Reporter

"It packs more entertainment value than many a million dollar colossal." —Jimmie Fidler

"Monogram scores with fine story that should please any audience. Well directed, splendidly cast, fine production values." —Showmen's Trade Review

"Setting a new and higher standard of production for Monogram, it moves forward as that organization's strongest bet this year. Human story, splendid characterizations and excellent mounting." —Daily Variety

A MONOGRAM PICTURE

WHAT THE PICTURE DID FOR ME

Columbia

FLIGHT TO FAME: Charles Farrell—Seemed to please a few, although I wouldn't say too much about this. Running time, 57 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GIRLS' SCHOOL: Anne Shirley, Ralph Bellamy, Nan Grey, Noah Beery, Jr.—This is a dandy picture. I played it too soon. Did not get the city advertising. Should be given plenty of publicity to the younger set. Running time, 73 minutes. Played November 13-14.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

LITTLE MISS ADVENTURESS: Edith Fellows, Robert Paige, Cliff Edwards—Played Edith Fellows in other pictures but patrons never liked her. Columbia talked me into playing her again and I am not sorry because this one is a honey. She is great in this one. But, Cliff Edwards steals it away from her. Why Columbia don't feature this man is a mystery to me. He can sing and act and is a showman of first water. My customers went nuts about him. Running time, 62 minutes.—Will J. Haney, Milan Theatre, Milan, Ind., where the corn grows ten feet tall and the dogs bark at strangers but the hicks know pictures because we are only 39 miles from Cincinnati, Ohio. General patronage.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—An excellent western showing the building of the Pony Express. Jones is showing his age but all in all it was good entertainment for the western fans. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—This Jones feature was very good and pleased. Somehow Jones is getting weak at the box office. A good singer accompanying this star should easily put Buck back again with the best of drawing cards. How about it, old boy? Columbia, do your stuff. Running time, 55 minutes. Played November 4-5.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

First National

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mauch—Folks enjoyed this Booth Tarkington story, well played by the twins and their supporters. The small Negro boy should not be overlooked. Picture drew some extra business.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan, Robert Armstrong—When we play a Dick Foran feature, whether a western or action picture, we can always bank on a full house. He is our biggest drawing card and Dick sure earned the right to that. With Dick's last feature we almost had to turn them away from the doors, and this is no exception. Running time, 55 minutes. Played November 18-19.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris, Doris Weston—Just what the doctor ordered. Give us more like this. If you can't pack them in with "Submarine D-1," then close up your house. Warners went out of their way in getting a print on this, and what they can't do no one else can. For cash sake, play "Submarine D-1." Played November 16-17.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

General

THREE LEGIONNAIRES: Robert Armstrong, Lyle Talbot, Fifi D'Orsay—A fair comedy and action that did not draw the crowd.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

Grand National

INTERNATIONAL CRIME: Rod La Rocque, Astrid Allwyn—Played this on a double and passed. Not strong enough for a single. Fair entertainment though. Running time, 60 minutes. Played November 11-12.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—Poor Joan, she is still trying at the expense of we exhibitors, and how we pay. While she wore red, we saw red. Did not pay for heat and lights on this one, let alone film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DAVID COPPERFIELD: Freddie Bartholomew—Used this for a high school benefit and it was no draw as the kids didn't push the advance sale. Is, however, a grand piece of film. It seems impossible to put over this type picture in a small town.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker, Mickey Rooney, Eric Linden, Charley Grapewin, Spring Byington, Julie Haydon—This was a good picture along the lines of the Jones family but it failed to draw.—G. J. Abeln, State Theatre, St. Cloud. Minn. General patronage.

GOOD OLD SOAK, THE: Wallace Beery, Una Merkel, Eric Linden, Judith Barrett, Betty Furness, Ted Healy, Janet Beecher—Here was a good picture but they failed to come in on it and the price paid was too high.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—This fine, big operetta failed to draw in this small town and probably will do the same in any small town. This new soprano, M. Korjus, is as beautiful as Jeanette MacDonald and sings better and higher. Played November 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HELL DIVERS (Reissue): Wallace Beery, Clark Gable—Played this to very satisfactory weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power—The ruralites just won't come out for this class of picture. The town folk stayed at home too, as most of them are retired rurals. From the lavish settings I judge this was the most costly of all pictures produced in 1938. The few that chanced it praised it highly.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SWISS MISS: Laurel and Hardy, Della Lind—Silly, but pleased and played to good business. Not as good as some of theirs, but okay. Running time, 73 minutes. Played November 9-10.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—One of the best by any company and also at the box office. Clark Gable cannot be beaten and Myrna Loy is tops. No one disappointed in this show. Played June 2-3. Running time, 119 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

THREE COMRADES: Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—Very good, which pleased all that came to see it but failed to make expenses. Played November 24-26.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—Although the draw was just a fair average it went over as do most of these "screwball" comedies. The picture has a few suggestive spots, but no kicks on that account. All in all, I would say the picture is a lot of fun and will please in any spot.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Walter Connolly, Leo Carrillo—Not a "Test Pilot" by any means. Unusual hokum that left the audience sort of blank. The children enjoyed it greatly but did not get much comment from the adults. The last two reels were sort of "Her Jungle Love" but not being in color did not get the raves that Paramount's picture did. Rather disappointing in entertainment. Running time, 105 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—Very clever farce comedy. With a big name cast this would have been a knockout. Fair business. Played November 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

STARS OVER ARIZONA: Jack Randall—A good western with good action but Randall's singing is a little high class for Western fans.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns—Interesting and that is about all you could say for this. It didn't have any draw here. Burns may in time be another Will Rogers but not in pictures like this. Running time, 83 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ARREST BULLDOG DRUMMOND: John Howard, Heather Angel—Just another detective story which failed to draw. No one seems to be interested in this series. Played November 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAMPUS CONFESSIONS: Hank Luisetti, Betty Grable, Eleanore Whitney—People thought this would have a lot of mushy nonsense. Instead was a right clever college story, with basketball the major sport. They had some splendid photography, and the picture pleased. One neighborhood town sent over all their basketball teams to get Luisetti's play—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—The best Martha Raye to date. A right good program picture that did well at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HUNTED MEN: Lloyd Nolan, Mary Carlisle—Good picture of its kind. The producers are making altogether too many gangster and racketeering pictures. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ILLEGAL TRAFFIC: J. Carroll Naish, Mary Carlisle—Another gangster melodrama which failed to draw. Played November 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MYSTERIOUS RIDER: Russell Hayden, Douglas Dumbrille, Weldon Heyburn—A fairly interesting although unexciting western. No draw. Running time, 74 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—This was a good picture but Harold Lloyd is washed up. People do not care for Lloyd any more, it seems. Better rest on your past laurels, Harold, when they used to flock in when they heard Lloyd was in town. Running time, 92 minutes. Played November 18-20.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—This is the best picture Bing Crosby ever made. Fred MacMurray at his best. My business only fair as it played every place around me. Played

(*Continued on following page*)

(Continued from preceding page)

it on percentage and took a nose dive. Those who came enjoyed it 100 per cent. Running time, 81 minutes. Played November 18-29.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Ellen Drew, Donald O'Connor, Elizabeth Patterson—Good picture but would have been much better had these producers not made Bing Crosby act drunk. I sometimes wonder just what these producers think the movie patrons are. Do they think for a minute that the average movie patron likes to see their favorite actor drink or acting drunk? I think it is about time that they get wise to themselves and keep these drunk scenes out of the movies. It's a shame to make Bing Crosby act drunk. 95 per cent of the folks that go to see a picture are respectable and don't want such scenes in pictures. Running time, 89 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Ellen Drew—This pleased. Some good comedy and music, and an everyday story that patrons appreciated.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour—First rate story of the Alaskan salmon fishing. Drew and pleased. Dorothy Lamour's work was outstanding among a group all acquitting themselves splendidly.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TROPIC HOLIDAY: Bob Burns, Martha Raye—Down with the flu, I didn't see this. Reports have it that it was pretty close to the worst picture of 1938. I blame the poor business following largely to this. When your fans have to sit through something as bad as this they just naturally stay away for awhile. Comments were all "kicks."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Republic

BORN TO BE WILD: Ralph Byrd, Doris Weston, Ward Bond—Here is a hijacking picture that has plenty of action and drew well. Had some good comedy with thrill scenes.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

CIRCUS GIRL: June Travis, Robert Livingston—A very nice little picture and pleased 100 per cent.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

ESCAPE BY NIGHT: William Hall, Anne Nagel, Dean Jagger, Steffi Duna, Ward Bond—A good action picture that was well liked.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

RHYTHM OF THE SADDLE: Gene Autry—This might please but it didn't here. Had a very poor run on this. My patrons want just a little more action even from Autry, and I believe that they would like to hear him sing more western songs rather than any other type. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette, Polly Rowles—A fine picture for any day with good western songs, music, and Smiley Burnette kept them laughing as usual.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette, Polly Rowles—A sweetheart of a picture. Played this on the weekend and if we had our chance over again, would play it big on our best days, Monday and Tuesday. Autry sure brings them in and sends them home more than satisfied. Running time, 60 minutes. Played November 11-12.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RKO Radio

AFFAIRS OF ANNABEL, THE: Jack Oakie, Lucille Ball—Clever comedy drama that pleased. Hope to see more as good from this team.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—An excellent dance picture that was a flop at the cashier's window. We feel that the public is tired of such entertainment. Good comedy and dancing but no draw. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAREFREE: Ginger Rogers, Fred Astaire—They stayed apart too long. Public seems to have forgotten some of their splendid work. Anyway, they did not turn out for this. It's a good picture too, except that they seem to be working instead of playing. In other words, lacks their oldtime pep.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker, Frank Albertson, Lucille Ball—Just a fair picture but drew very poor at the box office. Advertising and stars were no good for the good of the exhibitor.—G. J. Abeln, State Theatre, St. Cloud, Minn. General patronage.

MAN TO REMEMBER, A: Anne Shirley, Edward Ellis—Used this only one day, but it's good enough to stand alone for two days. Tale of the oldtime country doctor's bravery and sacrifices. Serious, but it pleased our patrons. Humor and pathos well mixed. Played November 23.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

NEW CONTRIBUTORS TO DEPARTMENT

From Maryland and Minnesota come new reporters to "What the Picture Did for Me", this week. They are:

G. J. ABELN, State theatre, St. Cloud, Minnesota.

HELEN ULMAN, Ulman's and New theatres, Salisbury, Maryland.

Read the reports of these exhibitors in the department.

MR. DOODLE KICKS OFF: Joe Penner—Played this on Cash Night. Penner is getting better with each picture. Running time, 76 minutes. Played November 19.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis—This did not draw any extra business, although those who like Penner on radio enjoyed him as an orchestra leader, who was made to play football and who blundered into winning the game and the endowment for his dear old college.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Pretty good. These guys are just about through when it comes to being a drawing card at the box office. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

VIVACIOUS LADY: Ginger Rogers, James Ellison, James Stewart, Beulah Bondi, Charles Coburn—Perfect entertainment which was enjoyed by all. You'll never regret playing this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Don Ameche, Alice Faye, Tyrone Power—Deserves all the good words an exhibitor can say. Held up against strong competition in this town of 1,225.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche—The one and only real box office attraction we have had in the past three months and we have had the best attractions that have been available from the leading majors. Business has been off all fall, but this picture brought them in, like in the days of old. Our fourth highest gross for 1938. Comments were plentiful and all excellent.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ALWAYS IN TROUBLE: Jane Withers—Passed OK, and that is about all. I believe the public expects just a little more from this gal than they have been getting of late. Eddie Collins stole all the credit here and without a doubt will be greeted with plenty of laughs on his next appearance. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt—A lovely picture but not quite as good as their first. Will do extra business. Running time, 85 minutes. Played November 13-14.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt—Very strong box office and a picture that pleased. Use on your best days and you won't regret it. Running time, 83 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GATEWAY: Don Ameche, Arleen Whalen—Played this on Armistice Day. Business above average. Running time, 74 minutes. Played November 11.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Cesar Romero, Ethel Merman—In this fine production we take a large portion of Sonja Henie, add Cesar Romero, Don Ameche, Ethel Merman, et al, spice with some swell music, comedy, and dancing, stirr with the ladle of fine directing, and get "Happy Landing," a dish that will satisfy the most picayune movie goer. We have shown in addition to this feature "One in a Million" and "Thin Ice" and will continue to show Sonja's pictures as long as the present standard is maintained and it is our feeling that this will be for several years to come. This little lady from across the sea continues to steal her way into the hearts of the American public and has upheld the reputation she established after her first effort on the silver screen. She has a personality that is second to none. If you haven't given your patrons this picture as yet, do so by all means. You'll find it will be a "Happy Landing" for all, including Mr. Theatre Owner. Running time, 101 minutes. Played November 26.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

HOLD THAT CO-ED: John Barrymore, George Murphy, Marjorie Weaver—One of the best of the crop of college action pictures. Murphy is going to crowd some of these other dancers. Don't overlook Joan Davis' comedy and the clever characterization of John Barrymore as a governor who makes a campaign for senator, gambling his chances on the result of a football game.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HOLD THAT CO-ED: John Barrymore, George Murphy, Marjorie Weaver—An excellent comedy that pleased all. Joan Davis steals the honors in a big way. Running time, 80 minutes. Played November 2-3.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, June Storey, Andy Devine, Eddie Collins—We picked this one as our Thanksgiving Special, so before going any farther let's stop right now and give Twentieth Century-Fox and Zanuck our sincere thanks for the excellent job they did in re-creating this much remembered tragedy of the 1870's. Not since November, 1936, when we played "San Francisco," have we had anything to equal it. It has everything any theatregoer wishes to see. Alice Brady as the hard working, lovable Mrs. O'Leary does an excellent bit of acting and stamps herself as one of Hollywood's best. Tyrone Power, the likeable villain; Don Ameche, the honest politician; the ever popular Alice Faye as "Belle Fawcett," and last, but not least, June Storey as "Gretchen" (although her part was small she impressed our audience very much), all contributed in a big way to make this the fine production it is. Also, let's not forget Andy "Pickle Bixby" Devine and Eddie "the Drunk" Collins, who contributed their share of laugh provoking antics. Any exhibitors who have failed to book this stellar attraction should do so at their earliest opportunity. Running time, 110 minutes. Played November 24.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

JOSETTE: Simone Simon, Don Ameche, Robert Young—Here is a really swell entertainment that I wasted on a double feature (Friday-Saturday change). In fact, I almost passed it up entirely through my elimination privilege. If I had seen it before running, it would have received a Sunday opening. The cast is great: Don Ameche, Robert Young, Joan Davis and Simone Simon. The story is good and the comedy is immense. Sorry that Miss Simon has left us.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LITTLE MISS BROADWAY: Shirley Temple—Our folks liked this, but it did not draw in as many as the Temples usually do, at least for us.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

LITTLE MISS BROADWAY: Shirley Temple—A terrific disappointment at the ticket window. Picture is a good entertainment but the Temple fans expect something much better than "good." If this little star gets stories on a par with "Heidi," I believe she can continue to hold first place or come awfully close to it. Big City stories are going to kill her popularity.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—A nice bit of entertainment which failed to do business of her other pictures, but still made us a few dollars.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MY LUCKY STAR: Sonja Henie—First half very good, but too much of a musical comedy type during the last half. Business only about half of "Happy Landing." Let's have more story and not so much chorus in the next Sonja picture.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

United Artists

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie, Basil Rathbone, Binnie Barnes—Good picture of its kind but most of the movie patrons do not care for this type of picture. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Ann Gillis—This sure is a box office natural if there ever was one. Was afraid to play this right after "Snow White," but was glad I did. It outgrossed proceeds of "Snow White," which was hard to believe. Good story, good acting, splendid color. A small town exhibitor's dream. It takes a picture like this to bring them in and go away satisfied. Running time, 91 minutes. Played October 27.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

Universal

ADVENTURE'S END: John Wayne, Diana Gibson—Another from John Wayne that pleased. We find by using plenty of good shorts that the fans are more than satisfied. This is much better than running double bills. Running time, 63 minutes. Played November 18-19.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

LITTLE TOUGH GUY: "Dead End Kids," Robert

Wilcox, Helen Parrish—Very good. These kids when it comes to being tough got anything cheated that I have seen so far. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NURSE FROM BROOKLYN: Sally Eilers, Paul Kelly—Passed as a single. Used plenty of shorts with this and it went over. Would be much better on a double. Running time, 57 minutes. Played November 9-10.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

RECKLESS LIVING: Robert Wilcox. Nan Grey—Can only class this as fair entertainment. Played up the star, Robert Wilcox, and with plenty of good shorts it passed as a single. Very good with a companion feature. Expect to cash in on Wilcox's popularity and advertising his name big in all his features. Running time, 68 minutes. Played November 2-3.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SERVICE DE LUXE: Constance Bennett, Mischa Auer—After showing this thing I'm beginning to think that somebody I know real well and think a lot of got stuck when he bought this. This might please a few ladies but don't try to show it if your patrons are mostly men, and don't try to show it on a Sunday opening, but double feature it. We showed to exactly 15 paid admissions the second night. Running time, 86 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy, Charles Winninger, Ken Murray—A humdinger. Give it your best playing time. Did not draw here but no fault of the picture. Running time, 96 minutes. Played November 7-8.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds—A splendid picture that will hold up on your best days. Played this during bad weather to a fair business. Running time, 79 minutes. Played November 6-7.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

Warner Brothers

GOLD DIGGERS IN PARIS: Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins—A very good musical. Give it your best playdate. Poor at the box office; nevertheless, we will play many more. Running time, 95 minutes. Played October 31-November 1.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland—Very fine picture and pleased all. Running time, 79 minutes. Played November 20-21.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

MEN ARE SUCH FOOLS: Wayne Morris, Priscilla Lane—Although it had no draw it still gave us a very pleasant surprise as we expected to be showing a crow and instead it turned out to be quite a pleaser. For all the stars in this you would think the public would be taken in, but no more I guess. Running time, 69 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MEN ARE SUCH FOOLS: Wayne Morris, Priscilla Lane—Very good and pleased.. Wayne Morris and Priscilla Lane are tops. Running time, 69 minutes. Played November 1.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

MR. CHUMP: Johnnie Davis, Lola Lane—Very good and funny. None too strong for a single bill. Running time, 69 minutes. Played November 8.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Frank McHugh, Penny Singleton, Allen Jenkins, Nat Pendleton—A box office wow. Bring more like these and the picture business will be a pleasure. Seen this months before playdate and went after it big. A knockout in any spot. Play it for entertainment sake. Get your S.R.O. sign ready when you start playing "Swing Your Lady." Running time, 79 minutes. Played November 14-15.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—Thanks to Warners for this one. A very beautiful color picture. Date this as soon as possible and on your best days. Business above the average. Running time, 79 minutes. Played November 23-24.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

Short Features

Columbia

CUCKOORANCHO: Broadway Comedies—Didn't come up to expectations. Although some of the music, dancing and singing was fair, it was too "hashed up." The attempted comedy was not too well received. Running time, 21 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

COMMUNITY SING, NO. 5: As I said so often when I was at the Paramount Theatre in Schroon Lake, N. Y., this short can mean a lot to you if you exploit it right or it won't mean a thing if you sit back in the chair and run it off without giving it special mention. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DOGGONE MIXUP: Broadway Comedies—Good slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DRUG STORE FOLLIES: Broadway Follies—Extra good short. Play it. Running time, eight minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

FOOTBALL GIANTS: Special Sport Thrills—Appropriate at this season. Will get by, but not out of the ordinary.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOOTBALL GIANTS: Sport Thrills—Interesting short that didn't mean a thing here. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FROG POND, THE: Color Rhapsodies—Very poor. Color. Running time, seven minutes.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town and rural patronage.

HAPPY BIRTHDAY: Scrappy Cartoons—A very good Scrappy Cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD PICNIC: Color Rhapsodies—As good a colored cartoon as anyone makes. Again we say do not waste this one. Disney will have to watch his laurels or this company will run him ragged. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE MOTH'S BIG FLAME: Color Rhapsodies—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLAYING THE PONIES: Three Stooges—These Three Stooges are in a class by themselves. Perfect slapstick.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SNOWTIME: Color Rhapsodies—We have run a lot better. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THRILLING MOMENTS: Special Sport Thrills—A very interesting and breath taking short showing the thrills and spills of daring sportsmen in the various activities. The boys received a great laugh from the futile attempts at ski jumping made by several skiing enthusiasts. It's a short subject any audience would like, so book it. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

ALADDIN'S LANTERN: Our Gang—A little better than the average Our Gang. It pleased—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ALADDIN'S LANTERN: Our Gang—Very good. Enjoyed by all, so do not waste it. These kids are tops for entertainment. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BESIDE A MOONLIT STREAM: Screen Songs—The balance of the series no good. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BURIED TREASURE: Captain and the Kids—A fair filler. Lots better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CAIRO, CITY OF CONTRAST: FitzPatrick Travel Talks—An excellent colored travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CANNED FISHING: Our Gang—Perfect entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COME ACROSS: Crime Doesn't Pay Series—An interesting short. Could have been better; could have been worse. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

COURTSHIP OF A NEWT, THE: Robert Benchley—Benchley talks a lot and says nothing. It's all right if you like Benchley.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAY AT THE BEACH, A: Captain and the Kids—A funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FORGOTTEN STEP, THE: MGM Miniatures—A fair short. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

FRIEND INDEED: Pete Smith Specialties—Pleased very much. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MAGICIAN'S DAUGHTER, THE: Eleanor Lynn, Frank Albertson—Two reels of tricky magic and

(*Continued on following page*)

For the man who borrows *your* copy of MOTION PICTURE HERALD

We all know him. He doesn't mean to bother you. He really means it when he says he'll return your copy.

But you know that for some reason or other he seldom does.

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Here's my check for $5*; enter my name on your subscription list for one year (52 issues).

Name.....................................
Theatre..................................
City...................... State...........
What is your position?...................

* Subscription prices are $5 in the Americas, $10 foreign.

(Continued from preceding page)

laughs. This type short is very enjoyable as a change. Running time, 18 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAGICIAN'S DAUGHTER, THE: Eleanor Lynn, Frank Albertson—Wonderful. Ran it with "Boys Town" and it made an excellent combination. This idea is so novel that it is refreshing. Albertson is a surprise and Miss Lynn her own provocative self. Excellent. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN'S GREATEST FRIEND: Pete Smith Specialties—The story of Louis Pasteur and the dog's benefit to humanity.—C. L. Niles, Nales Theatre, Anamosa, Iowa. General patronage.

MIRACLE MONEY: John Miljan—This two-reeler from "The Crime Does Not Pay" series exposes quack doctors, and it is a dandy. Invite every doctor in town to see it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY'RE ALWAYS CAUGHT: Crime Does Not Pay Series—The best of this series we have run, and that is saying a lot, as in our estimation this is the best of any shorts on the market. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BUSSE RHYTHM: Henry Busse and His Orchestra—This is a swell orchestra short and Henry Busse really plays hot trumpet.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOMENTS OF CHARM: Headliners—About the nicest short we have run for some time. This was too short. Don't under any conditions pass this one up. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SILVER MILLIONS: Paragraphics—An excellent film story of the life of salmon which so often ends in a can.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILVER MILLIONS: Paragraphics—An excellent short showing the salmon industry in Alaska. Very good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SPORTING TEST, A: Grantland Rice Sportlights—Nothing of much interest to this. My patrons took this for what it was and that's nothing. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TANNHAUSER: Paragraphics—With the National Philharmonic Symphony playing this classic music of Wagner's, how could it be other than first rate? You must book it with extreme care, however, to make sure your class audience is there to enjoy it. Unfortunately, the masses still can't appreciate the like of this, or should we say rather they just won't. There's nothing so different about this subject than they saw in the Deanna Durbin picture, "100 Men and a Girl," and they swallowed that symphony. So, why not this? Consequently if you can spot it right your patrons will be certain to thank you. In the wrong place, it may be a tough 12 minutes. We got by with it on a high school benefit show and think many enjoyed it while some definitely did not.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

JITTERS, THE: Leon Errol Comedies—Leon Errol at his best. His patented drunk and stair step formula appealed to the boys here and had them in a continuous uproar. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME: Men of Medicine—An outstanding reel that every citizen should see. The tops in entertainment. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—Pretty good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

GLASS SLIPPER, THE: Terry-Toon—Just another short with fairly nice color. Running time, 8 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ITALIAN LIBYA: Magic Carpet Series—Interesting and educational.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LEW LEHR'S KINDERGARTEN: Lew Lehr—If they are all as bad as the first one, I won't play any more of them.—H. H. Gates, Garlock Theatre, Custer, S. D. General patronage.

United Artists

MOOSE HUNTERS: Mickey Mouse—Disney really has something in this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

CANDID KID, THE: Josephine Huston—This was very good. You will get your money's worth out of this short. Don't be afraid to play it. Running time, 20 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

CHINA TODAY: Color Parade—Very good and interesting. A good thriller. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

CINDERELLA MEETS FELLA: Merrie Melodies—Very good. All that the name implies. The Penner imitation was excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CINDERELLA MEETS FELLA: Merrie Melodies—Excellent. All these Merrie Melodies are good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Lowa. General patronage.

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—Too much brass. Not as good as some we have run. Too much noise. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KATNIP COLLEGE: Merrie Melodies—Nice cartoon. Enjoyed by all. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE AND CURSES: Merrie Melodies—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAJOR LIED 'TIL DAWN: Merrie Melodies—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—Mr. and Mrs. Crawford conclusively prove why they are tops as organists. The person responsible for the continuity of this short deserves plenty of credit. It's perfect. You can't miss on this one; book it. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

PENGUIN PARADE: Merrie Melodies—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROMANCE OF LOUISIANA: Broadway Brevities—A grand colored two-reel subject. Educational and entertaining. Give us more like that.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—An excellent short with that master of the violin contributing much in the way of comedy. It will prove a welcome addition to any program. Book it; they'll like it. Running time, nine minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—Very good short, especially for music lovers. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SEPTEMBER IN THE RAIN: Merrie Melody—Some of these are better than "Disneys," especially from the standpoint of price. This is one is tops.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

SKI FLIGHT: Vitaphone Varieties—Shelved it after running it once. Poor. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SONS OF THE PLAINS: Mauch Twins—A very fine two-reeler in color. Good in any spot. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRAPPED UNDERGROUND: Floyd Gibbons' "Your True Adventure"—Good. Very good as all these Gibbons are. You sure get your money's worth out of these shorts. Give us more of them. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

UNREAL NEWSREELS: Vitaphone Varieties—Pretty good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

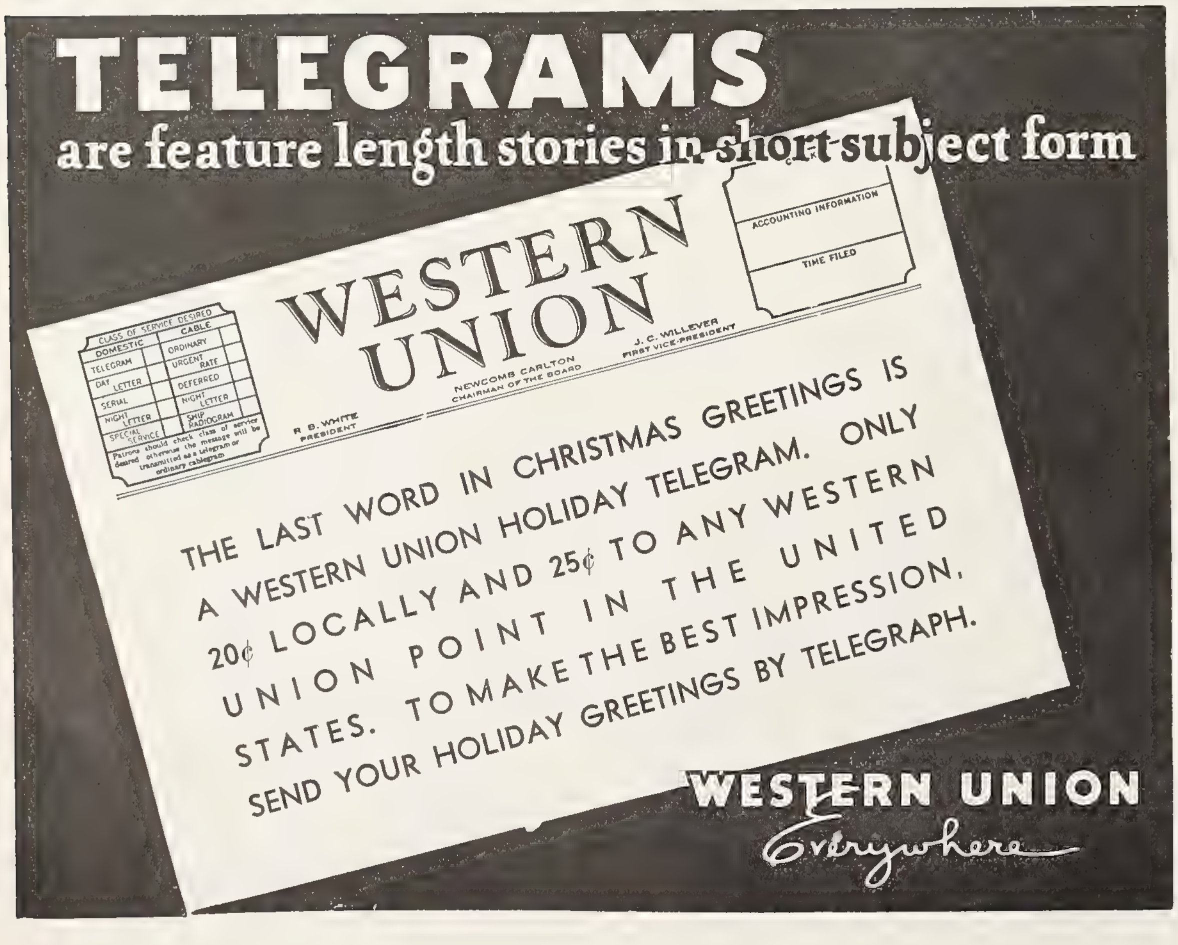
VITAPHONE FUNSTERS: Big Time Vaudeville Reel—This is knockout and had them rolling in the aisles. You just can beat Warners' vaudeville reels. Play them. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Serial

Universal

WILD WEST DAYS: Johnny Mack Brown, Lynn Gilbert—Easily one of the best serials made. Full of action and thrills. Each chapter has many more thrills than you get in two features. Running time, 20 minutes each chapter.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Dorothy Reid, formerly associate producer for Scott R. Dunlap, Monogram vice-president in charge of production, has been appointed head of the story department succeeding Arthur Fitz-Richards, resigned.


TELEGRAMS
are feature length stories in ~~short~~ subject form

WESTERN UNION

R. B. WHITE PRESIDENT
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THE LAST WORD IN CHRISTMAS GREETINGS IS A WESTERN UNION HOLIDAY TELEGRAM. ONLY 20¢ LOCALLY AND 25¢ TO ANY WESTERN UNION POINT IN THE UNITED STATES. TO MAKE THE BEST IMPRESSION, SEND YOUR HOLIDAY GREETINGS BY TELEGRAPH.

WESTERN UNION
Everywhere

Radio Starts on Self-Regulation Plan in New York

Two significant actions by the country's top sources of mass entertainment—motion pictures and radio—brought both closer this week to self-regulation of practice and procedure.

The motion picture business completed the first written draft of its program (see page 13), and radio sat down to the writing of a program to govern broadcasting.

Network executives opened self-regulation discussions in New York on Monday with a National Association of Broadcasters committee appointed for the purpose. Radio's move follows the suggestion made by David Sarnoff, of RCA, three weeks ago, at the opening of the FCC probe into radio "monopoly," that a self-imposed code was "the American way" of solving radio's problems.

The opening sessions were devoted to a series of past network program standards and policies and to a review of the old Association code, adopted in 1935. Since then the Association has been completely reorganized, Neville Miller coming in last July as the association's first "paid" president.

The committee admitted that the code in force is inadequate for present day broadcasting, but would not make known what recommendations for change it considers making. Its recommendations will be presented to the board of directors of the NAB at special meetings in Washington December 12 and 13.

Those who attended this week's meetings included Neville Miller, president of NBC; Ed Klauber, executive vice-president of CBS; Ted Streibert, vice-president of Mutual; Edgar Bill of Peoria, Ill.; Ed Craney of Butte, Mont.; Paul Morency, Hartford, Conn.; Ed Spence, secretary-treasurer; Arnold Bennett, attorney, and Ed Kirby, public relations, all of the NAB. Frank Mason and Niles Trammell, NBC vice-presidents, also attended the afternoon session.

Record Grosses For Networks

Gross revenues from sponsored programs on the air continued upward in November, at National Broadcasting and Mutual. Columbia Broadcasting reported a slight decline, but future billings are expected to be heavier.

November was Mutual's greatest month, with the total business 39.7 per cent over the corresponding month the preceding year. The November, 1938, billings are $360,929.

Mutual's cumulative total this year is up 29.6 per cent over the 1937 11-month total, the gross being $2,582,955 for 1938.

NBC's gross hit another all-time high in November, 1938, with a total of $3,899,915. The 11-month cumulative total for NBC was $37,576,603, a rise over the same period last year of 7.3 per cent. The per cent of gain from October, 1938, was 3.3 per cent.

Billings for this November on CBS totaled $2,453,410, a decline of 7.5 per cent from billings the same month last year. However, Columbia's November billings were better by 2.8 per cent than for October.

The cumulative total for CBS for the 11 months of 1938 amounts to $24,816,337, compared to the total for the same period last year, $25,935,500, a decline of 4.3 per cent.

FCC "FORGIVES" WELLES & WELLS

Stations of CBS broadcasting the Orson Welles "War of the Worlds" program, which on October 30th created panics in many areas, were relieved of all threat of punitive action by the Federal Communications Commission this week with the announcement that assurances had been given by CBS that there would be no repetition of the incident.

"While it is regrettable that the broadcast alarmed a substantial number of people, there appears to be no likelihood of a repetition of the incident and no occasion for action by the Commission," it was stated.

In explaining its decision, the Commission pointed out that it had received 372 protests against the broadcast and 255 letters and petitions carrying approximately 350 signatures in favor of it.

RKO Show and Guild Program Set

Two film-radio shows in the making for weeks were set this week; the William Wrigley Gum-Jesse Lasky program, and the Gulf Gas-Screen Actors' Guild program.

Direct tieups with all RKO theatres and the studio will be the basis of the radio series which RKO and Wrigley will sponsor on the CBS network, beginning January 8.

The new program, known as "Gateway to Hollywood," will be directed to the discovery of new talent. Application blanks for tryouts will be obtainable only at RKO theatres. Arthur Willy, RKO eastern talent chief, will interview applicants at exchanges. Regional contests will follow and winners will be guaranteed six months' employment at $125 a week at the RKO studio.

Central Casting Bureau, Hollywood, is participating in the plan.

The idea for the program originated with Jesse L. Lasky, who will supervise the series on the air. Broadcasts will be over a 60-station hookup, Sundays from 6:30 to 7:00 P. M., E.S.T.

The Screen Actors' Guild program for the Gulf Gas Company has also been set, and will start on January 8 from 7:30 to 8 P. M. over the same CBS hookup now being used by John Nesbit's "Passing Parade."

Every detail of the program, from script, production and direction, to the presentation of the players, will be handled by the Guild. All salary payments will be turned over by the sponsor directly to the Motion Picture Relief fund.

Stations WEEU and WRAW, at Reading, Pa., and WNBC, New Britain, Conn., were added this week to the National Broadcasting networks, bringing the system's total to 165.

Butterfield Michigan Theatres Company, E. C. Beatty, president, on Saturday opened the Center theatre at Cadillac, Mich.

McNinch at FCC Says Radio Probe "Will Never End"

by FRANCIS L. BURT
in Washington

Rattling around in the U. S. Labor Department's 1500-seat Washington auditorium, a varying number of commissioners ranging from one to four; a half-dozen National Broadcasting lawyers and assistants, three or four Federal Communications Commission lawyers, a few aides, a bored half-dozen witnesses-to-be and observers, and two or three weary reporters this week waded through another eight sessions of the Federal Communications Commission's "monopoly revue of 1938," into radio.

While the week's hearings were devoid of interesting developments, they undoubtedly set NBC back aplenty, for one exhibit alone—a 317-page atlas of maps and charts—took 12,000 man-hours to prepare and cost in excess of $50 a copy to print.

The submission of this formidable looking volume caused Chairman Frank R. McNinch to object to the way the hearings were going on. He didn't want to accept the book as an exhibit because, as he said, if NBC kept on offering such intricate exhibits the hearing "would never end." But when he asked William J. Dempsey, FCC counsel, whether he wouldn't object to at least some of the maps and many charts, the counsel was forced to reply that he couldn't object until he knew what they were about—and so the book went in, page by page.

Philip J. Hennessy, NBC counsel, told Mr. McNinch he realized that it was painful for the Commission to have to sit through the explanation of such exhibits, but pointed out that it was equally painful to NBC to have to offer them. Observers declared the round a draw.

Only two or three times did the chairman give any indications of erupting, once when Mr. Hennessy offered, as evidence of what NBC was doing to improve broadcasting, a book descriptive of Radio City and the NBC studios in which, among other things, the number of tons of steel in the building was mentioned, with an introductory pat on the back for the network.

Getting no further than the introduction, Mr. McNinch ruled the book out.

W. C. Lent, RCA engineer, said the field strength of stations which he tested was but half of that required by Commission standards and the latter could not be depended upon at any given moment.

Most of the week was taken up with a discussion of what might happen if drastic steps were taken to eliminate duplication of network programs. During the day this could be done in the primary area of stations by eliminating 19 of the NBC "red" network stations and 23 of the "blue," each of which groups serves approximately 17,000,000 listeners. At the same time, it was contended such eliminations were not necessary, since listeners normally take their chain programs from the nearest clear station.

Increased activity, resulting from last springs' reorganization has made it necessary for the National Association of Broadcasters, to transfer headquarters from the National Press Building, Washington, to a new building, as yet unnamed, on K St., where the entire ninth floor has been leased.

You've Never Seen Anything Like This!

Here is something sensationally new in motion picture theatre showmanship. Here is a plan that offers continuous, ever increasing patronage for your theatre at an unbelievably low cost. Proved principles applied to a new and revolutionary plan of selling seats at your theatre.

WHAT'S IT ALL ABOUT

A nation-wide radio program—a coast-to-coast club of hundreds of thousands of enthusiastic members—a raging hobby that is gaining momentum by leaps and bounds. Three great sources of untold power, harnessed to a driving force that herds the crowds of paying patrons into your theatre. This is the first time that such a forceful method of seat-selling has ever been applied to YOUR theatre.

YOUR OWN RADIO SHOW

A gigantic campaign that will include sensational broadcasts over important coast-to-coast radio stations. Millions of your potential patrons will be within the range of these broadcasts that will cover the Nation. Every one of these programs will be, in effect, your own radio show, building up business at your box office.

These broadcasts will present dramatically and entertainingly the activities of the Bob Gale Stamp Club and the new Motion Picture Stamps to be issued weekly by the club. These beautiful stamps, unlike any ever issued before, are not pictures of screen stars, but actual, striking scenes from important motion pictures. And these stamps can not be bought . . . from us or any one else; they can not be obtained for coupons or box tops. The only way any one can get these stamps (eight new stamps each week) is by going to YOUR THEATRE for them.

> *You can't miss if you tie up your theatre with this revolutionary idea—now is the time to act—allocations are being made in order of application—Write, Wire or 'Phone today for full particulars.*

THOUSANDS OF LETTERS WEEKLY

A most gratifying response has poured in from the very first broadcast. Hundreds of letters arriving daily. Letters from children, boys and girls, mothers and fathers, 6 to 60, each and every one expressing enthusiastic interest.

The writers anxious to get these new, different sensational motion picture stamps, which can be secured ONLY from your theatre. This exciting, planned radio campaign will create compelling interest that will bring present and new patrons back to your theatre regularly each week on Motion Picture Stamp Day.

BOB GALE'S STAMP CLUB

155 EAST 44th STREET
NEW YORK CITY
MUrray Hill 2-8560

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

A VERY GOOD SPOT

Consider the holiday shopping season as challenging theatre opposition. At this time, dollars have more numerous bidders for attention. Winter weather is another "reason why" for folks reluctant to leave their fireplaces. Children home from school and visiting relatives may be another.

Such opposition, especially to be met in December, can be overcome with hard work and clear thinking. If December is a month for spending, freely circulating money can be diverted to the boxoffice. If December is a month for homecoming, then entertainment is to be considered a part of the welcome. And if there is a cold-weather obstacle, it can be levelled with strong attractions backed by insistent showmanship.

In selecting winners for the Final Quarter and, later, for the Grand Awards, the Judges will be influenced somewhat in the direction of entrants who take advantage of possibilities in December exploitations. Thus, the last month of 1938 is not to be discounted by those competing in the Quigley Awards.

Undoubtedly, December appears to be one of the brighter periods for theatremen to show their speed.

△ △ △

Status of the theatre in a Midwest metropolis reported by one of this department's scouts:

"Steaks here are still steaks and a grapefruit is a nickel and they give silk hose and dishes with each double feature at the theatres. The department stores put on all the big shows. They do all the exploitation gags that the theatres used to do with parades, dance contests, bands, circus acts, etc. Theatres just put up a few signs, give away a few Movie Quiz books and wonder what's wrong with business."

△ △ △

"CALLING ALL EXHIBITORS"

From the New York *Times*, Tuesday, November 29:

Employees are an important part of a company's public and must be dealt with more carefully than the average customer, according to George O. Everett, assistant vice-president of the First Citizens Bank and Trust Company of Utica and president of the Financial Advertisers Association, who addressed the New York Financial Advertisers at a luncheon meeting in the Lawyers Club yesterday.

"We can do much to mold a better public opinion by having the men and women who work for us discuss us in public in a spirit of loyalty and friendliness," Mr. Everett said. "We should pay fair wages, play no favorites, nor allow privileges to a special few, and should give a pat on the back when merited. We should confide in them about our business and operating results and be thoughtful of their working conditions."

△ △ △

Stars, story, script, production and direction may all be credited, and deservedly, for the success of Warner Brothers' "Angels With Dirty Faces". To this observer it is most significant that all of these factors have been combined to produce a moving picture that "moves".

△ △ △

ONE OF THE DIFFERENCES

This is a business set apart if for no other reason than the unique talents that go to make it up. Things taken for granted here are often regarded with wonder in other sectors. For instance, the aptitude of theatremen for automatic, fast-thinking in split-second time. Recent illustrations could include Francis J. Gooch's sailboat bally to "steal" the launching of a naval destroyer in Bath, Maine. And currently, Warren Butler's rocket-ship street float, pictured elsewhere in this section.

In other lines of endeavor, the ability to think fast and correctly is unanimously acclaimed. In this business, it's all part of the day's work.

△ △ △

Children invited to a free show at Pete Egan's Palace Theatre, in Calgary, Canada, were requested to bring vegetables for the city's underprivileged in exchange for admission.

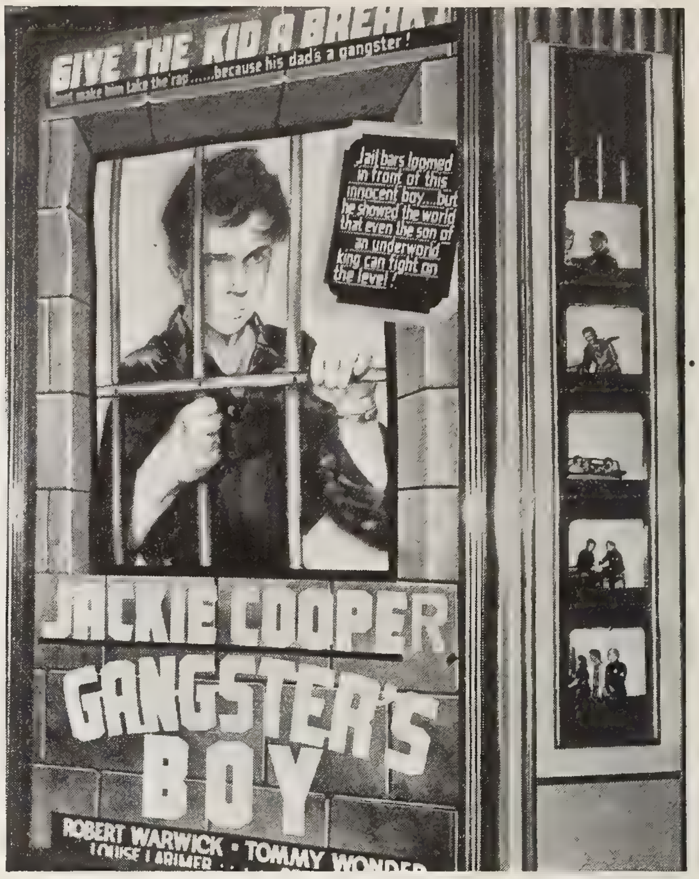
Times shore have changed. 'Twasn't so long that vegetables were brought to the theatre only to throw at the actors.

A-Mike Vogel

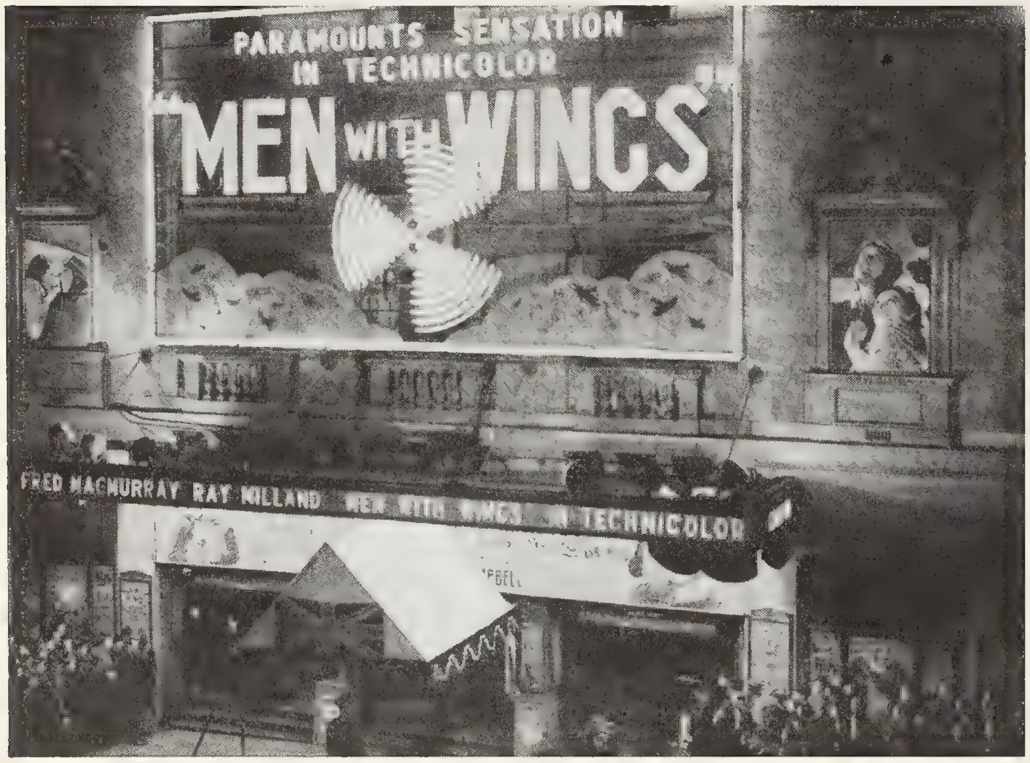
Round Table In Pictures

A GREAT BOOK!
A GREATER PICTURE!
THE CITADEL
ROBERT DONAT
ROSALIND RUSSELL
BLONDIE
STATE & ORPHEUM

Fred Greenway, manager of Loew's State Theatre, Boston, standing beside giant-sized book cutout used as street ballyhoo during the engagement of "The Citadel" at the State and Orpheum. This was one of the many ideas carried out in the campaign conducted by Joe Di Pesa, publicist.

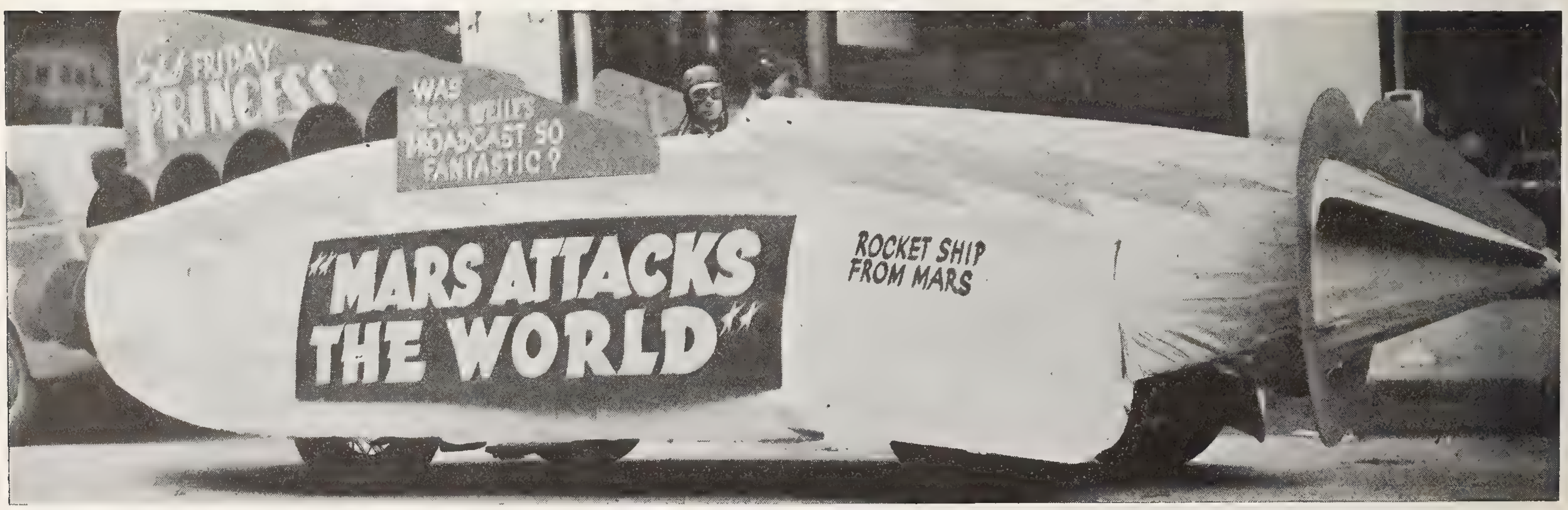

GIVE THE KID A BREAK!
...take the rap......because his dad's a gangster!
Jail bars loomed in front of this innocent boy....but he showed the world that even the son of an underworld king can fight on the level!
JACKIE COOPER
GANGSTER'S BOY
ROBERT WARWICK · TOMMY WONDER
LOUISE LARIMER

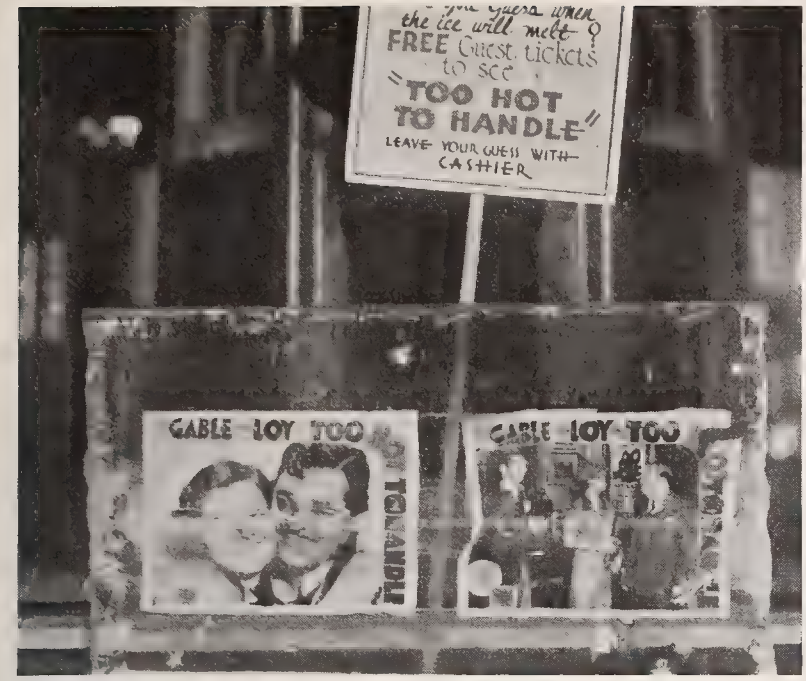
"Gangster's Boy" made its debut at the Stanley, Jersey City, with an effective display created by Bob Deitch. The unusual silhouette effect of the stills was achieved by mounting them on board with rounded back painted in white. Concealed lighting gave effect of depth and perspective.


PARAMOUNTS SENSATION IN TECHNICOLOR
"MEN WITH WINGS"
FRED MACMURRAY RAY MILLAND MEN WITH WINGS IN TECHNICOLOR

Giant illuminated sign heralded opening of "Men With Wings" at the Carlton, London. Campaign executed by Samuel A. Goldman, included plane flying title banner which circled over city ahead and during run of picture.

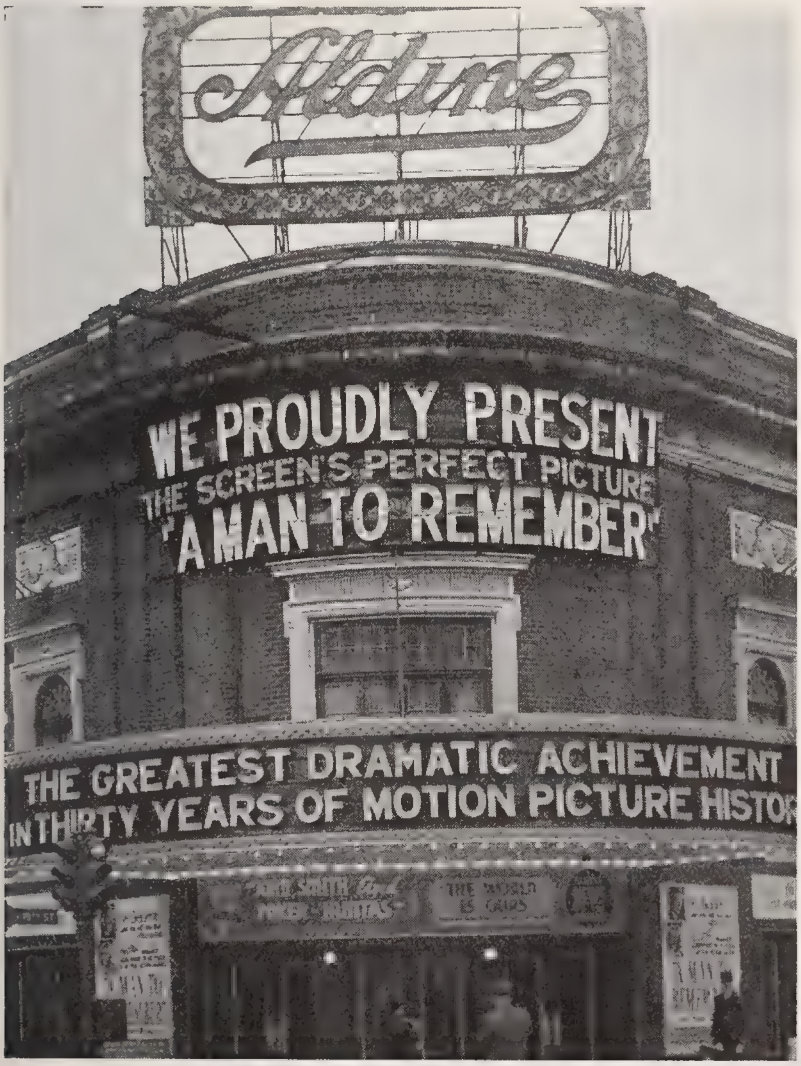
Built over a model "A" Ford measuring 22 feet, was the rocket ship put over by Warren Butler, Princess, Sioux City. Painted bright yellow with brilliant red streak, it attracted considerable attention.

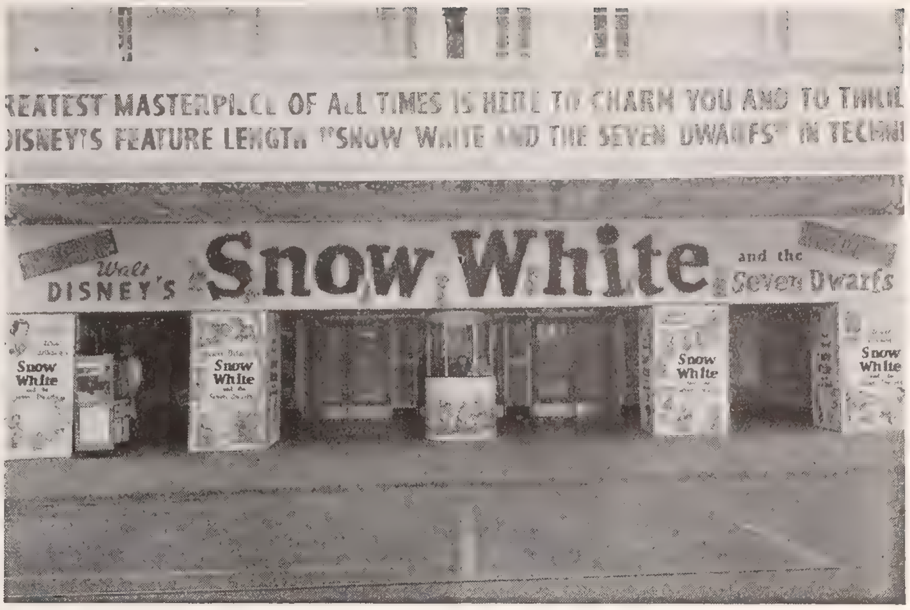

FRIDAY
PRINCESS
WAS ORSON WELLES BROADCAST SO FANTASTIC?
"MARS ATTACKS THE WORLD"
ROCKET SHIP FROM MARS


the ice will melt?
FREE Guest tickets to see
"TOO HOT TO HANDLE"
LEAVE YOUR GUESS WITH CASHIER
GABLE LOY TOO HOT TO HANDLE
GABLE LOY TOO HOT TO HANDLE

300 pound cakes of ice were planted in front of the Kenyon Theatre, Pittsburgh, Pa., by Manager S. W. Gould in connection with the opening of "Too Hot to Handle." 22 by 28's were inside the cakes and served as constant plug for the picture. Guest tickets were awarded to those correctly guessing how long it would take the ice to melt, usher in attendance supplying entry blanks to be deposited with cashier.

Presenting "A Man To Remember" at the Aldine Theatre in Philadelphia as "The Greatest Dramatic Achievement in Thirty Years of Motion Picture History," Warner's gave the production a good send off. Below is illustrated immense electric signs used to usher in the picture.

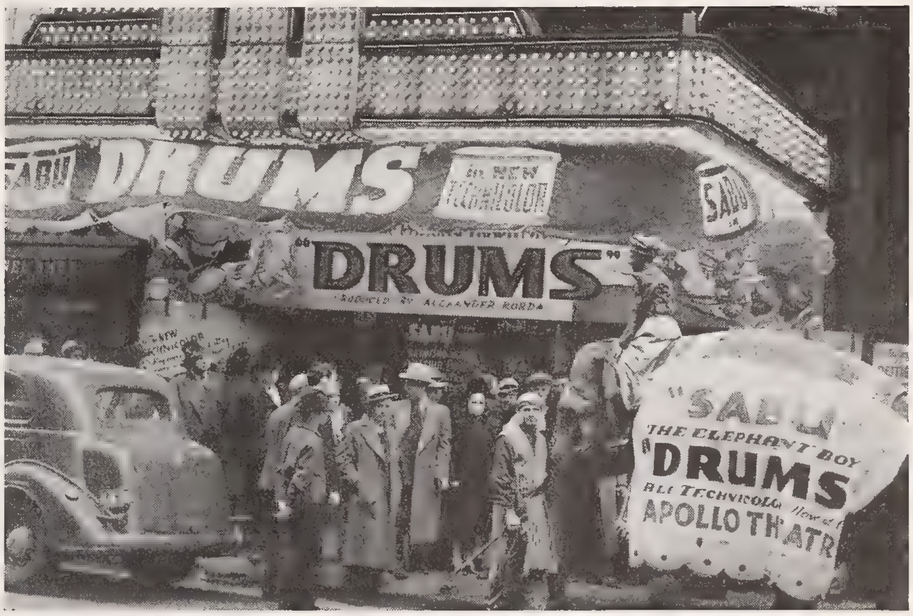

Aldine
WE PROUDLY PRESENT
THE SCREEN'S PERFECT PICTURE
"A MAN TO REMEMBER"
THE GREATEST DRAMATIC ACHIEVEMENT
IN THIRTY YEARS OF MOTION PICTURE HISTO


EATEST MASTERPIECE OF ALL TIMES IS HERE TO CHARM YOU AND TO THRIL
DISNEY'S FEATURE LENGTH "SNOW WHITE AND THE SEVEN DWARFS" IN TECHNI
Walt DISNEY'S
Snow White
and the Seven Dwarfs
Snow White
Snow White
Snow White
Snow White

For his reissue of "Snow White and the Seven Dwarfs" at the Capitol Theatre, Dallas, Texas, Manager Louie Charninsky dressed his front as illustrated above. Entire marquee plugged the attraction; boxoffice and side columns were also covered with picture copy.

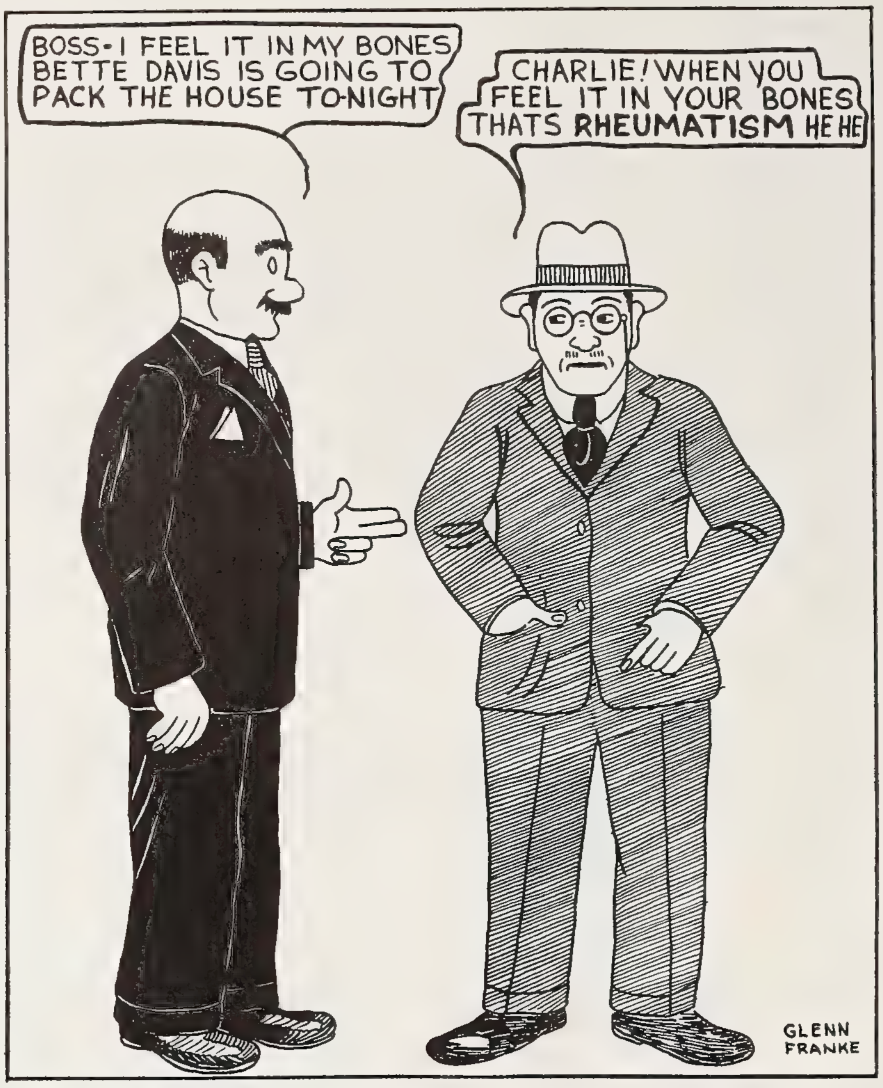
ROOM SERVIC

Local lads dressed in costume representing the Marx Brothers were used by Alfred Weiss, Jr., as his street ballyhoo on "Room Service" at the Olympia Theatre, Miami, Fla. Boys covered downtown section two days ahead and during run of picture.


SABU
DRUMS
IN NEW TECHNICOLOR
SABU
"DRUMS"
PRODUCED BY ALEXANDER KORDA
"SABU"
THE ELEPHANT BOY
"DRUMS"
ALL TECHNICOLOR
APOLLO THEATR

Engineered by Monroe Greenthal, United Artists director of exploitation, was the street bally shown above for the opening of "Drums" at the Apollo, Chicago. A local "mahout" astride a bannered elephant rode through the streets heralding the engagement.

SHOWMEN'S LOBBY LAFFS


BOSS-I FEEL IT IN MY BONES BETTE DAVIS IS GOING TO PACK THE HOUSE TO-NIGHT
CHARLIE! WHEN YOU FEEL IT IN YOUR BONES THATS RHEUMATISM HE HE
GLENN FRANKE

From the brush of Glenn Franke, Cheviot, Ohio.

Fireworks Display Helps "Can't Take It With You"

Charity fireworks display and window-tieups comprised the campaign for the European premiere of "You Can't Take It With You" at the Gaumont, Haymarket Theatre, London. Columbia's exploitation head, Dennis Lyons and Manager Seal, working in conjunction with Gaumont's crew under the direction of Arthur Jarrett put over the campaign.

Day ahead there was a gigantic fireworks display at the White City, London, largest greyhound racing track in the world. Event was a charity affair in aid of local hospital and an illuminated 40-foot sign with title as a slogan for soliciting funds lit up the entire grounds. Announcement of playdates came over public address system.

Special teaser trailers were placed on all Gaumont screens in London and shops were widely used for window displays, etc. Special letter was sent to the Lord Mayor of London and Mayors of the 28 metropolitan boroughs suggesting the use of the picture title in connection with Christmas charity appeals.

"LET'S HEAR FROM YOU"

Aspirin Tied to Horror Show

Distributed on the streets three days in advance of H. M. Rouda's Horror Show at the Roseland Theatre, Chicago, Ill., were imprinted envelopes containing aspirin tablets. In addition to title, playdates, etc., copy read that the tablets were being distributed through the courtesy of cooperating druggist who suggested that they be taken to steady the nerves before seeing the picture.

Physicians Become Critics For "Man to Remember"

Comment cards filled in by some 250 physicians who attended a special screening of "A Man to Remember," were used for a lobby display at the Palace Theatre, Canton, Ohio, by R. H. Shaffer. Campaign included special letters to local hospitals, old prescriptions mounted and displayed in drug stores along the medicinal supplies and first aid kits, with special tiein copy. Displayed also were doctor's old fashioned instruments contrasted with present day implements.

Giant postcards measuring 14 by 22 inches, too large to be inserted in mail boxes, were attached to them in full sight of passersby. Copy read: You'll always remember," etc., etc. Cards bore large stickers with "Please do not bend" on them. Heads of concerns who received them had been contacted in advance and promised to place them on counters, bulletin boards and in windows

"LET'S HEAR FROM YOU"

Guessing Contest Aids "Port of Seven Seas"

Guess-length-of-rope nautical display was planted in the lobby of the Warner Orpheum, Hammond, Ind., in advance of "Port of Seven Seas" date. Length of rope was coiled up in front of background of stills and title card, and patrons were invited to guess the length of rope. Guest tickets were awarded winners.

Novelty heralds in the form of steamship tickets were distributed by usher dressed in sailor uniform promoted from local Sea Scout troop, with back banner carrying title, playdate and theatre.

Corker Ties Co-eds to 'Four Daughters'

The Dean of Women at the University of Georgia, through the efforts of Moon Corker, Palace, Athens, picked four-co-eds to represent "Four Daughters." Each was dressed in white sweaters with appropriate identification such as "I'm Kay, one of the four daughters", etc., etc. Via special arrangements with the University officials, they were invited to attend a football game being played opening day of picture.

Taking places at the head of the Georgia band, they stood, cheered and manoeuvered around in the crowd. During the half they paraded out on field and were introduced over loud speaker by senior cheer leader, who also boosted the picture.

Two days ahead of playdates, the four co-eds were the guest of Station WGAU on a 15-minute broadcast, script worked up from press sheet on what each seeks in life. As another feature to this program, five passes were offered to the first 20 people calling the station and correctly identifying all four daughters by name and which each represented.

Tieups were arranged with automobile dealer who furnished new bannered cars to drive girls about city and tieup was also effected with bicycle dealer who furnished bikes for the girls to tour the streets. Local hotel furnished room and phone gratis for the girls to call the boys at fraternities telling them which of the four daughters they were and that they would like to make a date to meet them at the theatre to see the picture.

University officials allowed the girls to wear the sweaters in class rooms and on campus. Girls were given house courtesies to future shows for their cooperation.

"LET'S HEAR FROM YOU"

"Miss Capitol" Chosen By Voting Ballots

Little pre-Christmas idea to gather extra revenue at the boxoffice, is a "Miss Capitol" contest put on by Sid Scott at that theatre in Sudbury, Ontario. Through cooperation of leading jeweler, coupons are distributed at theatre and store each good for ten votes. Girl having most votes will be crowned "Miss Capitol" on stage Christmas eve and receive a diamond ring, wrist watch and toiletware going to runnersup.

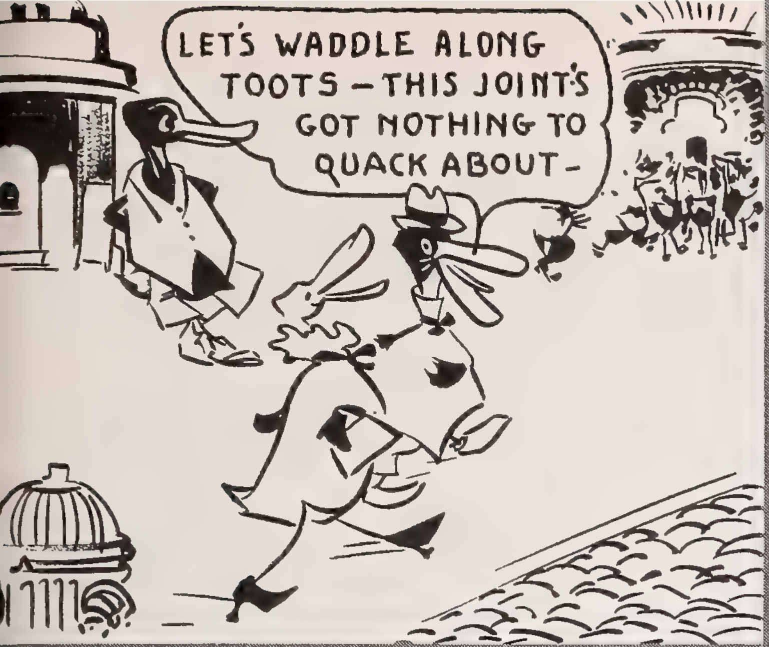
Heralds are distributed by the store and their daily ads carry the standings of the entrants. Contest is plugged by merchant and theatre alike.

"LET'S HEAR FROM YOU"

Keefe Ties Radio To "Three Comrades"

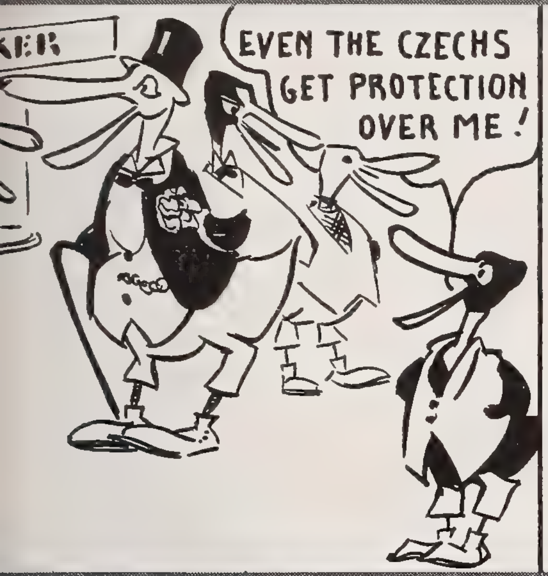
Contest was arranged by Jim Keefe, Ritz Theatre, Clarksburg, W. Va., on "Three Comrades" with Station WBLK, prizes going to those submitting largest lists of picture beginning with the word "Three." Contest ran for 15 minutes daily, six days prior to opening; time was given gratis.

Miniature telegrams with picture plug were distributed in all wires leaving Postal Telegraph week ahead and during run; bookmarks were also distributed by public library, and various window displays with title and playdate credits were promoted.

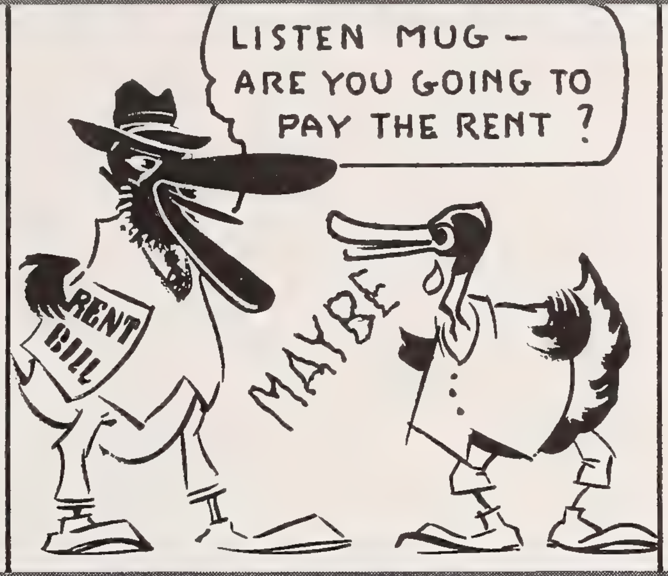

LET'S WADDLE ALONG TOOTS — THIS JOINT'S GOT NOTHING TO QUACK ABOUT —

Once upon a time there was "An ugly Duckling"

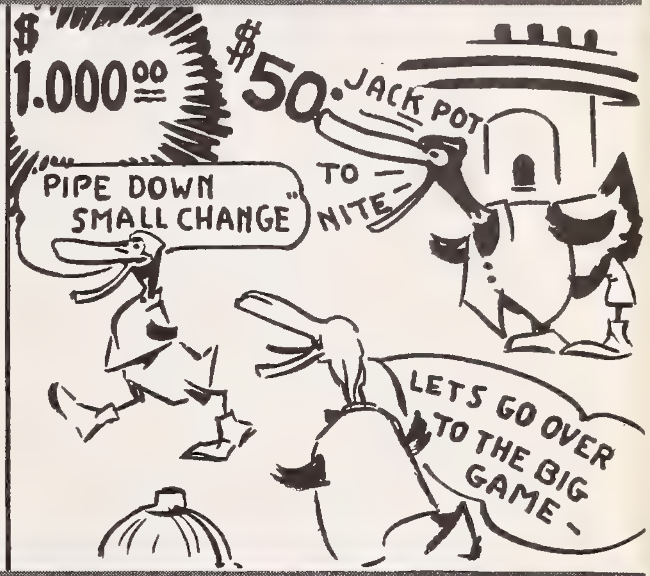
HE OWNED A CLUCKER


KER
EVEN THE CZECHS GET PROTECTION OVER ME !

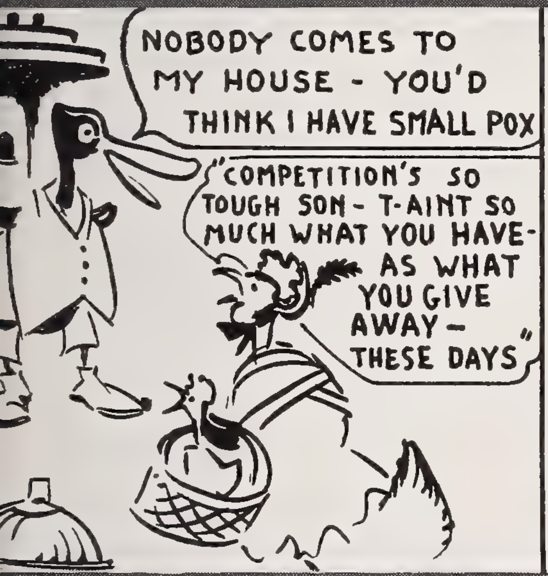
ayed everything pre-reissue . . . and date with Haile Selassie.


LISTEN MUG — ARE YOU GOING TO PAY THE RENT ?
RENT BILL
MAYBE

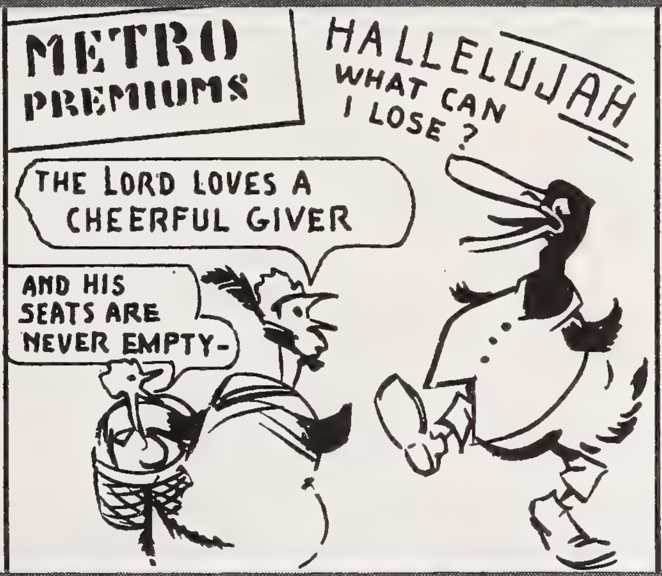
He'd been running a Quiz Contest for years but still couldn't give the right answer.


$1.000.00
$50.
JACK POT TO — NITE
"PIPE DOWN SMALL CHANGE"
LET'S GO OVER TO THE BIG GAME —

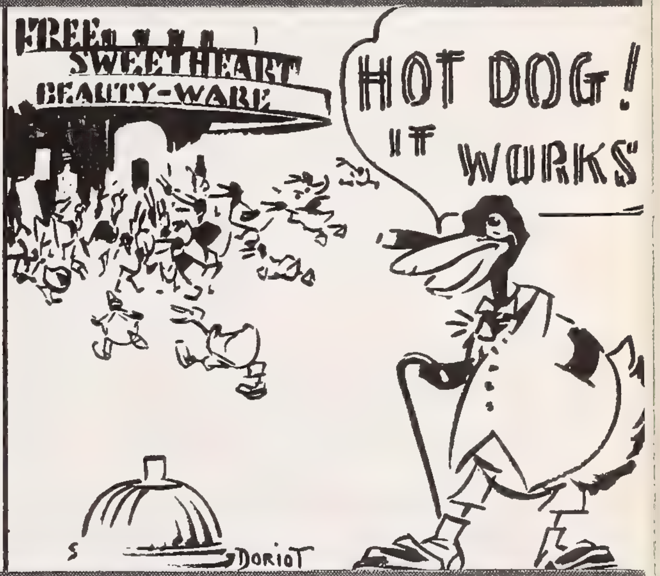
He learned that anything less than four figures was no dice at the box office.


NOBODY COMES TO MY HOUSE - YOU'D THINK I HAVE SMALL POX
"COMPETITION'S SO TOUGH SON - T-AINT SO MUCH WHAT YOU HAVE - AS WHAT YOU GIVE AWAY — THESE DAYS"

y he met the wise old hen. She'd to hatch out a few door knobs herself.


METRO PREMIUMS
HALLELUJAH WHAT CAN I LOSE ?
THE LORD LOVES A CHEERFUL GIVER
AND HIS SEATS ARE NEVER EMPTY —

She gave him a tip on a sure thing and the bird had sense enough to take it.


FREE
SWEETHEART BEAUTY-WARE
HOT DOG! IT WORKS
DORIOT

And, the moral is this; "YOU CAN ALWAYS MAKE A CLICKER OUT OF ANY CLUCKER WITH METRO PREMIUMS."

course YOU Don't Run A "Clucker"!

MAYBE YOU'VE GOT A "WESTERN"

FULL OF WIDE OPEN SPACES

so, Clip and Mail the Coupon and we'll show you ow to fill the Gaps with nice customers.

METRO PREMIUM COMPANY

METRO PREMIUM CO.
276 W. 43rd ST., New York

Without obligation on my part,
show me the way to

EXTRA PROFITS IN MY THEATRE

NAME

THEATRE

ROUND TABLERS REPORT NEW YEAR'S EVE SHOWS

Programs of Various Kinds Now Being Arranged; Loew's Sets Shows Saturday and Sunday

While plans for December campaigns constitute the most important "must" at this writing, theatremen are not neglectful of the possibilities in celebrating the coming of the new year. With this in mind, arrangements are now being set for New Year's Eve. Presentations, elaborate and modest, are scheduled in various sectors. A quick look here and there reveals the following:

The Warner Jersey zone houses will have celebrations in accordance with their different operations. Some of the houses will be shut down from four-thirty to six-thirty on Dec. 31, to allow for a complete changeover and entirely new show, to be advertised in advance of course on screen, in lobby and in ads. Increased prices are intended for these later shows. Jitterbug Contests, as detailed in a recent issue, will also be a part of the entertainment, writes Bob Paskow, division ad head.

Since Christmas and New Year's this year will be celebrated on the Mondays following, Loew's are considering the preceding Saturdays and Sundays as holiday nights. Some Loew's theatres in the metropolitan area will have midnight shows on the two nights on both holidays. Houses with regular Saturday late shows will repeat on Sunday. Others will run midnight shows on Sundays only, reports Oscar A. Doob, director of advertising and publicity. RKO Theatres will also celebrate the holidays with late shows.

Five-Hour Shows Used

Among the presentations used in previous years by the Warner Jersey houses was a five-hour show at a slight price advance to make up for the lack of turnover. Typical trailer copy read:

"Come as early as seven and stay until midnight or come as late as nine and stay until two. In either case you get five hours of entertainment. Nothing repeated."

In other Warner Jersey situations, shows ran until three a.m., last show starting just after midnight. Houses with stage shows and house bands scheduled special "name" shows in addition to the screen entertainment and a preview of some outstanding picture before general release date was included at another spot in addition to a premiere of the regular attraction.

Old Ideas Found Effective

Scanning the files for further ideas used previously, one finds a brief presentation by Herman Bamberger wherein house artist decorated reverse of old drop with "Happy New Year" lettered in flitter. Ten seconds before midnight, house lights were killed, drop lowered to the strains of "Auld Lang Syne" which continued as, exactly at midnight, operator threw flood on drop.

New Year's Eve is a good time for folks to let off steam, as Fred Souttar discovered with wedding of a colored couple on the stage in conjunction with an old-time movie show. Latter had included an old silent film, song and ad slides, usual film breaks, piano and drums in pit, etc.

An "oldie" that still holds favor is the giant compo clock with moving hour hand. As house lights dim, clock moves slowly to 12 to the accompaniment of appropriate music. At 12, the house lights up, and in costume, old man "1938" limps across the stage, followed by baby "1939."

Local Talent Encouraged

Local talent will continue to play a prominent part in the entertainment where professional talent is unavailable. Programmed shows under the auspices of local dance schools are being considered and in other situations, managers with the proper facilities, will do a bit of home-town producing on their own. One presentation was built around a flock of local girls who represented what various months stood for, such as February—skating girl, May—spring flowers, June—June brides, etc. Where regular costumes are not to hand, cellophane can be designed cleverly and inexpensively.

Where special stage shows are considered, the inclusion of a competent master of ceremonies will contribute to the gaiety. Folks are in a mood to contribute to the scheduled entertainment and the M. C. who knows his business can turn this tendency to his own ends without letting the volunteers get out of hand. The M. C. can also extract many laughs from the usual accessories, such as paper hats, horns, noise-makers and other novelties. He can also bring laughs with community singing, stage games in which the audience participates. Currently the stage auction for adults appears to be most popular. In addition to this, and where time allows, other games may be welcomed. These could take the form of those listed here recently for Hallowe'en, and to be adapted according to local conditions.

"LET'S HEAR FROM YOU"

....for that Holiday Spirit!!
XMAS and NEW YEAR'S SHOWS
ALSO FOR SPECIAL MIDNITE PERFORMANCES!
14" x 22" Modern CARDS and POSTERS 22" x 28"
1 Sheets · 2 Sheets · 3 Sheets
3 and 4 COLOR DESIGNS
14"X22" CARDS $3.50 FOR 100
ONE SHEETS $5.00 FOR 100
— Send for illustrated folder! —
STANDARD POSTER Co.
BOX 133 PITTSBURGH, PENNA.
14"X22" DESIGNED PROGRAM CARDS $2.50 FOR 100
LOWEST CARD AND POSTER PRICES IN AMERICA

Conner Celebrates Rhodes Anniversary

Tieup with neighborhood paper to choose local girl to act as theatre hostess during the week of the first anniversary celebration is listed as one of the featured promotions arranged by Marlowe Conner for the Rhodes, Chicago. Selection was made on the stage on Saturday night, Nov. 19. In addition, local matron who bought the first ticket at the opening of the house was invited to sell the first ticket on the eve of the second year, also to share in the other publicity.

Other contests listed are interesting, including invitations to couples also celebrating their first anniversaries during the week of the theatre birthday. Eligible couples were to bring their marriage certificates as proof. Neighborhood babies, one year of age in November, were also in the limelight to have their photos displayed in the lobby with patron votes determining those to receive prizes. Cash prizes were planned for best letter on why patrons liked to attend the Rhodes.

Planned Special Nights

Set aside were a number of "nights" for various local organizations, preceded by an unveiling ceremony of theatre plaques in the presence of prominent names. The Chamber of Commerce, American Legion and Veterans of Foreign Wars, Rhodes Community Club, were slated to take part in the events accompanying the special performances. Leaders of these associations were asked to address audiences from the stage. An unusual stage presentation planned was the entire staff of the theatre on "Manager's Night," to receive scrolls of appreciation signed by F. E. Coston, division manager.

City Gives Permission For Sunday Benefit

What is reported to have been a first time in Canadian history, is permission granted Stan Gosnell, Loew's Theatre, Toronto, to keep his booth open on a Sunday. Working in conjunction with S. Branson Hahl, president of Radio Broadcasts of Canada, invitations were extended to orphanages and childrens' hospitals to attend a special Christmas show. Time was arranged for three o'clock, so as not to interfere with any church activities.

After appropriate pictures have been shown, Santa Claus will make his entrance to the stage through a huge chimney and fireplace. The Canadian Broadcasting Company has promised their co-operation to "air" his arrival. Members of the Junior League will aid by handling the refreshments and help Santa. Each child will be greeted by Kris Kringle and presented with a filled stocking, and will receive ice cream and cookies as they leave the theatre. Transportation of the children to and from the theatre has also been promoted.

QUIGLEY AWARDS CLASSIFICATIONS

CLASS "A"

(Cities 250,000 and over)

ALABAMA
Birmingham

CALIFORNIA
Los Angeles
San Francisco
Oakland

COLORADO
Denver

DISTRICT OF COLUMBIA
Washington

GEORGIA
Atlanta

ILLINOIS
Chicago

INDIANA
Indianapolis

KENTUCKY
Louisville

LOUISIANA
New Orleans

MARYLAND
Baltimore

MASSACHUSETTS
Boston

MICHIGAN
Detroit

MINNESOTA
Minneapolis
St. Paul

MISSOURI
Kansas City
St. Louis

NEW JERSEY
Jersey City
Newark

NEW YORK
Buffalo
Rochester
New York City

OHIO
Akron
Cincinnati
Toledo
Cleveland
Columbus

OREGON
Portland

PENNSYLVANIA
Philadelphia
Pittsburgh

RHODE ISLAND
Providence

TENNESSEE
Memphis

TEXAS
Dallas
Houston

WASHINGTON
Seattle

On this and the following page are listed again all the communities in the "A," "B" and "C" classifications of the 1938 Quigley Awards Competitions. As noted, Class "D" includes all communities under 25,000, and "E" neighborhood and subsequent runs.

WISCONSIN
Milwaukee

▽

CLASS "B"

(Cities 100,000 to 250,000)

CALIFORNIA
Long Beach
San Diego

CONNECTICUT
Bridgeport
Hartford
New Haven
Waterbury

DELAWARE
Wilmington

FLORIDA
Jacksonville
Tampa
Miami

ILLINOIS
Peoria

INDIANA
Evansville
Ft. Wayne
Gary
So. Bend

IOWA
Des Moines

KANSAS
Kansas City
Wichita

MASSACHUSETTS
Cambridge
Fall River
New Bedford
Worcester
Lowell
Lynn
Sommerville
Springfield

MICHIGAN
Flint
Grand Rapids

MINNESOTA
Duluth

NEBRASKA
Omaha

NEW JERSEY
Camden
Elizabeth
Paterson
Trenton

NEW YORK
Albany
Syracuse
Utica
Yonkers

OHIO
Canton
Youngstown
Dayton

OKLAHOMA
Oklahoma City
Tulsa

PENNSYLVANIA
Erie
Scranton
Reading

TENNESSEE
Chattanooga
Nashville
Knoxville

TEXAS
El Paso
San Antonio
Ft. Worth

UTAH
Salt Lake City

VIRGINIA
Norfolk
Richmond

WASHINGTON
Spokane
Tacoma

▽

CLASS "C"

(Cities 25,000 to 100,000)

ALABAMA
Gadsden
Montgomery
Mobile

ARIZONA
Phoenix
Tucson

ARKANSAS
Ft. Smith
Little Rock

CALIFORNIA
Alameda
Alhambra
Bakersfield
Berkeley
Fresno
Glendale
Huntington Park
Inglewood
Pasadena
Riverside
Sacramento
San Bernardino
San Jose
Santa Ana
Santa Barbara
Santa Monica
Stockton

COLORADO
Colorado Springs
Pueblo

CONNECTICUT
Bristol
Meriden
New Britain
New London
Norwalk
Stamford
Torrington
West Hartford
West Haven

FLORIDA
Orlando
Pensacola
St. Petersburg
West Palm Beach

GEORGIA
Augusta
Columbus
Macon
Savannah

ILLINOIS
Alton
Aurora
Belleville
Berwyn
Bloomington
Cicero
Danville
Galesburg
Granite City
Joliet
Maywood
Moline
Oak Park
Quincy

(*Continued on following page*)

CITIES IN THREE DIVISIONS LISTED

ILLINOIS

(Continued)

- Decatur
- E. St. Louis
- Elgin
- Evanston
- Rockford
- Rock Island
- Springfield
- Waukegan

INDIANA

- Anderson
- E. Chicago
- Elkhart
- Hammond
- Kokomo
- Lafayette
- Marion
- Michigan City
- Mishawaka
- Muncie
- New Albany
- Richmond
- Terre Haute

IOWA

- Burlington
- Cedar Rapids
- Clinton
- Council Bluffs
- Davenport
- Dubuque
- Ottumwa
- Sioux City
- Waterloo

KANSAS

- Hutchinson
- Topeka

KENTUCKY

- Ashland
- Covington
- Lexington
- Newport
- Paducah

LOUISIANA

- Baton Rouge
- Shreveport
- Monroe

MAINE

- Bangor
- Portland
- Lewiston

MARYLAND

- Cumberland
- Hagerstown

MASSACHUSETTS

- Arlington
- Beverly
- Brockton
- Brookline
- Chelsea
- Chicopee
- Everett
- Fitchburg
- Haverhill
- Holyoke
- Lawrence
- Maldon
- Medford
- Newton
- Pittsfield
- Quincy
- Revere
- Salem
- Taunton
- Waltham
- Watertown

MICHIGAN

- Ann Arbor
- Battle Creek
- Bay City
- Dearborn
- Hamtramck
- Highland Park
- Jackson
- Kalamazoo
- Lansing
- Muskegon
- Pontiac
- Ft. Huron
- Saginaw
- Wyandotte

MISSISSIPPI

- Lincoln
- Meridian

MISSOURI

- Joplin
- St. Joseph
- Springfield
- University City

MONTANA

- Butte
- Great Falls

NEBRASKA

- Lincoln

Since Motion Pictures Greatest Year drive is expected to last until the first of the year, it is again emphasized that campaigns put on in behalf of this project are eligible for the fourth and final quarter of the Quigley Awards. Last quarter ends December 31st, with deadline to be announced shortly.

NEW HAMPSHIRE

- Concord
- Nashua
- Manchester

NEW JERSEY

- Atlantic City
- Bayonne
- Belleville
- Bloomfield
- Clifton
- East Orange
- Garfield
- Hackensack
- Hoboken
- Irvington
- Kearny
- Montclair
- New Brunswick
- North Bergen
- Orange
- Passaic
- Perth Amboy
- Plainfield
- Union City
- West New York
- West Orange
- Woodbridge

NEW MEXICO

- Albuquerque

NEW YORK

- Amsterdam
- Auburn
- Binghamton
- Elmira
- Jamestown
- Kingston
- Lackawanna
- Mt. Vernon
- Newburgh
- New Rochelle
- Niagara Falls
- Poughkeepsie
- Rome
- Schenectady
- Troy
- Watertown
- White Plains

NORTH CAROLINA

- Asheville
- Charlotte
- Durham
- Greensboro
- High Point
- Raleigh
- Wilmington
- Winston-Salem

NORTH DAKOTA

- Fargo

OHIO

- Barberton
- Cleveland Heights
- East Cleveland
- Elyria
- Hamilton
- Lakewood
- Lima
- Lorain
- Mansfield
- Marion
- Massillon
- Middletown
- Newark
- Norwood
- Springfield
- Portsmouth
- Steubenville
- Warren
- Zanesville

OKLAHOMA

- Enid
- Muskogee

OREGON

- Salem

PENNSYLVANIA

- Aliquippa
- Allentown
- Altoona
- Bethlehem
- Chester
- Easton
- Harrisburg
- Hazleton
- Johnstown
- Wilkes-Barre
- Wilkinsburg
- Lancaster
- Lebanon
- McKeesport
- Nanticoke
- New Castle
- Norristown
- Sharon
- Washington
- Williamsport
- York

RHODE ISLAND

- Central Falls
- Cranston
- E. Providence
- Newport
- Pawtucket
- Woonsocket

SOUTH CAROLINA

- Charleston
- Columbia
- Greenville
- Spartanburg

SOUTH DAKOTA

- Sioux Falls

TENNESSEE

- Johnson City

TEXAS

- Amarillo
- Austin
- Beaumont
- Corpus Christi
- Galveston
- Laredo
- Pt. Arthur
- San Angelo
- Waco
- Wichita Falls

UTAH

- Ogden

VERMONT

- Burlington

VIRGINIA

- Lynchburg
- Newport News
- Petersburg
- Portsmouth
- Roanoke

WASHINGTON

- Bellingham
- Everett

WEST VIRGINIA

- Charleston
- Clarksburg
- Huntington
- Parkersburg
- Wheeling

WISCONSIN

- Appleton
- Eau Claire
- Fond Du Lac
- Green Bay
- Kenosha
- La Crosse
- Madison
- Oshkosh
- Racine
- Sheboygan
- Superior
- West Allis

▽

CLASS "D"

This class includes all cities or towns with a population of 25,000 or under.

▽

CLASS "E"

This class includes all suburban or neighborhood runs as well as subsequent-run situations.

▽

FOREIGN

All foreign entries are subject to the same classification as those above.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Accidents Will Happen, Mel.......WB
Adventure in Sahara, Mel..........Col
Adventures of Chico, Mel....Woodward
Adventures of Jane Arden, Mel....WB
Adventures of Marco Polo, Mel....UA
Adventures of Robin Hood, Mel. (C) FN
Affairs of Annabel, Com...........RKO
Air Devils, Mel....................Univ
Alf's Button Afloat, Com......General
Algiers, Mel. ....UA
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Alexander's Ragtime Band, Mus. 20-Fox
Always Goodbye, Mel............20-Fox
Always in Trouble, Com.........20-Fox
Always Leave Them Laughing, Com-Mel. ....WB
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, West............Para
Arizona Legion, West...............RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel......................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.......Regal

B

Barefoot Boy, Mel.................Mono
Bar 20 Justice, West................Para
Beachcomber, The, Mel...........Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West..................Univ
Blackwell's Island, Mel............WB
Blind Alibi, Mel......................RKO
Blond Cheat, Com...................RKO
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Booloo, Mel. ....Para
Border G-Man, West..............RKO
Boy Meets Girl, Com................WB
Boys Town, Mel....................MGM
Breaking the Ice, Mus.............RKO
Break the News, Mus...........General
Broadway Cavalier, Mel.............WB
Broadway Musketeers, Mel.........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel..............Sack
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel MGM
Bulldog Drummond in Africa, Mel..Para

C

Cafe Society, Mel...................Para
Campus Confessions, Com...........Para
Captain Midnight, Mel..............UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Tri Nat'l
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel...20-Fox
Chalked Out, Mel......................FN
Chaser, The, Com-Mel............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel..................MGM
City Streets, Mel.....................Col
Climbing High, Com................GB
Cocoanut Grove, Mus...............Para
Code of the Cactus, West......Victory
Code of the Fearless, West....Spectrum
College Girl, Mel..................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel........WB
Convicted, Mel.......................Col
Convict 99, Mel.................General
Convicts at Large, Mel........Record
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Courier of Lyons, Mel..............Pax
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crashing Through Danger, Mel Excelsior
Crime Over London, Mel............GB
Crime Ring, Mel...................RKO
Crime School, Mel...................FN
Crime Takes a Holiday, Mel.......Col
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel............20-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel.................Kassler
Dark Rapture, Mel................Univ
Dark Sands, Mel................Record
Dark Victory, Mel...................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel....Progressive
Desert Patrol, West..................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel..................WB
Devil's Party, The, Mel............Univ
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel...........Casino
Doctor Rhythm, Com..............Para
Dodge City, Mel.....................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com........20-Fox
Dramatic School, Mel..............MGM
Drums, Mel. (C).......................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel.............Popkin
Durango Valley Raiders, West......Rep
Dusky Sentries, Mel...........Pallavinci
Dybbuk, The, Mel..................Geist

E

Each Dawn I Die, Mel..............WB
Edge of the World, Mel.............Pax
Empire of the West, West.........GN
Empty World, Mel...................GB
Evergreen, Mus.......................GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel...................GN
Exposed, Mel........................Univ

F

Fast Company, Com-Mel..........MGM
F. B. I. Doesn't Answer, Mel.......GB
Federal Man Hunt, Mel.............Rep
Female Fugitive, Mel..............Mono
Feud of the Range, West........Webb
Fighting Thorobreds, West.........Rep
Fight for Peace, Mel...........Warwick
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel..............20-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel......Kassler
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.....MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel...............Victoria
Four Daughters, Mel................FN
Four's A Crowd, Com...............WB
Freckles Comes Home, Mel.......Mono
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West...............Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel................Univ
Gang, The, Mel..................Record
Gang Bullets, Mel..................Mono
Gang Smashers, Mel.............Popkin
Gangs of New York, Mel...........Rep
Gangster's Boy, Mel..............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel......................20-Fox
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com.................GB
Girls on Probation, Mel.............FN
Girls' School, Mel....................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Fairth, Mel........French
Going Places, Com-Mel.............FN
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, West.........Rep
Gone Harlem, Mel...................Sack
Goodbye Broadway, Com...........Univ
Grand Illusion, Mel..............World
Great Man Vote, Com.............RKO
Great Waltz, The, Mus............MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Law, West.......................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel..............WB
Harlem Rides the Range, West....Sack
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.........GFD
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com...........20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com.........................Col
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com................MGM
Honor of the West, West.........Univ
Hotel Imperial, Mel.................Para
Huckleberry Finn, Com.-Mel.....MGM
Hunted Men, Mel...................Para

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies, Com-Mel..............MGM
I Demand Payment, Mel.......Imperial
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel................Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel...........20-Fox
I Married a Spy, Mel...............GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West........Spectrum
Inside Story, Mel..................20-Fox
International Crime, Mel...........GN
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel..............ABFD
It's Spring Again, Com..............UA
I've Got a Horse, Mel......British Lion

J

Jesse James, Mel. (C)...........20-Fox
Jones Family in Hollywood, Mel..20-Fox
Josette, Com.......................20-Fox
Juarez, Mel..........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel................Col

K

Kate Plus Ten, Com............General
Keep Smiling, Com..............20-Fox
Kentucky, Mel. (C)..............20-Fox
Kentucky Moonshine, Com.......20-Fox
Kidnapped, Mel..................20-Fox
Knights of the Plains, West...Spectrum
King Kong, Mel.....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB

L

Ladies in Distress, Com.............Rep
Lady Buckaroo, West................GN
Lady in the Morgue, Mel.........Univ
Lady Objects, The, Mel.............Col
Lady's from Kentucky, Mel.......Para
Lady Vanishes, Mel..................GB
Lafarge Case, The, Mel...........Cipra
Land of Fighting Men, West......Mono
Last Express, Mel..................Univ
Last Stand, West....................Univ
Last Warning, The, West..........Univ
Lawless Valley, West..............RKO
Law of the Plains, West.............Col
Law of the Texans, West...........Col
Law of the Underworld, Mel......RKO
Law West of Tombstone, West....RKO
Letter of Introduction, Com-Mel..Univ
Let Us Live, Mel.....................Col

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Liebe Im ¾ Takt, Com....Casino
Lie of Nina Petrovna, Mel....Lenauer
Life Begins at 40, Com....20-Fox
Life Goes On, Mel....Popkin
Life Returns, Mel....GN
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel....MGM
Little Adventuress, The, Mel....Col
Little Flower of Jesus, Mel....Sunray
Little Miss Broadway, Mus....20-Fox
Little Princess, The, Com. (C)...20-Fox
Little Miss Thoroughbred, Mel....WB
Little Orphan Annie, Mel....Para
Little Tough Guy, Mel....Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel....RKO
Lone Wolf's Daughter, Mel....Col
Long Shot, The, Mel....GN
Lord Jeff, Com-Mel....MGM
Love Affair, Mel....RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel....UA
Mad Miss Manton, Com....RKO
Main Event, The, Mel....Col
Man from Music Mountain, West..Rep
Man's Country, West....Mono
Man to Remember, Mel....RKO
Man with 100 Faces, Mel....GB
Marie Antoinette, Mel....MGM
Marines Are Here, Mel....Mono
Me and My Gal, West....Para
Meet the Girls, Mel....20-Fox
Meet the Mayor, Com....Judel
Men Are Such Fools, Com-Mel....WB
Men With Wings, Mel. (C)....Para
Mexicali Kid, West....Mono
Mi Candidato, Mel....Producciones ARB
Midnight, Mel....Mono
Mis Dos Amores, Mus....Para
Missing Guest, The, Mel....Univ
Mr. Chump, Com....WB
Mr. Doodle Kicks Off, Com....RKO
Mr. Moto in Porto Rico, Mel....20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
Mr. Wong at Headquarters, Mel..Mono
Mr. Wong, Detective, Mel....Mono
Moscow Nights, Mel....Lenauer
Mother Carey's Chickens, Com...RKO
My Bill, Mel....FN
My Lucky Star, Mus-Com....20-Fox
Mystery House, Mel....FN
Mysterious Miss X, Mel....Rep
Mysterious Mr. Moto, Mel....20-Fox
Mysterious Rider, Mel....Para

N

Nancy Drew, Detective, Mel....WB
Nancy Drew, Reporter, Mel....WB
Navy Girl, Mel....Mono
Never Say Die, Com....Para
Newsboy's Home, Mel....Univ.
Next Time I Marry, Com....RKO
Night Hawk, Mel....Rep
Night on the Danube, Com-Mel..Casino
North of Shanghai, Mel....Col
Numbered Woman, Mel....Mono
Nurse from Brooklyn, Mel....Univ

O

Off the Record, Com-Mel....WB
Oklahoma Kid, Mel....WB
One Third of a Nation, Mel....Para
One Wild Night, Mel....20-Fox
Orage, Mel....Tri-Nat'l
Orphans of the Street, Mel....Rep
"Our Wife," Com....Col
Outlaw Express, Mel....Univ
Outlaw's Paradise, West....Victory
Out West with the Hardys, Com-Mel MGM
Overland Express, West....Col
Overland Stage Raiders, West....Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)....UA
Over the Wall, Mel....WB

P

Pacific Liner, Mel....RKO
Painted Desert, West....RKO
Pals of the Saddle, West....Rep
Panamint's Bad Man, West....20-Fox
Parents on Probation, Mel....Para
Paris Honeymoon, Mus-Com....Para
Paroled from the Big Hous, Mel J. D. Kay
Paroled to Exile, Mel....Mono
Passport Husband, Com....20-Fox
Pearls of the Crown, Com.-Mel.Lenauer
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel....Tri-Nat'l
Penny Paradise, Mel....ATP
Penrod's Double Trouble, Mel....FN
Personal Secretary, Mel....Univ
Persons in Hiding, Mel....Para
Phantom Gold, West....Col
Phantom Ranger, The, West....Mono
Phantom Stage, West....Univ
Pioneer Trail, West....Col
Pirates of the Sky, Mel....Univ
Policy Man, Mel....Sack
Port of Hate, Mel....Webb
Port of Seven Seas, Mel....MGM
Power to Burn, Mel....Col
Prairie Justice, West....Univ
Pride of the West, West....Para
Prison Break, Mel....Univ
Prison Farm, Mel....Para
Prison Nurse, Mel....Rep
Prison Train, Mel....Equity
Prison Without Bars, Mel....UA
Professor Beware, Com....Para
Pure in Mind, Mel....RKO
Pygmalion, Com-Mel....MGM

R

Racket Busters, Mel....WB
Racketeers, Mel....Col
Radio Troubadour, Mus....Para
Rage of Paris, Com....Univ
Rascals, Com....20-Fox
Rebellious Daughters, Mel..Progressive
Reckless Living, Mel....Univ
Red River Range, West....Rep
Reformatory, Mel....Col
Refugiados en Madrid, Mel....Fama
Religious Racketeer, Mel Fanchon Royer
Renegade Ranger, The, West....RKO
Restless Age, The, Mel....UA
Renfrew, No. 3, West....GN
Renfrew on the Great White Trail, West....GN
Return of the Scarlet Pimpernel, Mel UA
Rhythm of the Saddle, West....Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel....Para.
Riders of the Black Hills, West....Rep
Riders of the Range, Mel....Para
Ridin' the Range, West....Rep
Rio Grande Roundup, West....Col
Road Demon, Mel....20-Fox
Road to Reno, Com....Univ
Roaring Six Guns, West....Conn
Rollin' Plains, West....GN
Rolling Westward, West....Mono
Roll, Wagon, Roll, West....Mono
Romance of the Limberlost, Mel..Mono
Romance on the Run, Com....Rep
Room No. 111, Mel....Danubia
Room Service, Com....RKO
Rose of Tralee, Mel....Dublin
Rothchild, Mel....Regal
Rough Riding Rhythm, West Ambassador
Royal Divorce, Mel....Para

S

Safety in Numbers, Com....20-Fox
Saint in New York, Mel....RKO
St. Martin's Lane, Mel...Assoc British
St. Louis Blues, Mel....Para
Samson and the Ladies, Mel....20-Fox
Sante Fe Stampede, West....Rep
Say it in French, Com....Para
Scandal House, Mel....Progressive
Secret Service of the Air, Mel....FN
Secrets of a Nurse, Mel....Univ
Secrets of an Actress, Mel....FN
Service De Luxe, Com....Univ
Shadows Over Shanghai, Mel....GN
Sharpshooters, Mel....20-Fox
Shine On Harvest Moon, West....Rep
Shining Hour, The, Mel....MGM
Shopworn Angel, Com-Mel....MGM
Show Goes On, Mel....GB
Sing, You, Sinners, Mus....Para
Sinners in Paradise, Mel....Univ
Sisters, The, Mel....WB
Six Gun Trail, West....Victory
Six Shootin' Sheriff, West....GN
Sixty Glorious Years, Mel. (C)..20-Fox
Sky Giant, Mel....RKO
Sky Pirate, Mel....Mono
Slums of New York, Mel....Freuler
Smashing the Rackets, Mel....RKO
Smashing the Sky Ring, Mel....Col
Song of the Buckaroo, West....Mono
Song of the West, Mus....MGM
Songs and Bullets, Mel....Spectrum
Son of Frankenstein, Mel....Univ.
Sons of the Legion, Mel....Para
South of Arizona, West....Col
South Riding, Mel....UA
Spawn of the North, Mel....Para
Speed to Burn, Mel....20-Fox
Spring Madness, Com-Mel....MGM
Stablemates, Com-Mel....MGM
Stagecoach, Mel....UA
Stagecoach Days, West....Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West....Mono
Star Reporter, Mel....Mono
Stolen Heaven, Mus....Para
Storm, The, Mel....Univ
Storm Over Bengal, Mel....Rep
Story of a Cheat, Mel....Gallic
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel....GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel....Univ
Street of Misesing Men, Mel....Rep
Streets of New York, Mel....Mono
Student Nurse, Mel....FN
Submarine Patrol, Mel....20-Fox
Sudden Money, Com-Mel....Para
Suez, Mel....20-Fox
Sundown on the Prairie, West....Mono
Sunset Strip Case, Mel....GN
Sunset Trail, West....Para
Sweethearts, Mus. (C)....MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Com....Univ
Swing That Cheer, Mel....Univ
Swiss Miss, Com....MGM

T

Tail Spin, Mel....20-Fox
Tarnished Angel, Mel....RKO
Tenth Avenue Kid, Mel....Rep
Terror of Tiny Town, Mel....Principal
Texans, The, Mel....Para
Texas Stampede, West....Col
Texas Wildcats, West....Victory
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com....Para
That Certain Age, Mus-Com....Univ
There Goes My Heart, Com....UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel....WB
They Were Five, Mel....Lenauer
This Man Is News, Mel....Para
39 Steps, Mel....GB
Three Blind Mice, Mel....20-Fox
Three Comrades, Mel....MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com....20-Fox
Three on a Weekend, Mel....GB
Thundering West, The, West....Col
Time Out for Murder, Mel....20-Fox
Titans of the Deep, Mel....GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel....Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel....Pennant
Topper Takes a Trip, Com....UA
Torchy Blane in Panama, Mel....FN
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel....WB
Torchy in Chinatown, Mel....WB
To the Victor, Mel....GB
Touchdown Army, Com....Para
Tough Kid, Mel....Mono
Toy Wife, The, Mel....MGM
Trade Winds, Com-Mel....UA
Traveling People, Mel....Amer.-Tobis
Treasure Island, Mel....MGM
Trigger Pals, West....GN
Trip to Paris, Com....20-Fox
Tropic Holiday, Mus....Para
Two Gun Justice, West....Mono
Two-Gun Man from Harlem, Mel..Sack
Two Gun Troubador, West....Spectrum

U

Under the Big Top, Mel....Mono
Union Pacific, Mel....Para
Up the River, Mel....20-Fox
Utah Trail, The, West....GN

V

Vacation from Love, Com....MGM
Valley of the Giants, Mel. (C)....WB
Vivacious Lady, Com....RKO
Volga Boatman, Mel....Hoffberg

W

Wanted by the Police, Mel....Mono
Water Rustlers, Mel....GN
We Are Not Alone, Mel....WB
Wedad, Mel....Egyptian
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, West....Rep
West of Cheyenne, West....Col
West of the Sante Fe, West....Col
When Were You Born, Mel....FN
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel....20-Fox
White Banners, Mel....WB
Wife, Husband and Friend, Com..20-Fox
Wild Horse Trail, West....Mono
Wings of the Navy, Mel....WB
Winner Take All, Mel....20-Fox
Wives Under Suspicion, Mel....Univ
Wizard of Oz, Mus. (C)....MGM
Wolf Call, Mel....Mono
Woman Against Woman, Mel....MGM
Women in the Wind, Mel....WB
Wreckage, Mel....Col

Y

Yellow Jack, Com-Mel....MGM
Yellow Sands, Mel....Assoc British
Yes, My Darling Daughter, Com..WB
You and Me, Mel....Para.
You Can't Beat an Honest Man, Com....Univ
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel....MGM
Young Fugitives, Mel....Univ
Young in Heart, Com-Mel....UA
Youth Takes a Fling, Com....Univ

Z

Zaza, Mel....Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Sims-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan -L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38	56	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38	55	
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58.)				

Coming Attractions

California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
Frontiers of '49	Bob Elliott-Luana De Alcaniz			
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau	Bruce Cabot-Rita Hayworth			
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy			
Lone Wolf's Daughter, The	Warren William - Ida Lupino - Virginia Weidler			
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
"Our Wife"	Cary Grant-Jean Arthur			
Plane No. 4	Cary Grant-Jean Arthur			
Power to Burn*	Jean Parker-Chas. Bickord			
Racketeers	Alan Baxter-Jacqueline Wells			
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis		*60	July 23,'38
Texas Stampede	Chas. Starrett-Iris Meredith			
There's That Woman Again	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers			
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High 8012	Jessie Matthews-Michael Redgrave	Dec. 1,'38†		
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
F. P. I. Doesn't Answer (reissue) 7014	Leslie Fenton-Conrad Veidt	May 1,'38	71½	
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†		
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed unde the title, "The Three Maxims.")				
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
To the Victor (G) 8002	Will Fyffe-John Loder-Margaret Lockwood	May 1,'38†	71	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				

Coming Attractions

Empty World	Neva Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38	60	
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38	59	
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				

Coming Attractions

Empire of the West	George Houston			
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty			
Lady Buckaroo	Dorothy Page			
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				
Trigger Pals	Art Jarrett, Lee Powell-Al St. John			
Water Rustlers	Dave O'Brien			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Terry-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69; Nov. 19,'38, p. 94.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38	79	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Dougles - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38	73	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85, 90; July 23,'38, p. 66, July 30,'38, pp. 84, 85.)				
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
Burn 'Em Up O'Connor	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†		
Christmas Carol, A 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	
(See "In the Cutting Room," Nov. 19,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Girl Downstairs, The 916	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 23,'38†		
(See "Katherine the Last," "In the Cutting Room," Nov. 19,'38.)				
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
Huckleberry Finn	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
Ice Follies	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
Idiot's Delight	Norma Shearer-Clark Gable	Jan. 20,'39†		
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Song of the West	N. Eddy-V. Bruce-L. Barrymore - E. Arnold-G. Kibbee-V. McLaglen			
Stand Up and Fight	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	114	
(See "In the Cutting Room," Nov. 19,'38.)				
Sweethearts 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Gang Bullets 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	
(See "In the Cutting Room," Oct. 29,'38.)				
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
Gunsmoke Trail 3740	Jack Randall	May 8,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
I Am a Criminal	John Carroll-Mary Kornman	Dec. 7,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid () 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Phantom Ranger, The 3730	Tim McCoy	May 29,'38	53	
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckeroo 3861	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'33
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Freckles Comes Home*				
Mr. Wong at Headquarters*	Boris Karloff			
Navy Girl	Anne Nagel			
Paroled to Exile*	R. Kent-A. Nagel-S. Blackmer			
Rolling Westward	Tex Ritter			
Roll, Wagon, Roll	Tex Ritter			
Sky Pirate	John Trent			
Star Reporter*	John Carroll			
Streets of New York*	Jackie Cooper			
Sundown on the Praire	Tex Ritter			
Tough Kid	F. Darro-D. Purcell-J. Allen	Dec. 14,'38†		
Wild Horse Trail	Jack Randall-Dorothy Short	Dec. 21,'38†		
Wolf Call*				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38	80	Apr. 30,'38
Give Me a Sailor (G) 3749	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38	65	May 14,'38
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G)	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	*58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G)	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	*75	Dec. 3,'38
Say It in French (G)	Olympa Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore-Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 9,'38†	60	Oct. 22,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester		*88	Nov. 26,'38
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	*72	Nov. 26,'38
Hotel Imperial	Isa Miranda-Ray Milland			
I'm from Missouri	Bob Burns-Gladys George			
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts			
Me and My Gal*	Buck Jones-Helen Twelvetrees			
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor			
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson	Dec. 23,'38†		
Parents On Probation	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee			
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†		
(See "In the Cutting Room," July 16,'38.)				
Persons In Hiding	L. Overman-Patricia Morrison			
Riders of the Range	Wm. Boyd-Geo. Hayes			
St. Louis Blues.	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Sudden Money*	B. Lee-M. Boland-C. Ruggles			
Tom Sawyer, Detective	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff			
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	68	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 21,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore.	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	57	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston - June Travis - Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Santa Fe Stampede 813	Three Mesquiteers-June Martel	Nov. 18,'38†	56	
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree	Gene Autry-Smiley Burnette...Jean Rouverol	Dec. 2,'38†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Federal Man Hunt	Robt. Livingston-June Travis	Dec. 17,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Fighting Thorobreds	R. Byrd-M. Carlisle-R. Allen	Dec. 23,'38†		
Flight at Midnight	Col. Roscoe Turner			
Mysterious Miss X	M. Whalen-M. Hart-C. Chandler			
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 12,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Ridin' the Range	Gene Autry-Smiley Burnette	Dec. 30,'38†		
Shine On Harvest Moon	Roy Rogers-Mary Hart			
(See "In the Cutting Room," Dec. 3,'38.)				
Street of Missing Men	Charles Bickford			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontain-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry 910	Lucille Ball-James Ellison	Dec. 9,'38†		
(See "Trailer Romance," "In the Cutting Room," Oct. 15,'38.)				
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chaster Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Lacraine Johnson			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong			
Great Man Votes, The 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Jan. 20,'39†		
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Love Affair	I. Dunne- C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Pacific Liner 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†		
(See "In the Cutting Room," Nov. 19,'38.)				
Pure in Mind 911	Anne Shirley-Roger Daniel	Jan. 13,'39†		
(See "In the Cutting Room," Oct. 29,'38.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77; Nov. 26,'38, p. 49.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent.-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July '8,'38	78	July 16,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†	*69	Nov. 19,'38
Charlie Chan in Honolulu 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†		
Dangerous Cargo	Preston Foster - Lynn Bari			
Down on the Farm (G) 920	Jed Prouty - Spring Byington-Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A)	J. Prouty-S. Byington-S. Deane	Mar. 31,'39†	*60	Nov. 26,'38
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
Jones Family in Hollywood*	Jed Prouty-Spring Byington			
Kentucky 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Mar. 3,'39†	*65	Nov. 19,'38
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39†	*68 92	Nov. 19,'38 Oct. 22,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Jan. 13,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Thanks for Everything 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 29,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 3,'39†		
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend 930	Loretta Young-Warner Baxter - Binnie Barnes-George Barbier	Feb. 17,'39†		
Winner Take All*	Toy Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49.)				

(THE RELEASE CHART--CONT'D)

Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38	88	Nov. 13,'37
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38		
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	90 84	Jan. 22,'38 Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38

Coming Attractions

Captain Midnight	Francine Bordeaux - Brian Aherne - Victor McLaglen			
Duke of West Point	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38	70	Mar. 26,'38
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	
(See "In the Cutting Room," Nov. 5,'38.)				
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38	70	May 14,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38	56	
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G)	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38	67	Apr. 16,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38	68	Apr. 2,'38
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanne Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94.)				
Western Trails 2058	Bob Baker-Marjorie Reyneids	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Gambling Ship	Robert Wilcox-Helen Mack	Jan. 20,'39†		
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Honor of the West	Bob Baker-Marjorie Bell	Jan. 13,'38†		
Last Warning, The	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†		
(See "In the Cutting Room," Nov. 19,'38.)				
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†		
Phantom Stage, The	Bob Baker-Marjorie Reyolds	Feb. 10,'39†		
Pirates of the Skies	Kent Taylor-Rochelle Hudson			
(See "In the Cutting Room," Dec. 3,'38.)				
Son of Frankenstein, The	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†		
Swing, Sister, Swing	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†		
(See "In the Cutting Room," Dec. 3,'38.)				
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Jan. 27,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64. 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
Comet Over Broadway	Kay Francis-Ian Hunter	Dec. 3,'38	69	
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Ovt. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Powell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38	70	Oct. 15,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38
When Were You Born (G) 263	Anna May Wong-M. Lindsay	June 18,'38	65	June 18,'38
	Forbes-Melville Cooper	Apr. 23,'38	78	Apr. 23,'38

Coming Attractions

Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Going Places	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†		
(See "In the Cutting Room," Oct. 8,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel	Dec. 17,'38†		
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38	62	Feb. 26,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North 362	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38	66	Apr. 2,'38
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Adventures of Jan Arden, The	Rosella Towne-William Gargan			
Always Leave Them Laughing	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Broadway Cavalier	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
(See "In the Cuting Room," Nov. 12,'38.)				
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone	Dec. 24,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Devil's Island	Boris Karloff	Jan. 7,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de. Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
Each Dawn I Die	James Cagey-Edw. G Robinson			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles	Jan. 28,'39†		
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Off the Record	Pat O'Brien-Joan Blondell	Jan. 21,'39†		
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains	Jan. 14,'39†		
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane			
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodward Bros.	Apr. 10,'38	60	Nov. 27,'37
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15.'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Fight for Peace (A)	War Film	Warwick	Apr. 30,'38	70	Apr. 30.'38
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Life Goes On	Negro Cast	Popkin	Apr. 1,'38		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Roaring Six Guns	Kermit Maynard	Conn	May 15,'38	57	
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	
Songs and Bullets	Fred Scott	Spectrum	May 15,'38	58	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming Attractions

Bronze Buckaroo, The	Negro Cast	Sack			
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
Code of the Fearless	Fred Scott	Spectrum	Jan. 5,'39	65	
Convicts at Large*	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range*	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack			
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana*	Fred Scott	Spectrum	Feb. 5,'39		
Outlaw's Paradise*	Tim McCoy	Victory	Jan. 10,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Port of Hate*	Stock Cast	Webb	Jan. 15,'39		
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats*	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador*	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The* (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion.")					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Liebe Im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Lie of Nina Petrovna, The (A)	Rernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 9,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Moscow Nights	Annabella	Lenauer	May 15, '38		
Night on the Danube, A* (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Orage (A)	Charles Boyer	Tri Nat'l Films		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The* (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Cuckoorancho 8431 Joe Besser	Mar. 25,'38	16½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May 20,'38	16
Home on the Rage 9426 Andy Clyde	Dec. 9,'38†	17
Jump, Chump, Jump 8432 Andy Clyde	Apr. 15,'38	19½
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mind Needer, The 8433 Charley Chase	Apr. 29,'38	18
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag 9425 Smith & Dale	Nov. 11, 38†	2 rls.
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Old Raid Mule, The (4-2-38) 8429 Andy Clyde	Mar. 4,'38	17½
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr. 1,'38	18
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Time Out for Trouble (4-2-38) 8430 Charley Chase	Mar. 18,'38	16½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	6
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½
Window Shopping (7-2-38) 8509	Apr. 14,'38	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	1 rl.

COMMUNITY SING

Title	Rel. Date	Min.
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar. 18,'38	10
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	
No. 4 9654 (Moon Songs)	Dec. 30,'38†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
22. Auto Clinic, The 8703	Mar. 4,'38	6½
23. Little Buckaroo 8704	Apr. 11,'38	6
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Playmates 8757	Mar. 27,'38	6
Scrappy's Trip to Mars 8756	Feb. 4,'38	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 (4-2-37) 8857	Mar. 4,'38	10
No. 8 (5-14-38) 8858	Apr. 1,'38	9
No. 9 8859	Apr. 29,'38	9½
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 26,'38†	1 rl.
Play Ball (4-23-38) 8807	Apr. 15,'38	10
Ski Rhythm 9802	Nov. 4,'38†	1 rl.
Sport Stamina (6-12-38) 8808	Apr. 10,'38	9½
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 9901 (Harry Newman)	Nov. 11,'38†	1 rl.

WORLD IN COLOR

Title	Rel. Date	Min.
Friendly Neighbors (Ontario) (6-18-38) 8553	Apr. 29,'38	9½

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1		9
Cavalcade of Stuff, No. 2		9

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
Kingdom for a Horse (5-7-38) 8504 Horace Lapp and Orch.	Apr. 22,'38	10
Return of the Buffalo 8608	Apr. 8,'38	9½
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Cactus Caballeros 8206 Harry Gribbon-Joe Faye	May 27,'38	19
Cute Crime 8118 Jefferson Machamer	Apr. 29,'38	18
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Sing for Sweetie 8309 Lee Sullivan	Apr. 15,'38	19
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr. 2,'38	9
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The W-692	Dec. 17,'38†	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Pygmy Hunt, The W-687	Aug. 6,'38	8
Poultry Pirates W-683	Apr. 16,'38	9
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, the Pink City (11-19-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Streamline Swing (11-12-38) M-872 In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake M-874	Nov. 12,'38†	11
That Mothers Might Live M-676 Shephard-Struwick-Mary Howard	Apr. 30,'38	10
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
It's in the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-802		1 rl.
Once Over Lightly R-801		1 rl.
Snow Gets in Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Came the Brawn C-737	Apr. 16,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot and Ice (12-1-38) S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend S-902	Nov. 19,'38†	10
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr. 9,'38	9
Penny's Picnic S-903 (Color)	Dec. 17,'38†	1 rl.
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
Opening Day F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the News T8-3	Dec. 2,'38†	1 rl.
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 1,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bear (11-12-38) C8-2	Oct. 28,'38†	8

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica K8-3	Dec. 2,'38†	1 rl.
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10

HEADLINERS

Title	Rel. Date	Min.
Beb Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A A8-6	Jan. 6,'39†	1 rl.
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11

PARAGRAPHICS

Title	Rel. Date	Min.
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Meledramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 10—Sailboat Time — Twilight on the Trail— Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony— Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.

(New Series)

Title	Rel. Date	Min.
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog R8-7	Jan. 20,'39†	1 rl.

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17

1938-39

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17

MARCH OF TIME

1937-38

Title	Rel. Date	Min.
No. 9—Nazi Conquest, No. I — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19

1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—(11-26-38)		19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Papas 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Merbabies 94,105	Dec. 9,'38†	9
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38 94108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	6
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar		
Eternal Fire, The		
Fox Hunting		
Jerusalem		
Petra		
Rome in Symphony		
Ruins of Palmyra		
Wanderers of the Dessert		

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3551	Aug. 22,'38†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	8
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
Little Blue Blackbirds 3246	Dec. 26,'38†	1 rl.
Rabbit Hunt (11-19-38) (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July 6,'38	17½

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty 3368	Dec. 5,'38†	
No. 58 Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Hold That Ball 3028 Preisser Sisters	Apr. 23,'38	2 rls.
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel	Nov. 26,'38	19
Star Dust (12-3-38) 4105 Benny Davis	Dec. 12,'38†	22

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated (12-3-38) 4603	Nov. 5,'38†	10

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death 4303	Oct. 15,'38†	1 rl.
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters 4304	Dec. 10,'38†	1 rl.

LOONEY TUNES

Title	Rel. Date	Min.
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7

MELODY MASTERS

Title	Rel. Date	Min.
Rubinoff and His Violin 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705 "Happy" Felton & Orch.	Dec. 3,'38†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Juggling Fool, The 3910 Bobby May	May 14,'38	1 rl.
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10

OTHER PRODUCT

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Old Towns of Normandy		
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38	20 (each)
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 chapters)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Fighting Devil Dogs, The (5-28-38) 7501 Lee Powell-Herman Brix	May 28,'38	18 (each)
Hawk of the Wilderness 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	
Lone Ranger Returns Lone Ranger—Silver (15 episodes)	Jan. 25,'39†	

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers 3881-92		
Flaming Frontiers Larry Crabbe (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson (11-27-37) 2881	Oct. 18,'38†	20 (each)
Scouts to the Rescue Jackie Cooper-Vandell Darr	Jan. 17,'39†	

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ECEMBER 10, 1938

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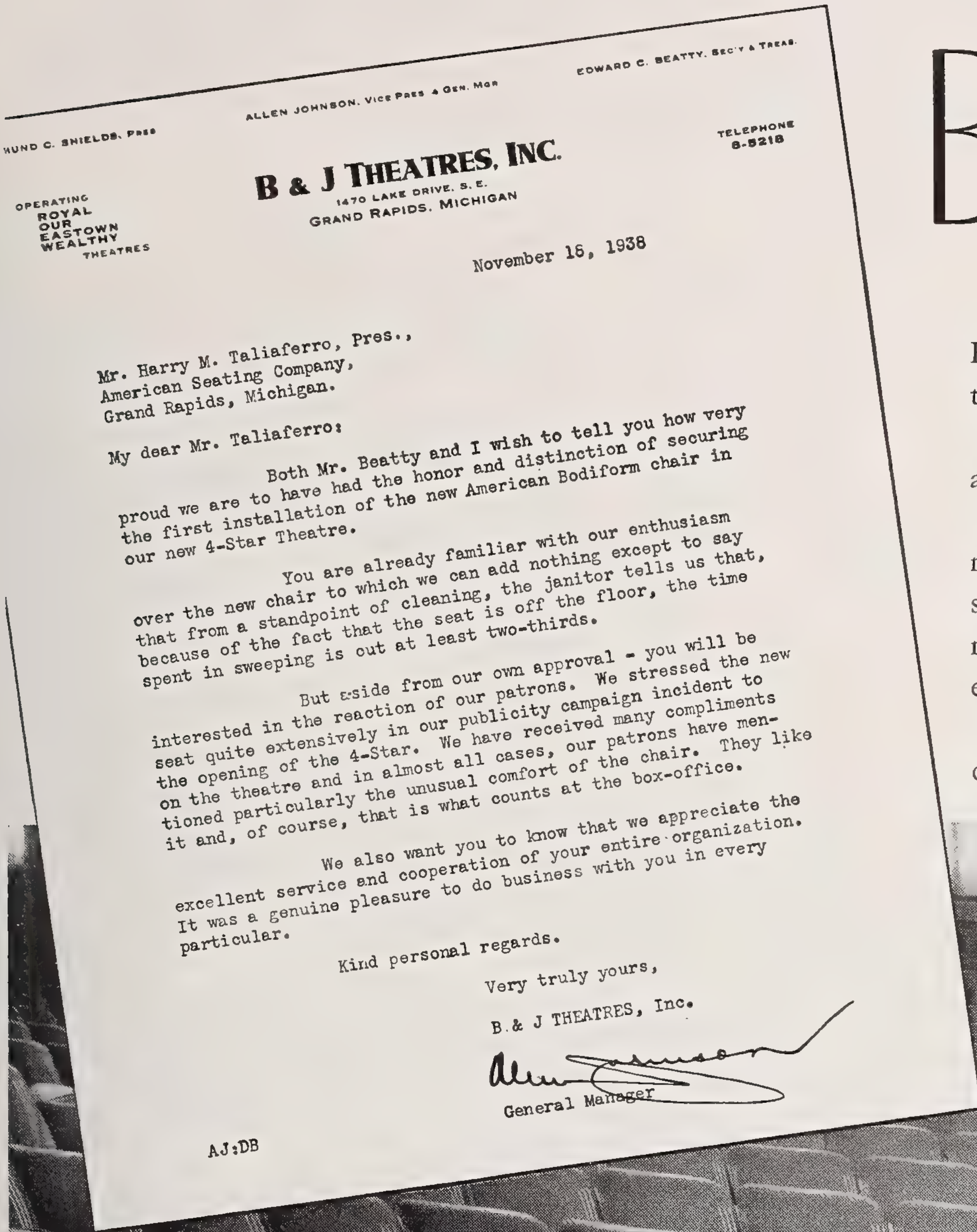

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November 15, 1938

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Grand Rapids, Michigan.

My dear Mr. Taliaferro:

Both Mr. Beatty and I wish to tell you how very proud we are to have had the honor and distinction of securing the first installation of the new American Bodiform chair in our new 4-Star Theatre.

You are already familiar with our enthusiasm over the new chair to which we can add nothing except to say that from a standpoint of cleaning, the janitor tells us that, because of the fact that the seat is off the floor, the time spent in sweeping is cut at least two-thirds.

But aside from our own approval - you will be interested in the reaction of our patrons. We stressed the new seat quite extensively in our publicity campaign incident to the opening of the 4-Star. We have received many compliments on the theatre and in almost all cases, our patrons have mentioned particularly the unusual comfort of the chair. They like it and, of course, that is what counts at the box-office.

We also want you to know that we appreciate the excellent service and cooperation of your entire organization. It was a genuine pleasure to do business with you in every particular.

Kind personal regards.

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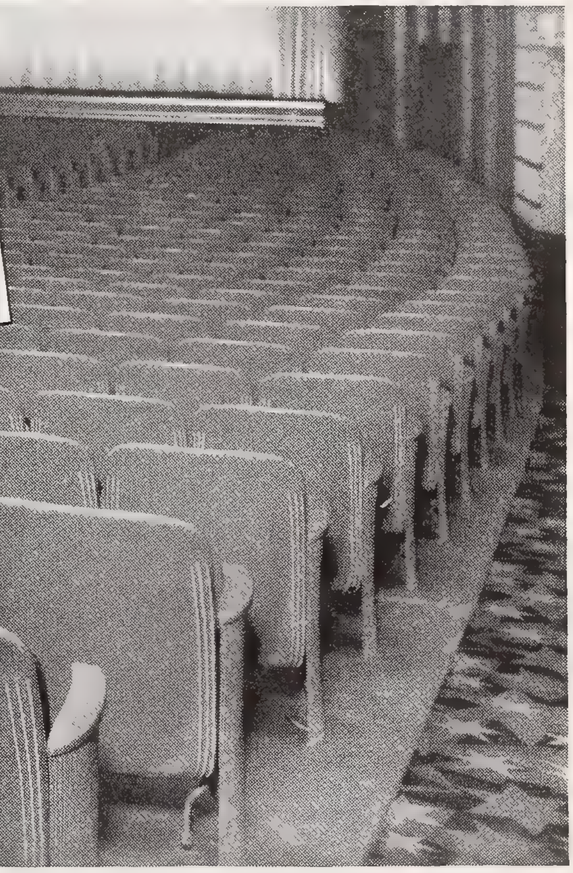

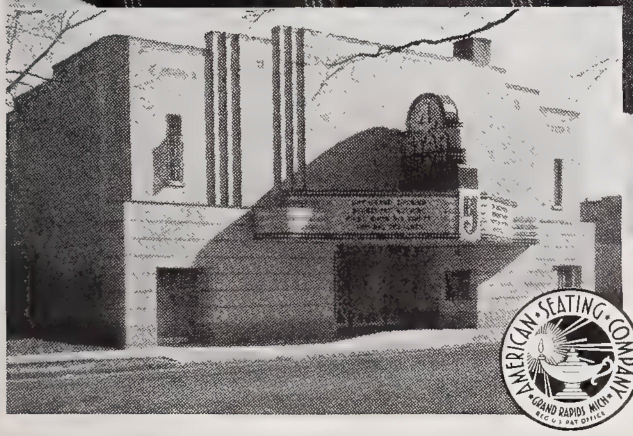

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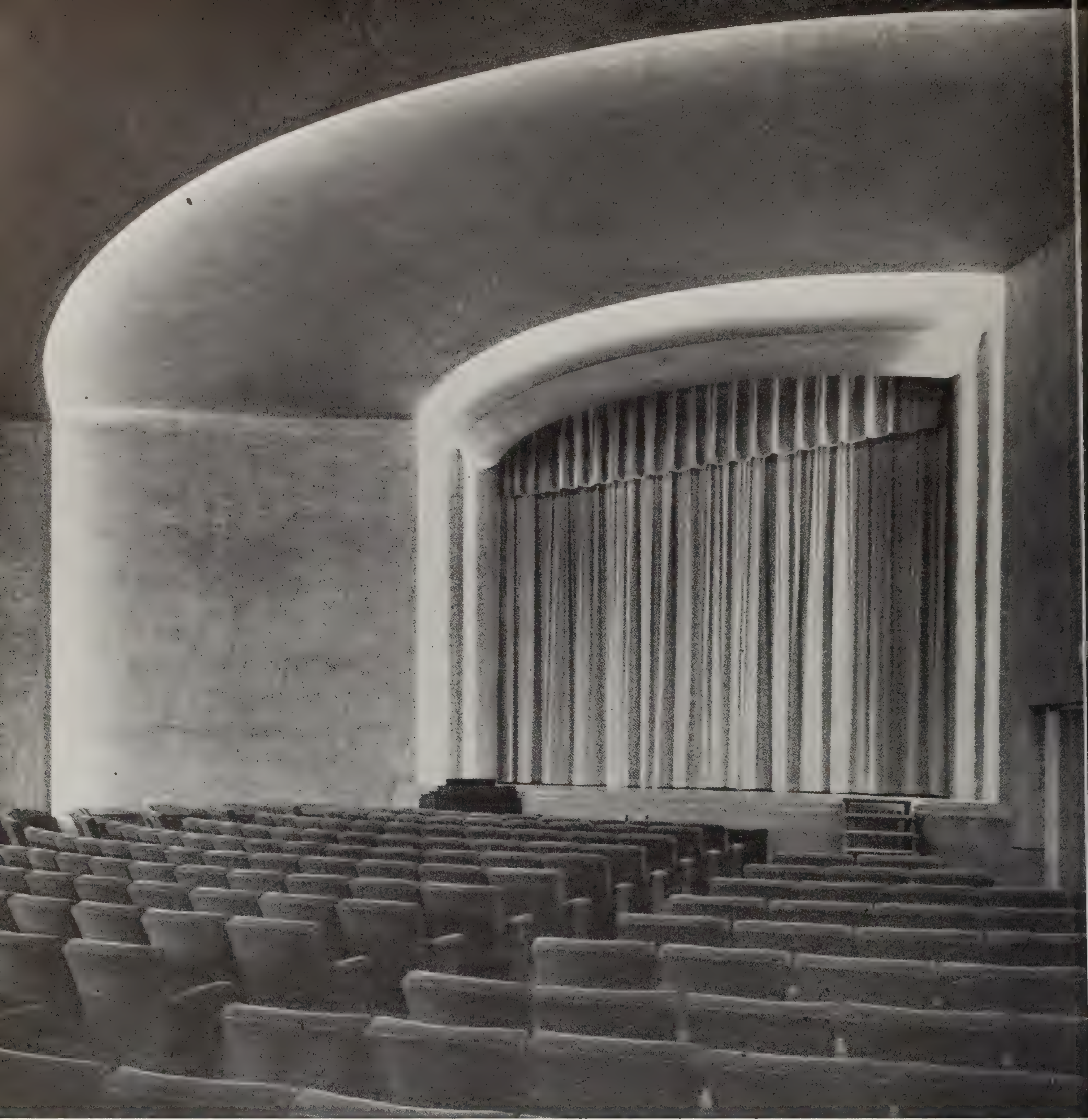

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[STORY ON OPPOSITE PAGE]

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MAINTENANCE • EQUIPMENT

VOLUME 133 DECEMBER 10, 1938 NUMBER 11

1939 MODERNIZATION GENERALLY EXPECTED TO TOP 1938 LEVEL

REMODELING and new equipment installation during 1939 will substantially exceed the figures set for 1938, according to reports from key exhibition centers. The closing year, after an initial spurt, slowed down during several crucial months, but the upswing that began in the fall will be carried far into 1939 by plans now formulated and adopted.

Prominent among the causes of 1938 hesitations was the government's suit involving distributor-owned circuits, a move that created much hesitation among the larger operators and resulted in curtailing of expenditures until the future could be seen more clearly. Major exhibitors now expect, however, that that action will be sufficiently disposed of early in the coming year to clear the track for normal operation and for catching up with time lost during the summer just past.

New modern fronts and new marquees were salient features of both 1937 and 1938 remodeling, and their installation was followed by immediate increases in business in most locations. Future plans call for accentuation of this trend in 1939.

In the West particularly, according to one Paramount executive, 1939 will see extensive replacement of simple ventilating apparatus by complete conditioning equipment. This trend, it is confidently asserted, can be reversed only by a major and now wholly unanticipated economic decline in that section. Paramount also looks forward to substantial structural remodeling in addition to the normal progress in the way of modernization and replacements.

The New York offices of the Brandt circuit, metropolitan territory operators, who increased their 1938 expenditures over those for 1937, have definite plans for still greater investments during the year to come. "The coming year will mean even more than the $650,000 spent this year," declares an official of the company. "We feel the temporary business slump to be just that—temporary." The Brandt circuit built four new houses in 1938: the Alden, New Rochelle, N. Y.; the Colony, White Plains, N. Y.; the Earle in Jackson Heights, New York City and the Dale in Manhattan. The Colony was built on existing foundations; the other three are completely new. In addition, one of their theatres, twenty years old, was completely remodeled.

The Century circuit, another metropolitan company adds: "You can safely say that we will spend more on remodeling and renovating next year than we did this year." In addition to remodeling of a comparatively minor nature in thirty percent of that company's houses, the Century circuit during 1938 built four new theatres, two of which are still uncompleted. All four are in heavily-seated sections of Brooklyn.

Renovated Every Theatre

The Cocalis circuit applied some share of renovation to every theatre they own during 1938. This company operates principally in New York City and suburban New Jersey. New marquees were installed at the Castle Hill and the Allerton, in the Bronx; a new cooling system at the Crest, also in that borough, and a remodeled cooling system at the Arden, Manhattan. Elizabeth, New Jersey, saw the completion of a new Cocalis theatre, the Elmore. Plans for 1939, although formulated, are in the case of the Cocalis circuit still tentative, and dependent, company officials say, on realization of the expected business upturn.

RKO's New York office reports only two theatre construction projects during the past year, but officials declare this is "solely because we, unlike many circuit and independent owners, follow a policy of watching our houses closely, so that we are never faced by many repair or remodel jobs coming all at once." That policy will continue without change.

The Loew circuit, like RKO, follows maintenance and modernizing requirements without excessive time lag. Im-

NEW YORK'S SWANKY NORMANDIE

■ After many months of controversy, with Park Avenue interests, politely commercial and haughtily residential, vehemently opposing the proposed establishment of a "movie" in the heart of their midtown section of New York, a motion picture theatre has been opened there. Named the Normandie (for no known reason except that it graces a swanky ocean liner), it is located in 53rd Street, perhaps a hundred paces from the proud thoroughfare. Though marked an intruder from the start, the Normandie opened the evening of November 30, to an invited audience in evening dress, under a policy which caters to a patronage presumably to be identified with Park Avenue. The theatre is part of a real estate improvement along Park Avenue built by the Goelet Estate, and was originally leased by Philip Smith, Boston theatre operator. A few weeks ago, however, his lease was taken over by David Weinstock and Harry Brandt, operators of many theatres in the New York metropolitan area. . . . Visual and auditory requirements of the Normandie auditorium are most carefully provided for within the architectural scheme. First-row vision is achieved and sound quality is much improved by specially shaped interior surfaces and the elimination of a maximum of sound-absorbing materials. The Normandie has a capacity of 600 chairs, of which 200 are on a mezzanine approached from the facia by means of two separate very short flights of steps. Smoking is permitted in the mezzanine. All of the chairs are 24 inches wide and spaced 40 inches back to back. The auditorium surfaces are mostly plastered and painted in softly blended tones of neutral gold and gray rose. The trim is satin-finish aluminum, and the standee facia is finished with inlaid linoleum. All of the lighting is indirect, utilizing light coves placed on the ceiling and side walls. The lounge is a large oval-shaped room on the street level (viewed as one enters the auditorium) and has as a focal point of interest a large glass-brick opening lighted from the exterior. The lounge is amply furnished and has a special pantry in an alcove for serving refreshments to the patrons. . . . Equipment of the Normandie includes American chairs covered in coral mohair (including the back panel), Simplex E-7 projectors, RCA sound system, Peerless Magnarc projection lamps, and Hertner motor-generator. . . . Rosario Candela was the architect, with Ben Schlanger as associate, while C. C. Potwin was consultant on acoustic design.

ANY MANAGER WANT A JOB—IN BOGOTA?

When there are turkeys in Bogota, it's no day of thanksgiving for the theatre managers. Theatregoers in the capital of Colombia haven't the patience of those in most communities. According to Hudson Strode in "South by Thunderbird" (published by Random House, and here referred to as quoted by Reader's Digest), if they don't like the picture, they stamp their feet; if it doesn't improve pronto, the stamping grows louder, and finally they get out the matchboxes! Sticking matches beneath their fingernails, they light them and hold them high over their heads. If the manager has another picture available, he immediately pulls the one showing. If not, his enraged patrons begin to break up the chairs. . . . But Bogota has salubrious climate.

provements were added to practically all Loew theatres outside the New York area during the past year, but locally only repair and furnishing replacements were undertaken. Approximately $105,000 was spent remodeling their theatre in White Plains, N. Y. (the same suburban community where the Brandt circuit built their new Colony, this year). Another $40,000 went for signs, new sound, new wiring, new seats and a renovated lobby at Loew's in London, Ontario.

See Spurt Early in Year

Chicago reports particular interest in new marquees, even through the slack summer months; and, in this connection, a strong tendency to replace long theatre names with new ones having only four or five letters. Considerable activity in general remodeling is anticipated for the early months of the coming year, in view of plans reported by Chicago area exhibitors. The Esquire and Elm theatres were constructed in Chicago during the past year, the first at a cost of $450,000 and the second at $100,000. Theatres remodeled included the Coed and Drake, each $50,000; Roscoe, $45,000 and Clark $40,0000. Numerous remodeling and requipping projects ranging in cost between ten and thirty thousand dollars were reported. At present the Balaban and Katz State-Lake theatre in the Loop is undergoing a $70,000 overhauling which includes modernization of appearance, new seats, new carpets and new technical equipment.

A number of new sound systems were installed in Loop houses during the year, replacing equipment that was seven and eight years old.

In contrast to the use up to today of such antiquated apparatus Los Angeles reports itself fairly well caught up with the trend of the times and in no drastic need of wide-spread renovation. Normal equipment replacement is, however, expected to go forward in 1939 at the usual pace, and a number of new houses are contemplated.

RUNNING AIR SYSTEM AT LOW TEMPERATURE HIT BY DR. CARRIER

THE PUBLIC should be protected against owners of air conditioning systems who misuse their equipment to produce excessive temperature differences, Dr. Willis H. Carrier declared at a special meeting of architects and engineers held recently in Chicago.

"Systems are operated at too low a temperature and too high a humidity," Dr. Carrier maintained. "Sometimes this may be inherent in the equipment, but generally it is found to be due to the desire of the owner to 'show off.' "

Elaborating on the proper use of conditioning equipment, the speaker emphasized that "reasonably low relative humidity with a higher dry bulb temperature is decidedly preferable to a lower temperature with a higher humidity."

Discussing future developments of the science, Dr. Carrier expressed the belief that conditioning costs will be further reduced with respect both to equipment and to operation; apparatus will be simplified and will become more nearly standardized, while heating will grow to be considered an integral part of all conditioning systems. "The ideal system of the future is one that automatically controls temperature and humidity, not only in winter and summer, but in intermediate seasons when there is an abrupt change during the day from heating to cooling." These improvements will appear progressively, Dr. Carrier believes. He does not anticipate that the future will be marked by any single revolutionary change.

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1938 INSTALLATIONS OF AIR-CONDITIONING SEEN OVER 1937 TOTAL

THEATRE air-conditioning installations more than held their own during 1938. Occasional serious declines below the 1937 level, as reported from some quarters, were more than offset by substantial gains.

Thus, one of the best-known and oldest manufacturers of conditioning systems experienced a 34% increase of theatre refrigerating tonnage this year as against last. The number of theatres installed with that company's equipment was approximately the same in 1938 as in 1937, but purchasers were giving preference to systems of ampler reserve capacity.

Another large company find their theatre air-conditioning installations to run about even with 1937 figures, but consider that factors outside their control left them with a smaller percentage of total installation business this year than last; in consequence, they believe that theatre air conditioning systems installed in 1938 substantially exceeded the total for the year before.

A third supplier notes a 40% decline in air conditioning sales to the theatre industry, but reports that a greater proportion of 1938 business was derived from the smaller houses.

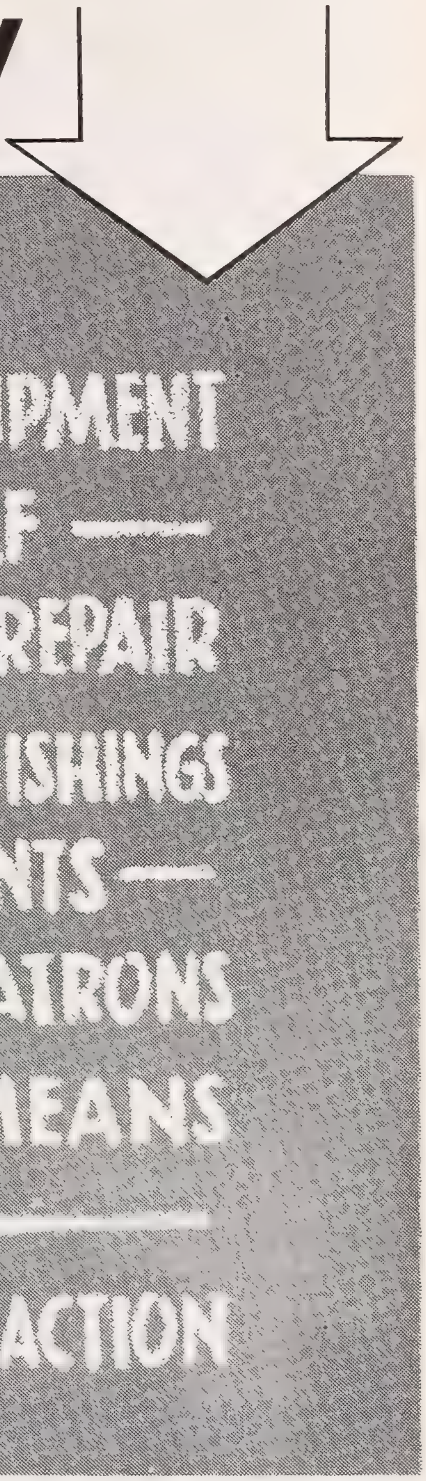
A fourth large manufacturer also experienced a distinct increase in small theatre demand, but at the same time estimates that their total sales to all theatres ran 48% ahead.

NEW LAW COMPELS TWO PROJECTIONISTS

PRESENCE of two licensed projectionists at all times when the theatre is open to the public now is required by law in British Columbia. The provincial government has added an amendement to that effect to the regulations provided for in the Fire Marshal's Act. The regulation applies only to theatres with two or more projectors.

Prompt Repair and Replacement Mean Long-Run Economy

- Here is no preachment, but the discussion of methods—of methods based on the training and the experience of a theatre manager who uses them



FUNDAMENTALS OF THEATRE MAINTENANCE

[*The writer of the following article on efficient theatre maintenance has been a theatre manager for many years. Thoroughly trained in the system and policy of a shrewdly operated circuit, he knows both sides of the maintenance picture. Because of the policy of his organization, however, it is necessary to submit his article anonymously.*—THE EDITOR.]

EVERY THEATRE manager knows that a single broken thread in a carpet seam will grow in a few days of heavy traffic into a heel-catching hazard, and in a few days more to a permanent carpet injury, more or less expensive to repair; whereas, if a "stitch in time" is taken the same evening the break is dicovered, both the damage and the hazard are avoided.

All trained managers and all well organized theatre circuits follow the "stich in time" principle as the basis of efficient maintenance. They differ only in the methods used to discover faults at the earliest moment, and the organizational policy in applying remedies.

A loose bolt in a seat is a fault to be caught promptly, but no one can possibly examine every bolt in every seat every day. In well-run houses a given section of seats is examined for loose bolts and for every other possible fault each morning before opening. The manager or assistant manager who opens the house, in addition to those in charge of a general inspection of the entire theatre, makes an extremely minute inspection of one section of it—as large a section as he can take care of conveniently. Carpets, drapes, seats, walls, ceilings, fixtures, stairways, doors—every detail, as described more fully below, should be checked with the most scrupulous attention. It may require a week, or two weeks, of such morning inspections before the entire theatre has been covered, but whatever the time needed, nothing is overlooked—and the word was *nothing*.

Inspection That Uncovers What's Wrong

MANAGERS, however, can do only so much. The staff must be trained to co-operate. Should the manager in his detailed morning check-ups find any fault that cleaners or ushers should have noted, those employes should be queried rather sharply about their oversight. On the other hand, every fault reported by an employe, however trivial, should be treated with respect and the employe be thanked for his zeal. A few experiences of this kind will keep any employe on his toes—*if* he is worth having at all. In fact, many a young member of a theatre staff has learned carelessness from his manager—at any rate, he thought he sensed indifference in the easygoing attitude of the boss.

Promptness in effecting repairs, aside from its inherent value and necessity, is still further desirable by the way it impresses employes with the importance of even the smallest trouble. For this reason even those very trifling repairs that could safely be neglected for a few days are put through immediately in a well-kept house. The usher who has "turned in" a loose aisle light or other defect of no particular importance is properly impressed when he finds that even that trifle has been fixed.

The Manager's Daily Inspection

The most conscientious staff, however, has its normal duties to occupy most of its attention. *The manager's daily inspection is the theatre's real defense against trouble.*

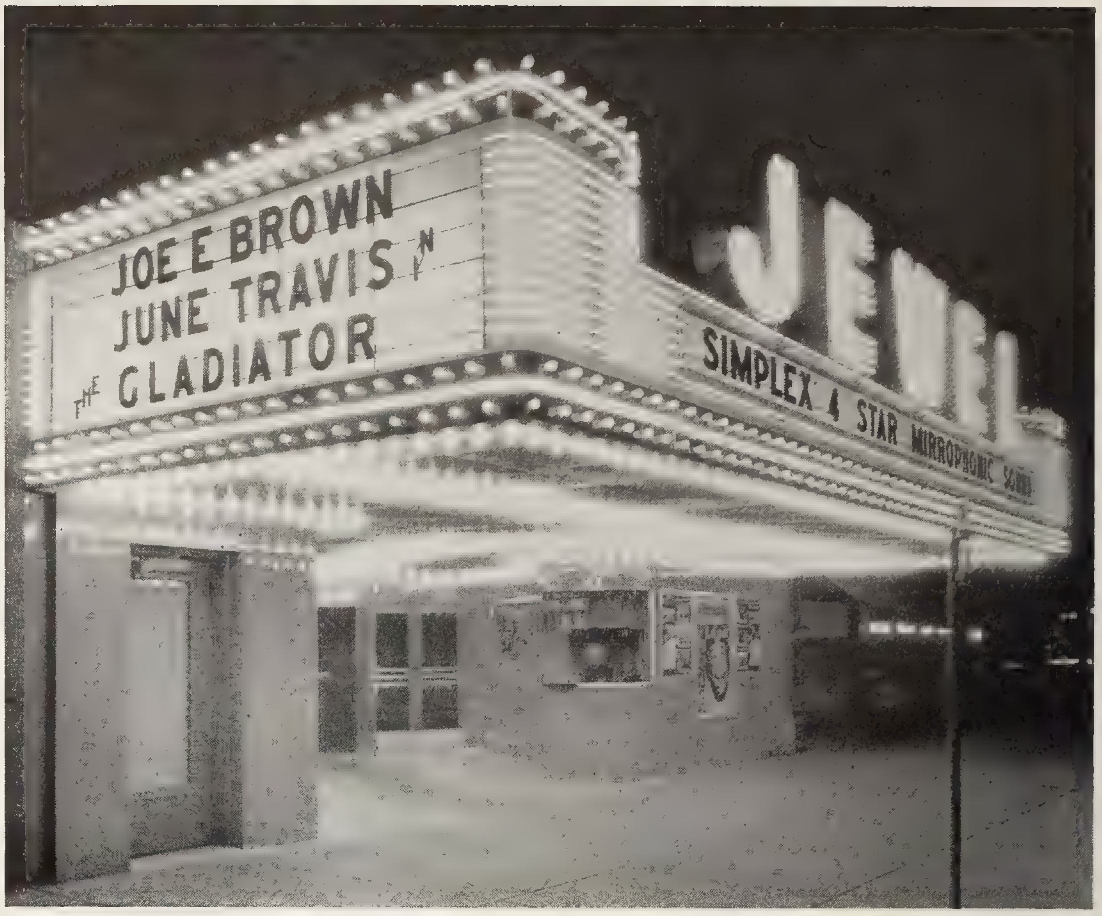
In the auditorium, the manager after a general look-around, proceeds to the sec-

(*Continued on page* 24)

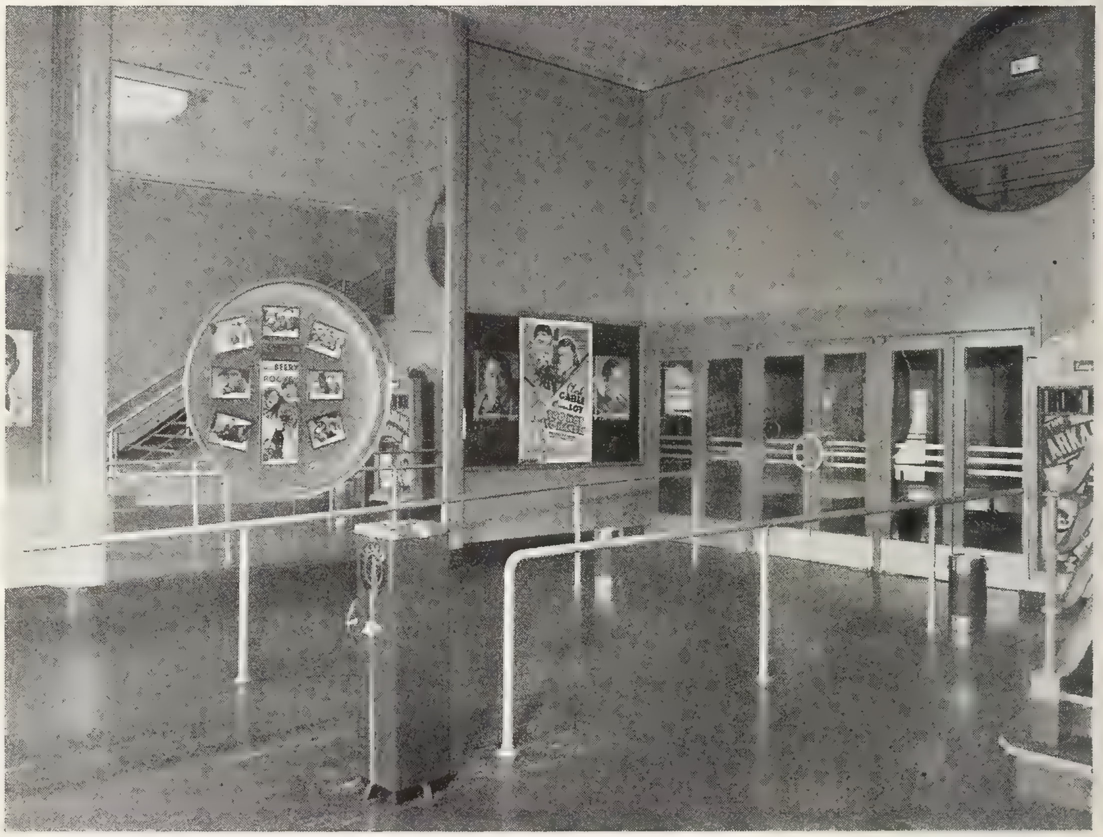
• two theatres in tune with the times

Modernized—Using

• Colorfully remodeled with the materials and furnishings representative of the cinema today, the Jewel in Mt. Clemens, Mich., is essentially a new theatre, occupying the site where its owner started in show-business thirty-two years ago



Red Viotrolite facing, and red and green neon provide an arresting facade.



The lobby has inlaid asphalt tile and both cove and fixture lighting.

R. G. PELTIER presents to his patrons his modern new Jewel theatre on the same site where he showed his first motion pictures 'way back in 1906. It is said, indeed, that he has been in the picture business longer than any other exhibitor in the state of Michigan.

His new Jewel at Mt. Clemens combines functional design with modernistic decoration. With L-shaped plan, having the lobby and foyer forming the stem and the auditorium the base, the theatre presents a brilliant marquee, an unusual sidewalk box office, rounded entrance corners to facilitate traffic, and an attractive vestibule in which Chinese Red accentuates the red of neon tubes.

The box office differs from the usual sidewalk type in that it is not an isolated cubicle at the center of the vestibule, but solidly connected with one of the side walls, from which it projects, presenting a rounded cashier's window that looks across to the other side of the vestibule, and at the same time, by reason of its rotundity, looks out upon the sidewalk.

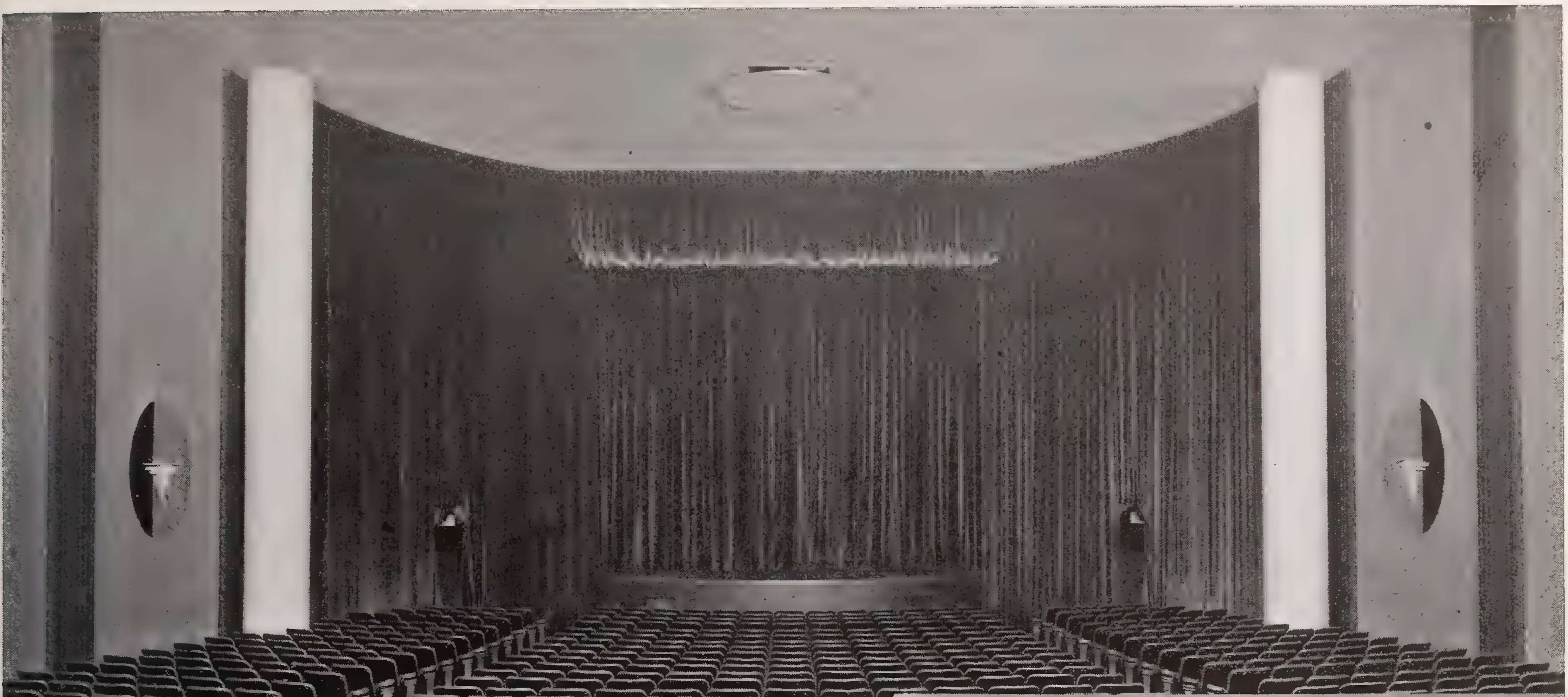
The Jewel is located in the main business section of Mt. Clemens, where the patronage is more than local, inasmuch as the city of 14,000 inhabitants is a mineral bath and health resort. It seats 1,340, of which 300 seats are in the balcony. It measures 56x135 feet. The shell of Peltier's previous theatre was utilized, but the present Jewel is essentially a new theatre.

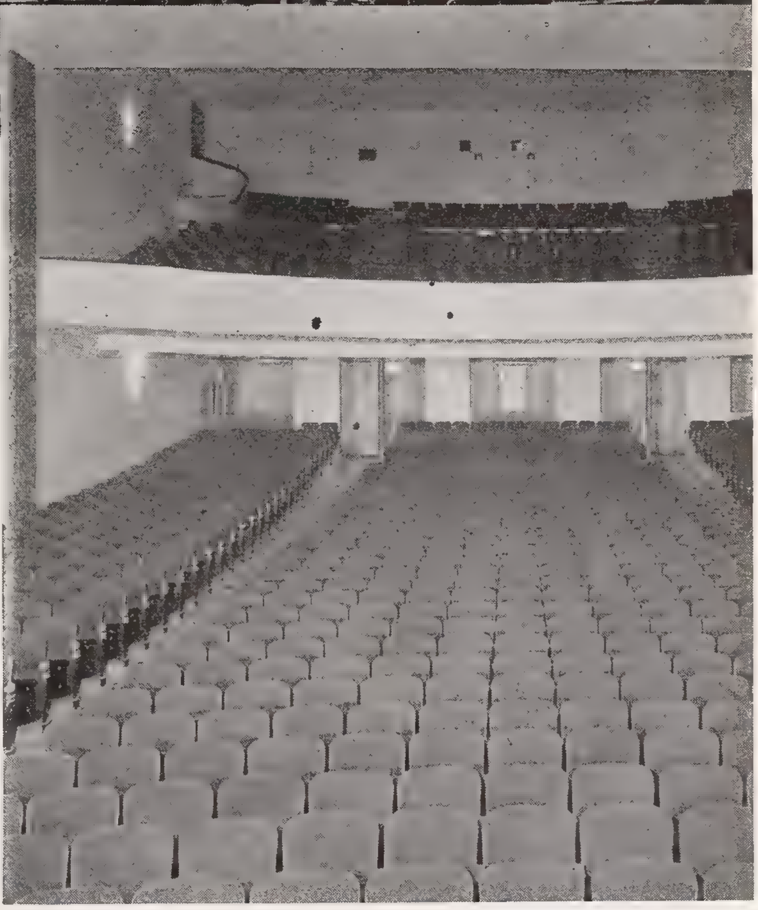
Its name is carried in 4-foot letters across the top of the marquee. Each letter carries four neon tubes. Thirteen red neon bands illuminate the rounded corners of the marquee, which is further decorated with a traveling effect provided by double lines of incandescents at top and bottom. There is a single-line silhouette attraction board across the front of the marquee, under the theatre name, and two-three line attraction boards are located at each end.

The Chinese Red of the Vitrolite entrance is matched with inlaid asphalt floor tile in harmonizing colors. The lobby is carpeted with Crestwood velvet, bearing tan and gold figures to correspond with the wall decorations. An illusion of greater size is given by a wide mirror which reaches from floor to ceiling. In the center of this mirror, where feminine eyes cannot

Glass and Wood Veneer

two theatres in tune with the times





SEATING PLAN AND EQUIPMENT

■ The auditorium of the Jewel has 1,040 seats on the main floor, and 300 seats in the balcony, arranged in three banks, with two aisles, on both levels. The distance of the first row from the screen is 20 feet (screen image 21 feet wide). All chairs are Irwin Seating Company "Deluxe" type with multiple coil-spring, deep-cushion seats. The end standard, of simple straight-line pattern, with rounded edges and recessed central panel containing aisle-light louvres which participate in the banded trim, and arm rests "streamlined" with the standard design, is finished in brown and tan with silver trim. Fully upholstered backs, with metal edges, are covered in coral automotive type mohair, while the seats (except for side areas, which are the same as the back) are covered in tan Russaloid imitation leather. The auditorium paneling is in Nu-Wood boards, giving a general color scheme of the blended tans and reddish tones of the material, which is carried into the coral and tan seating coverings and the tan and red tones of the Crestwood Velvet aisle carpeting. Stage draperies, sweeping out to the sides of the proscenium arch. 12 feet beyond the opening, and the curtain, are red velvet.

overlook it, is a round attraction board. Hand rails guide the traffic. Indirect cove lighting is used, but there is also one large fixture suspended from the center of the ceiling.

The foyer walls carry, in place of mirrors, large pictures in gilt frames. They are acoustically treated. The standee rail is completely covered with ivory-colored leather studded with round-head brass tacks.

The carpet of the lobby and foyer extends into the auditorium, which is 56 feet across at the widest point, and 135 feet long. The ceiling rises toward the rear, making the height 38 feet in the front and 45 feet at the back.

Auditorium Treatment

Auditorium walls are panelled with Nu-Wood boards, the mouldings of which run diagonally. The panels are spaced by fluted pilasters. In addition to the central lighting fixture in the orchestra ceiling, an exceptionally attractive feature is provided by large, round, blue glass mirrors against either side wall. Wall lights are mounted in the centers of these mirrors.

Three-bank seating is used, with thirteen chairs in the center section. (*See accompanying article of seating.*)

The stage serves only as a screen and horn platform. It is richly draped with red velvet, the draperies extending beyond the proscenium into the wings of the auditorium, hung in 50% fullness, to a point approximately 12 feet on either side of the stage opening. Valences and borders are

The standee rail is covered with ivory-colored leather.

of the same red velvet as the stage curtains.

Complete air conditioning is provided, with cooling by a 75-ton refrigeration plant. The heating plant uses coal.

Men's and women's lounges include smoking rooms fitted with modern chrome-metal furniture. Both have attractive lighting fixtures. The women's room has chrome-fitted shelves and decorative round mirrors.

General Outline of Equipment and Furnishing.

Marquee and vertical sign: **American Electrical Displays, Inc., Kalamazoo, Mich.** Attraction boards and letters: **Wagner Sign Service, Detroit.** Flashers: **Reynolds Electric Company, Chicago.**

Ticket register: **Ticket Issuing Machine Company, Cleveland.** Coin changer: **Brandt Automatic Cashier Company, Watertown, Wis.** Ticket chopper: **Newman Brothers, Cincinnati.**

Projectors: **International Projector Corporation, New York.** Projection lamps: **J. E. McAuley Manufacturing Company, Chicago.** Motor-generators: **Hertner Electric Company, Cleveland.** Rewinder: **Chicago Cinema Products Company, Chicago.** Film cabinets: **Neumade Products Corporation, New York.** Changeover: **Dowser Manufacturing Company, Brooklyn.** Sound system (complete): **International Projector Corporation.** Port shutters: **Best Devices Company, Cleveland.** Projection lenses: **Bausch & Lomb Optical Company, Rochester.**

Curtain tracks and control equipment: **Vallen, Inc., Akron, Ohio.** Spotlight (incandescent): **Best Devices Company, Cleveland.**

Auditorium seating: **Irwin Seating Company, Grand Rapids, Mich.** Lounge and foyer furniture: **Royal Metal Manufacturing Company, Chicago.** Carpeting: **Alexander Smith & Sons, Yonkers, N. Y.**

All equipment and furnishings listed above supplied through the Detroit branch of the National Theatre Supply Company.

Air-conditioning and ventilation: Equipment by **Chrysler Airtemp Corporation, New York,** supplied through and installed by **R. L. Spitzley Company, Detroit.**

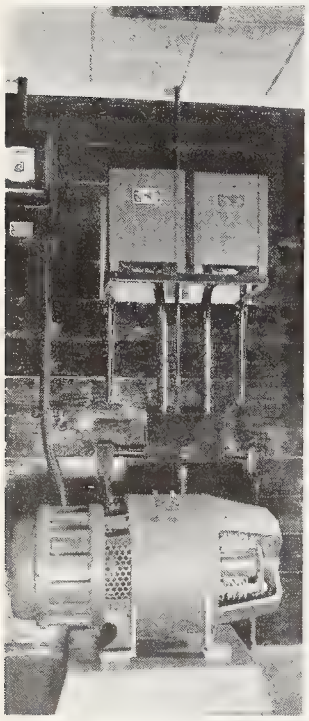
Boiler: **Lookout Mountain Boiler Company, Chattanooga, Tenn.**

Interior lighting fixtures: **Detroit Mantel & Tile Company.**

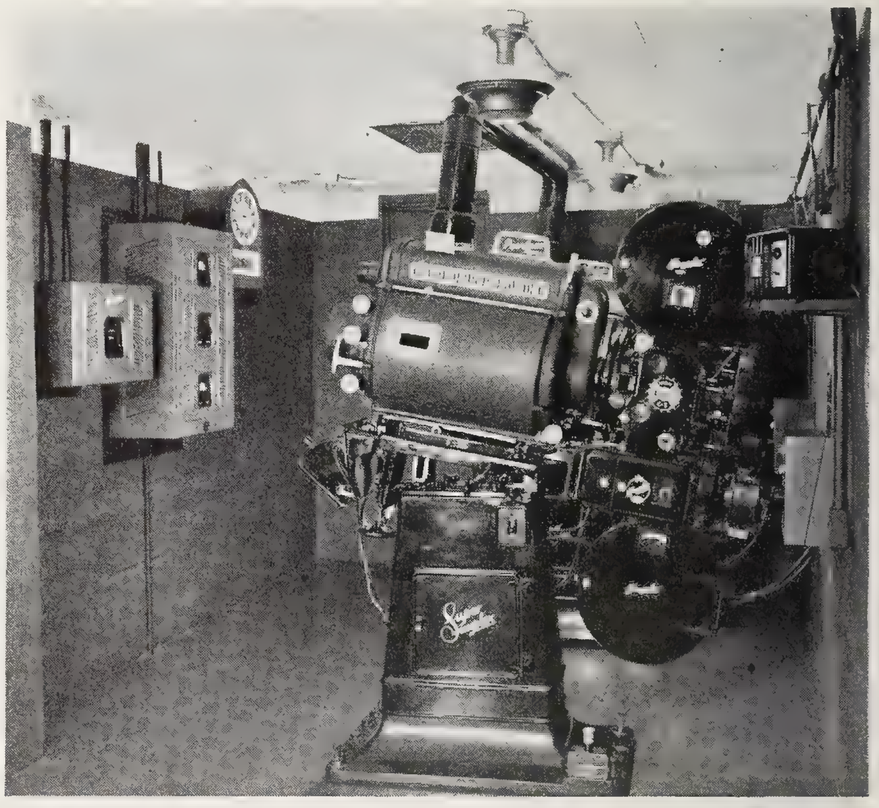
Screen curtain and drapes: **Al's Upholstering Shop, Mt. Clemens.**

PROJECTION FACILITIES

The projection room of the Jewel theatre is 18 feet wide and 9 feet deep. Adjoining it is a room for the motor-generator, while a lavatory and toilet room is off the other side. All doors are of metal, walls are of concrete. The projection throw is 102 feet at a 7° angle; the screen image is 21 feet wide. Equipment includes two Simplex E-7 projectors, while the sound system is Simplex "B" type, complete with emergency amplifier and switching assembly, special wing baffles and multicellular speakers (see accompanying outline of equipment and furnishings for further projection data).



Equipped with Peerless Magnarc lamps, the Jewel employs the low-voltage high-intensity arc ("suprex" carbon) with direct current supplied by a Hertner motor-generator of HI-65/130 type designed for this arc. It is installed in the motor-generator room (see picture at left) where the high-intensity rheostats are also mounted, together with a 600-ampere Major "Bulldog" switch which controls the house lighting, projection, marquee lighting, and air-conditioning motor circuits. The generator has an r.p.m. rating of 1,750, with a continuous voltage rating of 42 to 45, and an amperage output from 65 to 130, allowing both arcs to be struck simultaneously without noticeable fluctuation of screen light. The generator has a low-resistance squirrel-cage rotor of low starting torque but high efficiency over a wide range of loads. There are two ball-bearings located in conjunction with the rotor. Generator frames proper are of cold-rolled low-carbon steel, and are electrically welded into a ring and are substantially seamless. The shaft is of medium-carbon steel. The sheet steel making up the armature and stator laminations contains silicon for durability and to reduce "iron loss" during operation.



The screen traveller curtain, on Vallen track and control system, is operated from the projection room. Port shutters are Best metal bolt type with fusible links.

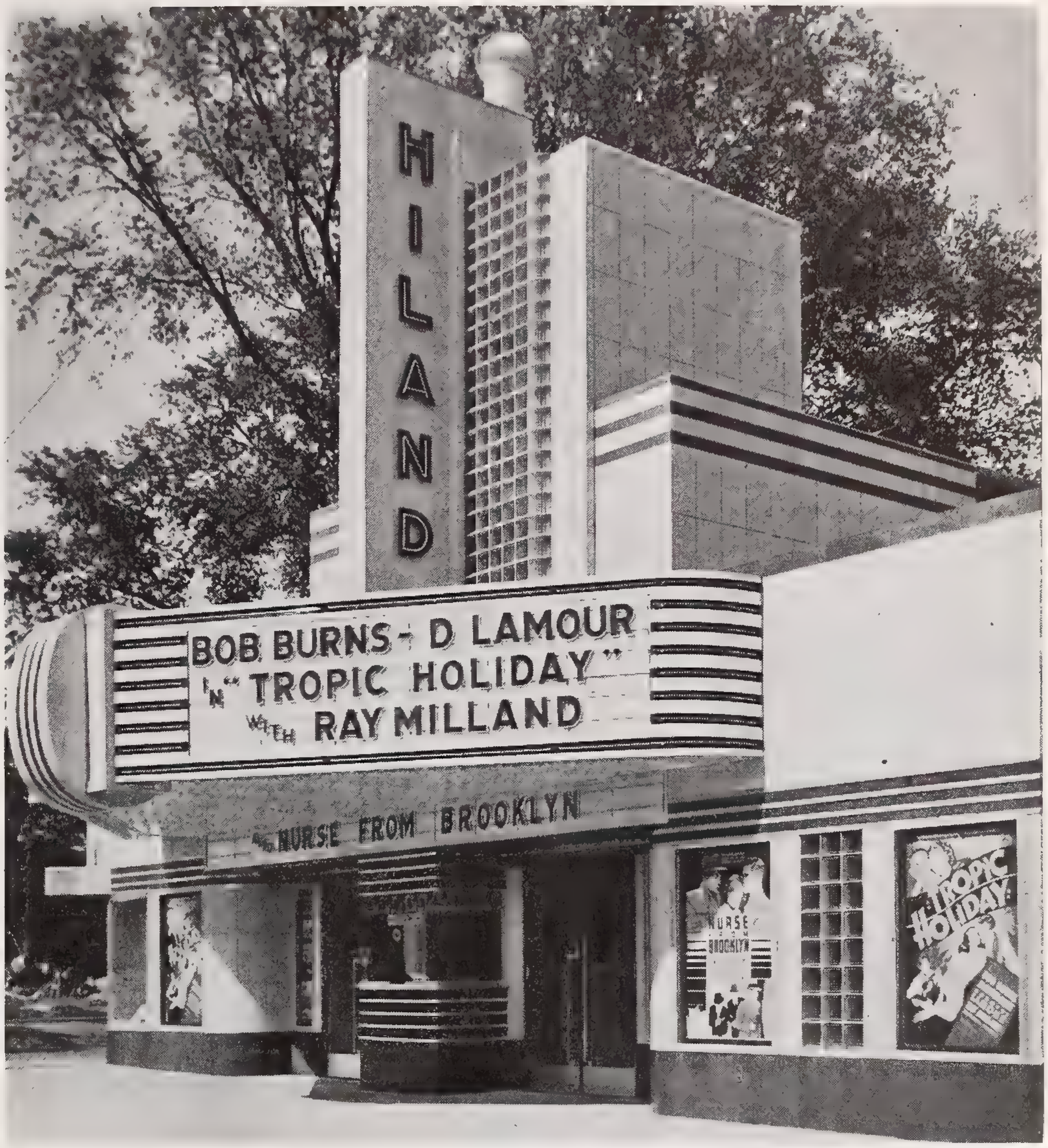
New—Using Leather, Wood and Terra Cotta with Glass Blocks

• Describing the Tri-State circuit's new Hiland, a small theatre designed in a distinguished modern scheme for the patronage of a fine outlying residential section of Des Moines

AT THE TIME A. H. Blank, president of Tri-States Theatre Corporation, Midwest circuit, bought the old Hiland theatre, the only theatre in Hiland Park, a suburb of Des Moines, he did so planning the erection of a new modern theatre that would give that fine residential community the latest in facilities for theatre comfort, and the new Hiland is the result of that planning.

The first consideration, according to David Dewey, who is in charge of theatre construction and maintenance for Tri-States, was a site that would be centrally located and easily accessible to the majority of the people in north Des Moines and also with good parking facilities. The northeast corner of Fifth and Euclid Avenues, being between the two business sections of the suburb and facing the main thoroughfare, was finally selected, and a plot of ground 50x150 feet purchased in order to construct a building with ground dimensions of 50x125 feet, as a zoning ordinance in this district required a 25-foot rear yard. The firm of Wetherell & Harrison, Des Moines architects, designers of a number of theatres throughout this territory the last few years, drew the plans.

A one- and two-story step-back, giving prominence to a glass block tower, was thought to be particularly advantageous due to the corner location and in consideration to the adjoining property, giving an opportunity for lighting effects accentuating the building front and adding height.



A corner location suggested a tower effect, but this one of Insulux glass blocks is also housing for projection and other equipment. The front is faced in terra cotta. The marquee chiefly serves to carry Adler silhouette-letter attraction boards at sides.

The structure was to be fireproof with concrete floors, brick and tile walls, steel roof trusses and a suspended rock lath and plaster ceiling.

The first consideration in designing the interior was the auditorium and the problem of providing the most comfortable seating arrangement possible, with clear vision of the screen. It was found that after giving spaces to the stage ends, exits and aisles, 658 seats could be accommodated. The seating arrangement was planned in three sections, one center section with twleve seats to the row, and two side sections, each having six seats to the row, necessitating only two aisles.

In the planning of the other areas it was felt that all possible space should be given to the lobby and foyer, and adequate space to a women's lounge.

Since the tower idea had been accepted, it was felt this might be put to a practical use, with the result that it was designed to house not only the projection room but also other equipment. This, plus use of a "reversed" floor slope, with the forward section rising slightly upward, made excavation unnecessary.

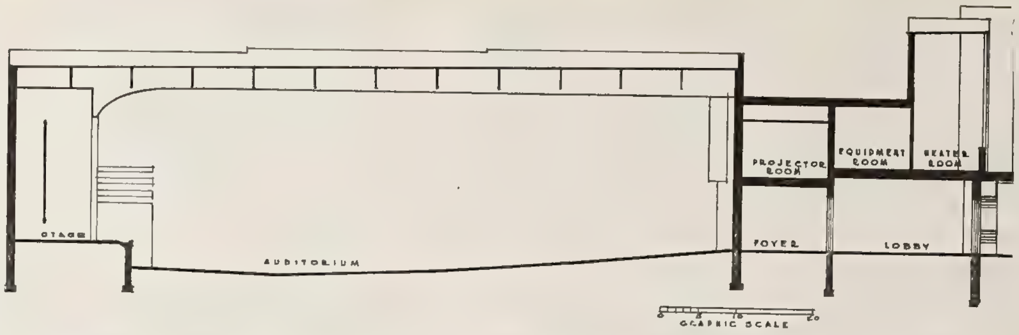
Treatment of the Front

Terra cotta with aluminum trim was chosen as face material because this material had certain advantages—one, in that it formed a part of the wall (it is applied 4 inches in thickness). The main field of the face was done in a mottled cream and tan, with a trim of deep raspberry. Spaces were provided in the face of the building for built-in poster frames adequate for three 40x60-inch frames and two "still" frames.

• two theatres in tune with the times

Changeable copy space was provided over the box office, using Adler silhouette-letter attraction boards.

The marquee is designed as an integral part of the front design. Its V-shape is particularly suitable due to the heavy motor traffic. Adler silhouette-letter attraction boards provide for three lines of changeable copy.



Longitudinal section, showing "reverse" floor slope. (Floor plan appears on page 41)

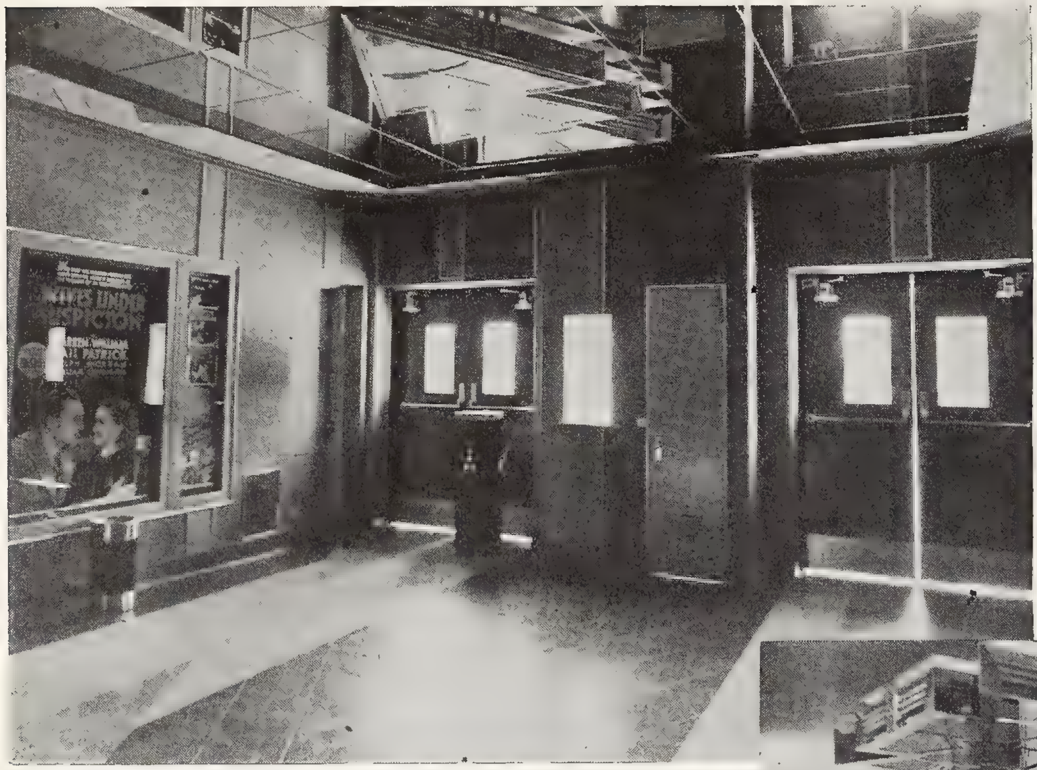
Sign Lighting in Rose

The vertical sign is constructed as a part of the tower and was included in the general contract. The framing of the sign is extended from the tower framing and covered in 20-gauge galvaneal. The letters in the name *Hiland* present a somewhat unusual effect, giving both a direct light as well as a silhouette effect. The sign lighting is neon (the type here used has the trade-name "Zeon") in a rose color, which blends with the terra cotta.

The step-back arrangement of the facade allows the roof of the marquee to be on the same elevation as the first story, thus eliminating the usual marquee drain over the sidewalk or located in front of the building.

The lobby floor and base are of terrazo in three colors, laid in a geometrical design. The walls are covered in two shades of tan

LEATHER WALLS, FANCIFUL CARPETING IN LOBBY AND FOYER



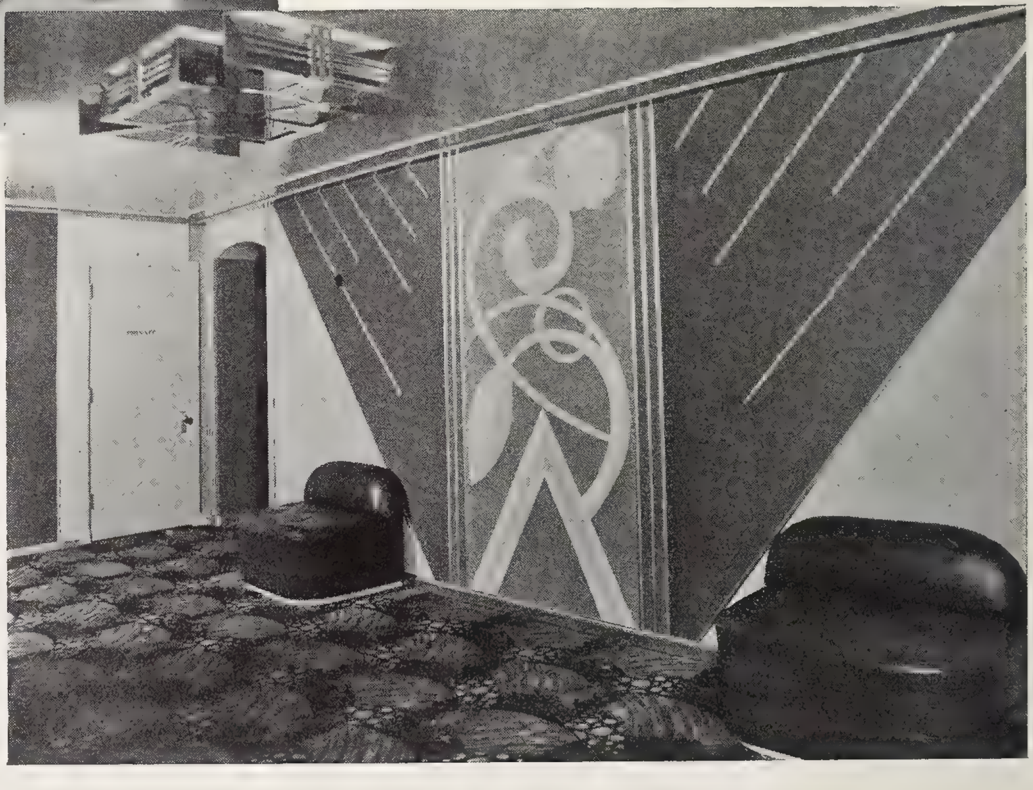
The lobby, looking toward the street.

■ The lobby and foyer of the Hiland theatre employ a number of striking devices to attain a modern elegance with appropriate economy. Notable among these, besides the original lighting fixtures, are leather for wall finish, and in the foyer, carpeting of a more delicately fanciful interpretation of modern styling than the carpet patterns usually found in theatres.

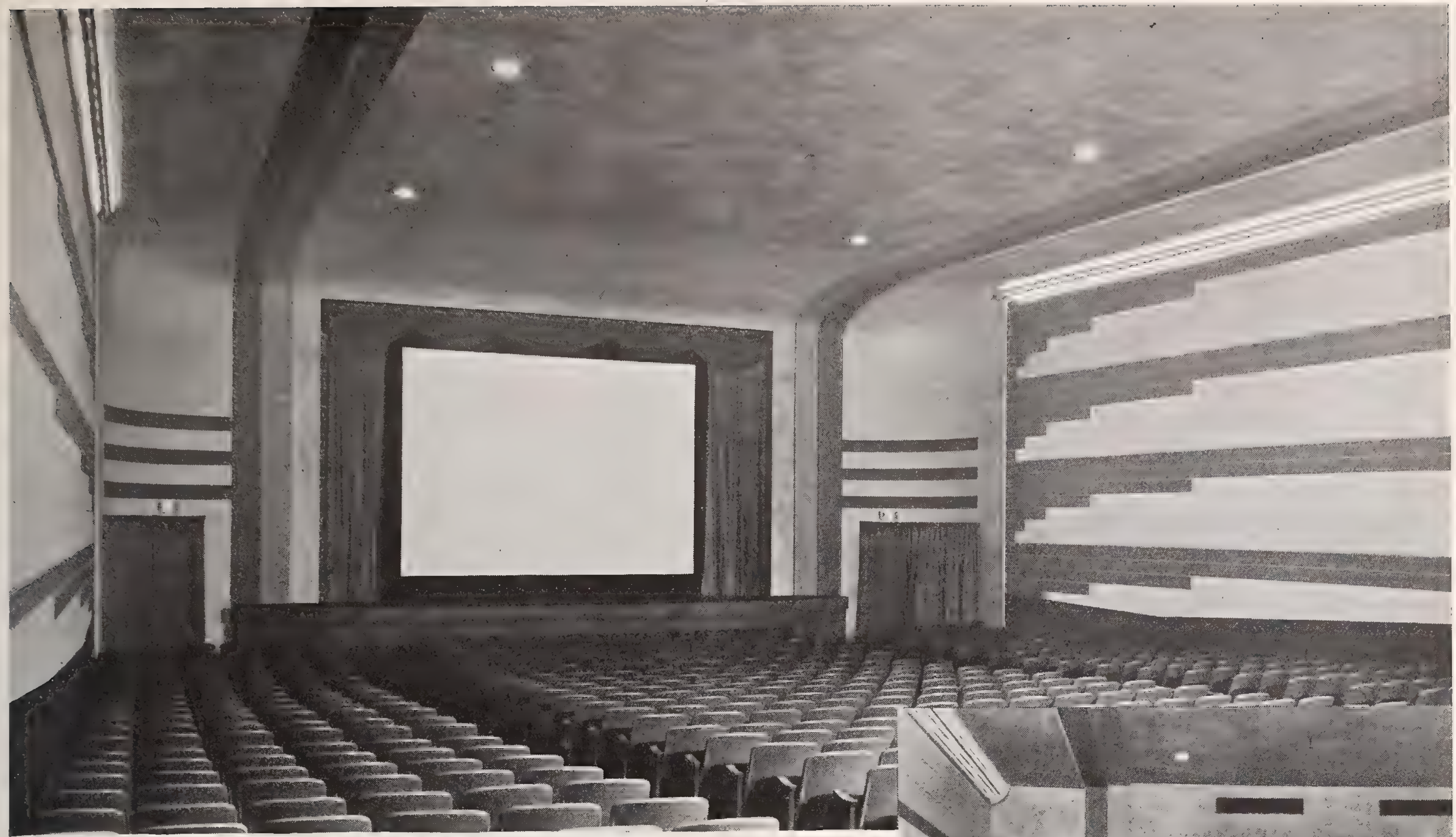
This carpeting, of Crestwood Velvet weave (Alexander Smith), has a complex pattern composed of large, light-toned segments of circles interlaced with "ermine" and "bubble" effects consisting in small circles and dots against contrasting grounds. The ground colors are red and green; those of the "ermine effect," white and gray, while the "bubbles" are in gold, orange and black. As gracefully modeled as one of purely traditional design, this pattern is classified as modern, achieving a feeling of airy fancifulness (so appropriate to the theatre) entirely through the use of abstract forms. This same pattern and coloration is used for carpeting throughout the theatre.

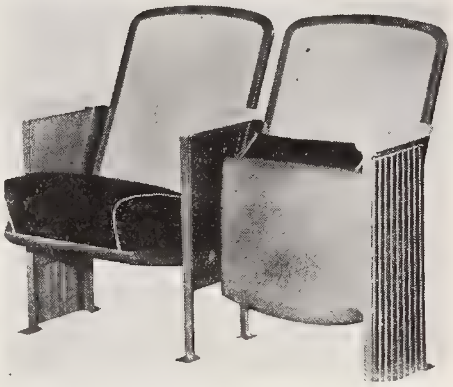
A leatherette fabric called Rocateen (L. C. Chase) covers the walls of both the lobby and the foyer. Rocateen is a special type of Chase "Leatherwove" fabric treated with an oil permitting even outside usage. It can be cleaned by washing with warm water and neutral soap, and is available in many plain colors and designs, though without simulation of leather graining. In the Hiland it has been applied in rectangular and triangular panel formations with aluminum moulding.

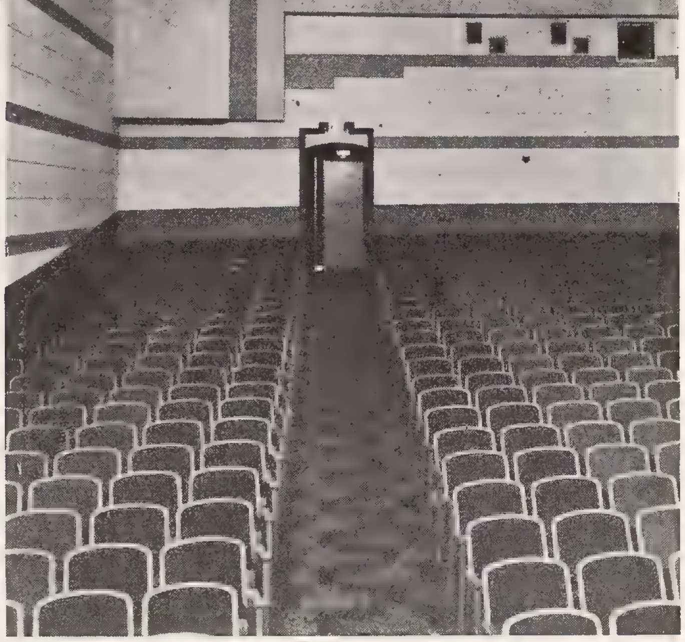
In the lobby, Rocateen is used in two shades of tan, while in the foyer the various panel formations are arranged in five colors—three shades of blue, ivory and buff. Low-backed, deep cushioned settees of a rather "blunt," massive appearance, placed between entrances to aisles, are covered in blue leatherette.



Section of the foyer, looking toward entrances to auditorium.







■ The 658 seats of the Hiland, all on one floor, are arranged in three banks and two aisles, with twelve chairs to the row in the center bank. The chairs are the International Seat Corporation model pictured at right, with steel-paneled, padded back, and multiple coil spring seats; the end standard coloration in the Hiland installation has green for the ground color, with the middle flutings picked out in red. Red and green being the ground colors of the aisle carpeting, they are also the colors of the mohair chair coverings, which introduce an unusual color effect by the alternation of these colors across the auditorium—two red, three green, two red, three green, and so on. The Hiland is one of the growing number of theatres employing the so-called "reversed" floor slope—with the floor sloping at a reduced gradient downward from the rear, flattening out near the center, then sloping slightly upward (see longitudinal section).

leatherette. The ceiling begins in a stepped plaster cornice, while the main field is covered entirely with colored mirrors, the center being flesh-color and the border of blue. A chromium and glass louvred lighting fixture, hugging the ceiling, is placed against the mirror surface, and the light is accordingly reflected so as to give the fixture notable illumination efficiency. Lobby space has been provided for 40x60 posters as well as "stills" and other small acces-

The foyer is carpeted in the pattern and weave used throughout the theatre. The walls of the foyer are also covered with leatherette, laid directly over the plaster with aluminum mouldings employed decoratively. (*See accompanying pictures with discussion of the lobby and foyer treatments.*) The foyer is illuminated by a ceiling fixture of construction and design similar to that in the lobby.

Two theatres in tune with the times

The women's lounge, opening off the foyer, is finished in a modern manner, with two chrome cosmetic consoles and other furniture of "Swedish Modern" style with rose, blue and ivory upholstery fabrics. The floor is carpeted the same as the foyer.

The walls of the auditorium, from the proscenium arch, are finished in two shades of Nuwood laid horizontally. The proscenium arch area, as well as the ceiling, is finished in tinted plaster. (*See accompanying auditorium pictures with discussion of seating plan and chairs.*)

Auditorium lighting is provided by two troughs running the length of the auditorium from the proscenium to the rear wall, along the side cornices, which are made up of three louvres, which break up iridescently alter and reflect light in three colors; and by reflector type downlights spaced along each side of the ceiling.

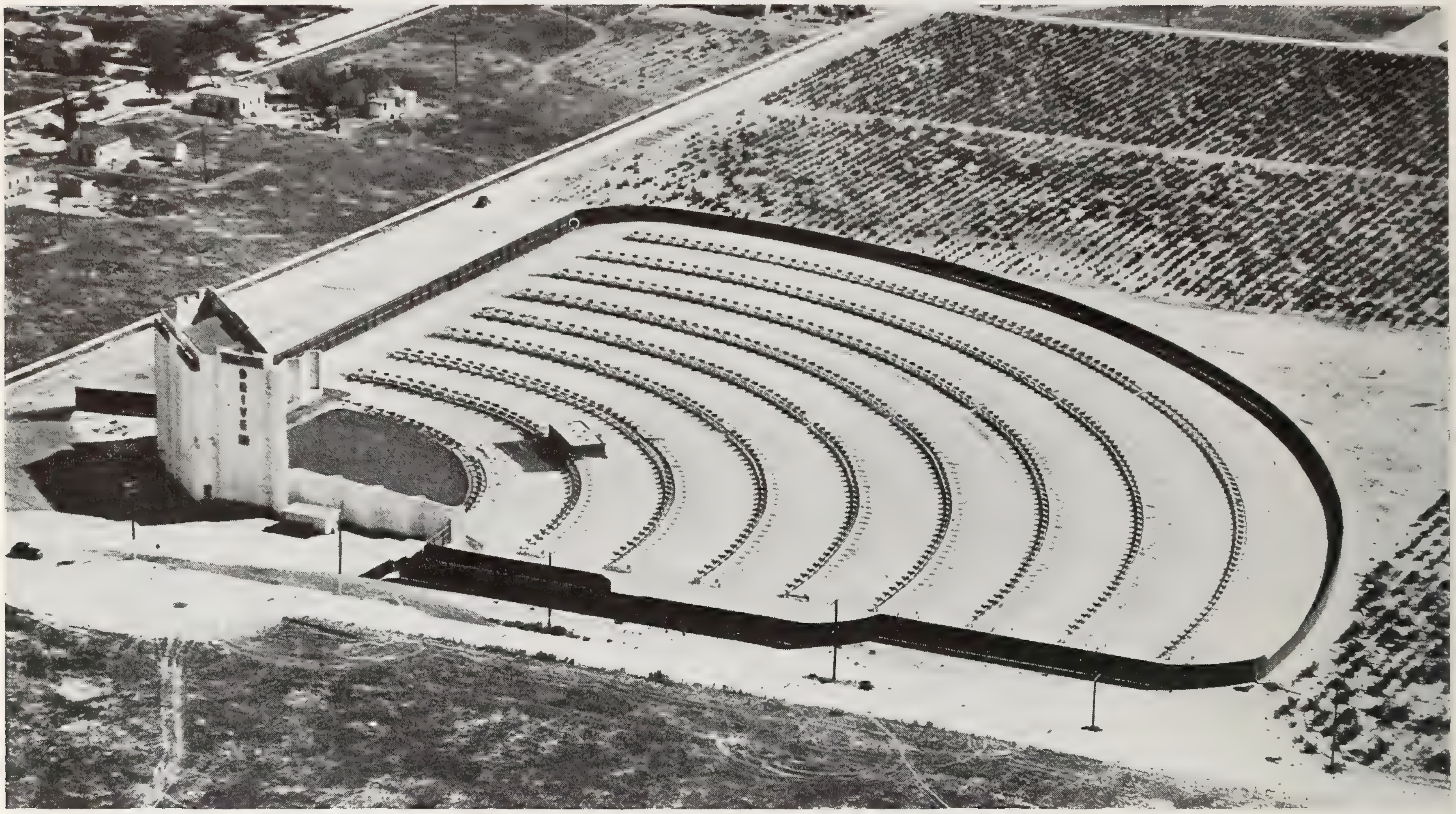
Stage draperies and those used at the exits are of plush in the shades of green and red found in the seat fabrics and carpets.

The projection room located in the tower is reached by a stairway off the end of the foyer. (See accompanying outline of equipment and furnishings for projection and sound apparatus.)

Back of the projection room is the space

(*Continued on page* 41)

The Plan and Construction of One of the Newest Drive-In Theatres



Located near a Los Angeles suburb, the San-Val sets in the shadow of the Sierra Madre mountains, accommodates 618 cars.

• A gradually expanding newcomer upon the motion picture exhibition scene, the auto-parking theatre itself has been changing. Here one of its latest representatives, the San-Val near Los Angeles, is described

By C. A. BALCH

of Los Angeles
Architect of the San-Val Theatre

[*In* 1933, *the first drive-in theatre was opened near Camden, N. J., and was described in detail in* Better Theatres *soon after. Since then nearly twenty have been constructed or planned, with various modifications in the original scheme. A rather curious cousin of the motion picture theatre, the drive-in has been the subject of many a recent inquiry addressed to this publication. In this description of the San-Val may lie answers to many of these questions.*—The Editor.]

DRIVE-IN theatres in California are feasible and profitable the year round, and the California public has taken them to its heart. The Sierra Madre mountains make a rugged background for the latest of this type of outdoor amusement place to be opened in the Los Angeles area. The second drive-in theatre to be opened by California Drive-In Theatres, Inc., which started its first four years ago, this theatre is located in the beautiful San Fernando Valley, from which it takes its name—*San-Val*. It is situated on the outskirts of the city of Burbank, an outlying suburb of Los Angeles, in a former vineyard, close to an important highway leading from Los Angeles to northern points. The total area occupied, for screen building, ramps and approaches, is about 10 acres. The San-Val accommodates 618 cars.

Screen Building

The screen building is constructed of heavy timber and steel frame on a reinforced concrete foundation, which is anchored to bell-bottom reinforced concrete piles about 20 feet apart to eliminate any overturning by heavy wind pressure against the building. All exterior walls of the screen building have a double diagonal sheathing with an extra layer of diagonal sheathing on the inside face of stage wing walls. One master truss of the arch-rib type was used for the main span of 115 feet, with nine half trusses at right angles to the main truss and rear wall.

ITEMIZED COSTS OF THE SAN-VAL

Screen building, projection building, concession ticket office and fence, labor and materials	$31,121
Plumbing	1,200
Grading and oiling ramps, complete	4,351
Painting	1,684
Electric wiring and fixtures	4,934
Horns, installed	1,530
Sound equipment, complete	5,609
Projection room equipment	3,236
Other equipment, such as furnishings for manager's office, ushers' room, rest rooms, ticket office and janitor's supplies	898
Total cost	$54,563

The stage floor is located 15 feet above grade with diagonal sheathed flooring covered with a good grade of roofing. The outer edge of the stage is provided with a rail fence hinged at the bottom to be raised for protection when the stage is used for lectures, etc.

The screen is a metal lath and plastered surface on steel studs that are supported at the bottom only and tied to rear wall with heavy wire so that any shrinkage of the timber will not affect the screen surface. The plastered surface of the screen is covered with a good grade of light-weight canvas, bedded in white lead and painted a flat white. The screen is 58 feet wide by 38 feet high, over all, with a 2-foot black margin painted around the entire screen.

The space under the stage is divided into three rooms for the manager, locker room and storage space. The main panel board is located in the manager's office. All the exterior and interior walls of the screen building are plastered.

Wall Construction and Finish

Wing walls were built on each side of the stage and extended 80 feet out on the parking lot at an angle of 45° from the face of the stage; they average 22 feet in height. These wing walls were constructed to eliminate lights from highway traffic on the stage.

A double fire wall is provided on the street side of the stage—the walls 3 feet apart. The outer wall, 7 feet lower than the inner wall, has 6-foot galvanized iron letters forming the words "San-Val Theatre" mounted on its top and supported with rods from the upper wall. Lights mounted in rear of lower fire wall throw the letters in strong silhouette at night.

All exterior plaster has a brush coat of cream color paint, except the plaster surfaces on the inside walls of the stage, which are painted a flat black.

Both side walls of the screen building have large neon signs with 36-inch letters mounted vertically, reading "Drive-In," with vertical and horizontal neon tubes mounted on rear wall to form ornament. The total cost of these signs and ornamental tubes was $2,500.

Projection Building

The projection building is 186 feet in front of the screen building with a floor 24 inches below grade, and an 8½-foot ceiling. The roof of this building is below the line of vision of all cars.

This building was constructed of concrete footings and walls to grade. Above the grade, wood frame, metal lath and

(*Continued on page* 40)

POLICY AND TECHNICAL FACTORS IN DRIVE-IN THEATRE OPERATION

By S. D. PERKINS

President, California Drive-In Theatres Corporation, operators of the San-Val theatre.

S. D. PERKINS

■ In the operation of our two drive-in theatres in the Los Angeles area, of which the San-Val is the newest, the California Drive-In Theatres Corporation is in a rather unique position. I find after four years' experience with the drive-in theatre, that our patronage is really created by what might be termed a "non-theatre-going public." By that I mean people who are in ill health, cripples, old people, especially large people who find that theatre seats are not comfortable, people who have a fear of contagious diseases picked up in any sort of enclosed buildings or auditoriums, people who have little children whom they dislike leaving at home or in the care of a neighbor or nurse, as well as a good number of people who do not feel like dressing up after a hard day's work in order to attend a show at the conventional type of motion picture theatre. Then, too, there are hundreds of people who bring a lunch and who find their automobile has the desired privacy.

GENERAL OPERATING POLICY

During the summer months at the San-Val theatre, we use eighteen ushers—two on each ramp. There are two ticket sellers in addition to the cashier at the box office. As the cars drive in, they take the money for admissions, and in turn buy the required number of tickets, as the case may be. These are not actually "tickets," but are printed to read "Received—one paid admission to the San-Val Drive-In Theatre." These receipts are handed to the purchaser.

There are also two other boys at the box office whose duty it is to clean the windshield of each patron's car as the car stops to purchase the tickets. We have found this especially appreciated by our patrons, and it actually accomplishes three purposes: First, the patron appreciates the cleaning of the windshield; second, with a clean windshield our picture stands out much better. We do not allow these boys to accept tips for this service.

We also have a nightwatchman whose duty it is to sprinkle the lawns and shrubs, as well as to clean up any refuse in the theatre. The dayman's duty is to meet sightseers who wish to drive through the theatre in the daytime, as well as to keep in repair any of the many things which require constant attention. During the busy part of the night, until closing, we keep a uniformed officer whose duty it is, among others, to direct the exit traffic.

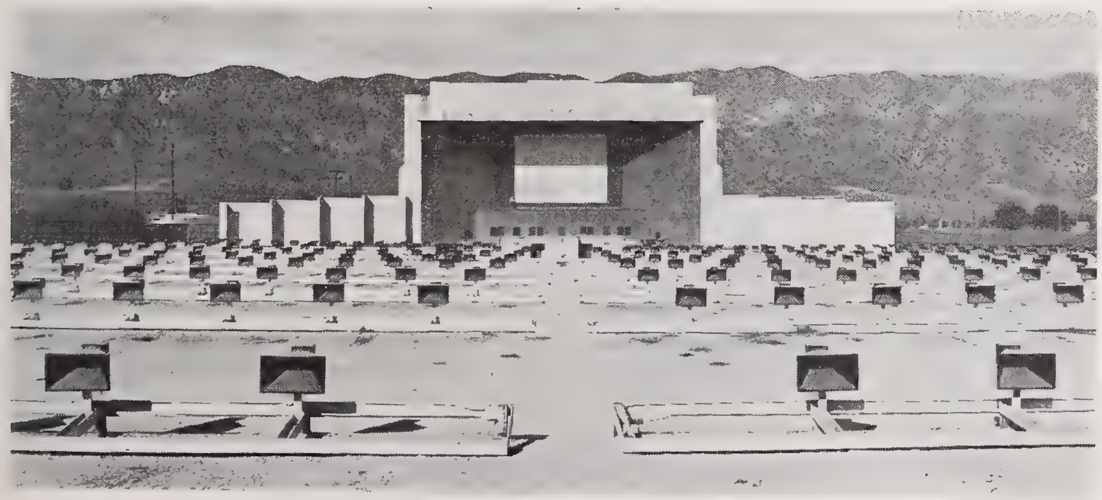
ADVERTISING AND EXPLOITATION

The general operation of both of our theatres is essentially the same; however, at the Pico theatre we use a much newer product because of the zoning position as it pertains to product in Los Angeles. The admission there is 35 cents, and the policy generally calls for a single feature program with two changes weekly. In Burbank, at the San-Val theatre, it is necessary to double-bill because the picture product is tied up at the present time in three other first-run houses which charge 25 cents admission, thus compelling us to double-bill as they do, and to charge only 25 cents.

Our advertising policy is essentially the same as that used in other theatres, with the exception that generally this peculiar type of operation lends itself to more unique forms of advertising and publicity.

The San-Val has been offered to all churches for Sunday services during any part of the day, free of any cost to the church. This has created very favorable comment from all factions. The radius of

(*Continued on page* 41)



Left: Looking down a center "aisle" leading to toilet facilities in the building housing the projection equipment. Note provision for loudspeakers.

. about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

J. H. Young has sold the Startheatre in Mendenhall, Miss., to E. F. Lynch, who is part owner of the building housing the theatre.

The Ohio theatre in Mansfield, Ohio, operated by the Warner circuit with Frank Harpster as manager, has a new RCA sound system and new Simplex projectors.

George Ganetakos, managing director of the United Amusement Corporation, Ltd., celebrated his 28th year in show-business in Montreal by opening his 25th theatre, the York. Gordon Dahn, associated with United Amusements for nine years, has been appointed manager.

Phil Chakeres, of Chakeres Theatres, Inc., has added to his list of that circuit's holdings with the purchase of the Grand in Circleville, Ohio, from the Pickaway Amusement Corporation, operated by George Malleros and Louis Martin. Plans for renovation call for the installation of new projection and sound equipment, new furnishings and carpet and the increasing of the seating capacity from 700 to 1,000. Opening of the theatre is scheduled for spring.

Harry F. Shaw, Loew-Poli division manager, has announced that A. Drucker, formerly assistant at the State in Providence, R. I., has been transferred to the Poli at Worcester, Mass., under H. H. Maloney, to replace Harold Winston, who has been promoted to the managership of Loew's Metro in Puerto Rico.

■ ■ ■

Westchester County stage employes and projectionist unions, Locals 366 and 650 of the IATSE & MPMO, held a dance at the Westchester County Center in White Plains, N. Y., on the evening of November 19. General chairmen for the affair were Richard Hayes, Joseph Monaco and Louis P. Goldshlag. Officers of Local 366, the projectionists' local, are N. Storch, president; E. C. McCarthy, vice-president; J. Maloney, vice-president; M. Siegel, chairman of the Board of Trustees; Mr. Monaco, business manager; Mr. Goldsshlag, recording secretary, and R. Boehm, financial secretary-treasurer.

Alex Pappas will erect a new theatre in St. Louis, Mo., for colored patronage.

The Empress theatre in St. Louis, Mo., a 1,476-seat house operated by the Ansell Amusement Company in conjunction with the St. Louis Amusement Company, which is controlled by the Fanchon & Marco interests, has been closed for alterations. A reported sum of $20,000 will be expended in modernizing the theatre. Included in new changes are a new marquee, and new draperies, carpets, ventilating system and lighting fixtures.

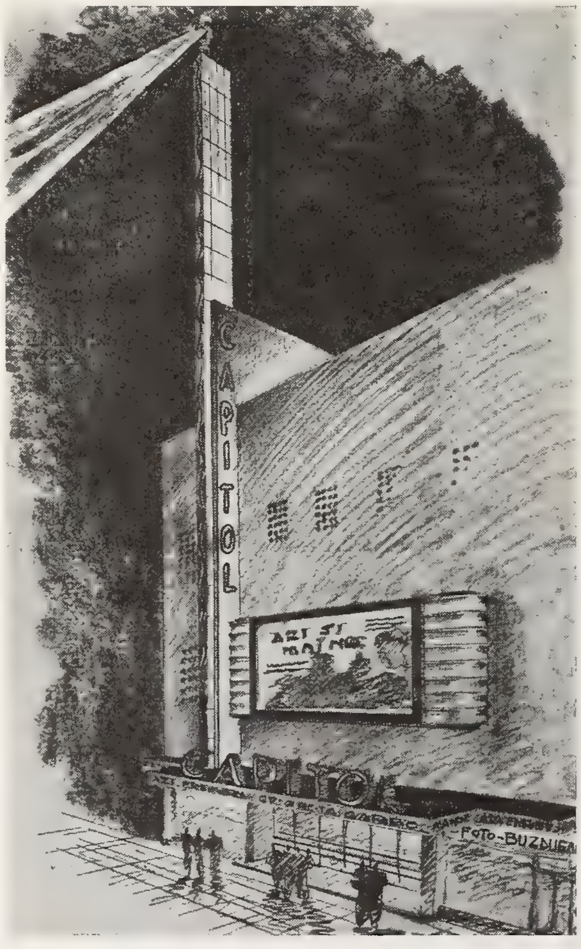
A fire, which began in the projection room of the Capitol theatre in Edmunston, N. B., caused damage to sound and other equipment with a reported loss of $6,000. An audience of 150 was present. Linwood Fyfe, projectionist, aided a crippled patron to safety.

The Ritz, operated by Sol Bernstein at Mansfield, Ohio, has been reopened after having been enlarged and modernized.

Mayor George C. Miller of Vancouver, B. C., Canada, officially opened the new Bay theatre, a 750-seat house erected by M. Checkik at a reported cost of $90,000.

The new Regent theatre in New Orleans has been opened by Ira Weingrun, president of the Avenue Theatre Corp.

Joseph W. Faith, who operates the Mayfair in Terryville, Conn., has leased the Stock House in Unionville, Conn., and will operate the theatre after remodeling. Another site for theatre operation is being sought in Collinsville, Conn., it is reported.



The Capitol theatre in Bucharest, Rumania, as it will look when its modernization is completed. It is operated by Cinema Capitol-Roxy, S. A. R.

A new 700-seat theatre, the Southway, has been opened in St. Louis by Leo Lau, Jr. Mr. Lau also has an interest in the Lemay theatre in Luxemburg, Mo.

Fox West Coast Theatres has opened its newest house, the LaRaina, in Hollywood. The 1,000-seat theatre is managed by Robert Rothafel, formerly with the Iris theatre in Hollywood.

Massachusetts Theatres, Inc., are remodeling the Rialto in New Britain, Conn.

L. E. Cord plans to erect a new theatre in Murray, Ky.

Ray Walsh, operator of the Mainstreet in Chanute, Kan., has purchased a part interest in the Ritz theatre at Winfield, Kan., from Lee Sproule.

Gus Diamond, former Dickinson circuit booker, has purchased the Howard theatre in Arkansas City, Kan., from W. D. Fulton.

The Colonial theatre in Manchester, Mo., has been reopened under the management of Louis Landau of St. Louis.

The 1,160-seat Cameo theatre, in Miami, Fla., has been opened by the Weingarten circuit. The theatre is managed by Jack Van Lloyd.

■ ■ ■

Ben Schlanger, New York theatre architect, has moved his office from 67 West 44th Street, to 117 West 46th Street.

The Lake theatre, reported to have cost $25,000, and seating 600, has been opened in Corcoran, Calif., by Walter H. Cree, former 20th Century-Fox salesman. Mr. Cree has announced plans to open another theatre, the El Rey, in Tulure, Calif., in the near future.

The State theatre in Topeka, Kan., closed for many years, has been reopened by Fox Midwest Theatres.

Evergreen Theatres, Spokane, Wash., has made several changes in personnel. Al Baker, for several years manager of the Fox in Spokane, has been promoted to city manager in Bellingham, Wash. Oscar Nyberg comes from the State to succeed

DEAN C. TRIPPLER, editor and exhibitor.

BUSINESS MEN BACK THIS THEATRE IN THEIR TOWN OF LESS THAN 400

CANOVA IS a little rural town of less than 400 inhabitants, located in Miner County in southeastern South Dakota. The city of Howard, county seat, with a population of about 23,000, is but a dozen miles distant. About 25 miles away is Madison, with a population of approximately 25,000. Nevertheless, Canova has had a regularly operating theatre of its own for more than three years, and it is still doing all right. Just recently it was seen fit to complete the remodeling begun soon after its opening.

Like many another extremely small community, Canova has local facilities for the enjoyment of motion pictures because the business men saw in a theatre a builder of trade for them. They went to Dean C. Trippler, publisher of the weekly Canova Herald. Mr. Trippler had operated a theatre in Canova back in the silent-film days. If he would give the town a theatre again, they promised to buy liberal blocks of tickets which could be redeemed at the box office, and each of the merchants pledged about $20 a month for slide advertising.

"I took them up on this," Mr. Trippler relates, "purchasing an old store building in the center of Main Street block and opened the theatre on June 5, 1935. A lobby and ticket office were partitioned off in the front of the building, with a small projection room overhead. The rear of the auditorium floor was raised. That was all the remodeling undertaken at the start. About 200 second-hand veneer chairs were installed, and upon checking up it was found that there were seven distinct styles of chairs in the lot, some wide and some narrow! But they were chairs, and the theatre opened to the delight of Canova people in general.

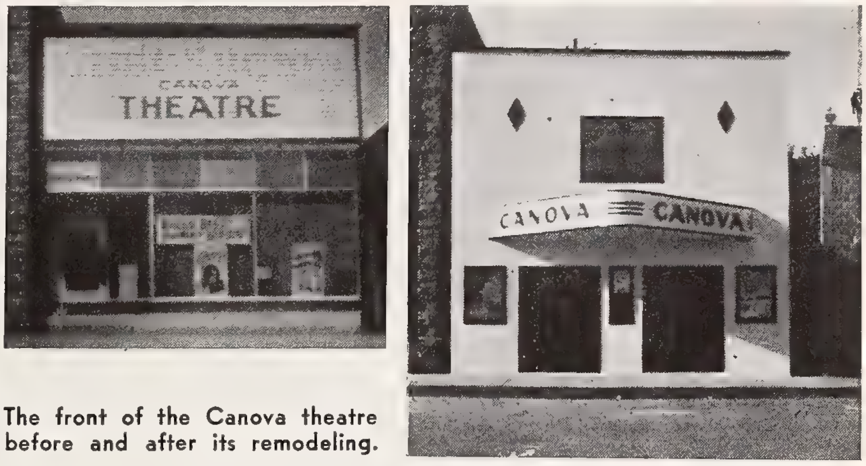
"Looking to the future, new projectors were purchased and a modern sound screen installed. There have never been any regrets that the best in the market was purchased in this line. It was the original plan that starting from the projection room, the theatre would be improved and modernized throughout as finances and patronage would permit.

"The walls and ceiling of the store building were of wood construction and painted, which didn't do a thing to the sound but make it terrible. Drapes, and also panels, of sound-absorbing tiles were placed on the walls, but it was soon discovered that these would never be anything but a substitute, so in the fall of 1935, after the theatre had been in operation just a few months, the ceiling of the theatre was raised about 3 feet, and the ceiling and the walls were covered with Nu-Wood. A plank design in varied colors was used.

"In the spring of this year new spring-cushion, upholstered chairs replaced the veneer seats, and now the front has been remodeled, which completes the original plan to give Canova as good a theatre as possible under the circumstances. In the remodeling just completed, the lobby, ticket office and projection room were also rebuilt.

"The lobby is about 9 x 22 feet, with the projection room overhead. At one side of the lobby is the ticket office, at the other a stairway leading to the booth. The walls and ceiling of the lobby are finished in Nu-Wood, the same as the auditorium. The floor is of asphalt tile. The floor slopes to the street level, eliminating a high-step which formerly was at the entrance.

"There are two entrances in the front, with poster frames between the doors and at either side. Each entrance has double doors. A double window in the center of the top admits light and air into the projection room. A V-shaped marquee adds distinction to the front and carries the name "Canova" on both sides in large letters. The front is of white stucco with woodwork trimmed in black enamel. Doors are varnished."



The front of the Canova theatre before and after its remodeling.

The Canova is strictly a family affair, with Mr. Trippler as the proprietor, Mrs. Trippler the cashier, and their sons attending to projection, exploitation, maintenance and—well, whatever remains to be done. The theatre is operated Wednesday, Saturday and Sunday, with two changes of pictures each week.

Mr. Baker at the Fox, while Ernie Rose moves from the managership of the Liberty to the same post at the State. Willard Seale, former assistant manager at the Orpheum, becomes the new manager of the Liberty. William Coghlan changes from the Seattle to the position of assistant at the Fox, and Jimmy Keefe, former assistant at the Fox, is at the Orpheum in the same position, as well as handling publicity for all theatres.

Herbert Rosener has remodeled the Larkin theatre in San Francisco, Cal. Improvements include RCA sound equipment, new sign, carpets, screen and lounge furnishings.

Frank Bowen, who formerly represented the Heywood-Wakefield Company in the Kansas City area for many years, has taken over the Iowa, Nebraska, Kansas and Missouri territory for the American Desk Manufacturing Co. of Temple, Texas. His headquarters are in Kansas City.

The Gulf theatre, in Waverland, Miss., was swept by fire, causing a loss reported as $25,000. The house was built in 1937 by Ed Ortte of Clermont Harbor, Miss.

The Royal theatre, in Peterboro, Ont., which has been dark for many years, is being remodeled by Sam Ulster and Sidney Goldstone of Toronto.

Clifford W. Smith, formerly general foreign manager of Electrical Research Products, Inc., has assumed his new post as general west coast manager for Erpi.

The Clarence theatre, in Clarence, Mo., has been sold to A. R. Hickerson by Mrs. Ota Barrow.

The Lyric theatre, in Excelsior Springs, Mo., formerly operated by E. O. Briles of Emporia, Kan., has been reopened by John Wolfberg of Kansas City, following redecoration. George Miller is the manager.

Paul R. Aust, owner of the Broadway theatre in Seattle, and L. K. Brin, former Grand National branch manager in Seattle, have acquired the Empress theatre in Spokane, Wash. They will remodel the house.

Frank R. Deakins, vice president of RCA Manufacturing Company, in charge of all special apparatus sales, sailed recently for England. Mr. Deakins will spend about a month in London, visiting motion picture studios and theatres using RCA Photophone sound equipment.

Fire in the projection room of the theatre operated by Mrs. Bernice Baradel at McGehee, Ark., caused $1,500 damage to the building and equipment.

Julias J. Zachary and W. K. Whittle opened their new Cherokee theatre in Augusta, Ga., formerly the Casino, which has been remodeled into a modern motion theatre with a seating capacity of 1,150.

Joe D. Orenbaum, manager of the Roxy in Crystal City, Mo., recently was fatally injured in an automobile accident. He was 35 years old.

Management of the New Weed theatre, Weed, Calif., has been taken over by George Olsen.

W. P. Dewees Theatre Enterprises, whose Province theatre in Revelstroke, B. C., was recently destroyed by fire, plan to remodel the Rex theatre and a commercial building into a theatre seating 500.

J. J. Collins has opened the Dishman at Dishman, Wash.

The Black Diamond Theatres Company, operators of ten houses in West Virginia, has opened a new theatre at Smithers, W. Va. The house has been equipped by the National Theatres Supply Company with projection equipment, seats, draperies and carpets.

Dominick Donnici has taken over the World-in-Motion theatre in Kansas City, Mo., and will remodel. Formerly operated by E. H. Rorabeck, the theatre will be managed by Mr. Donnici's two sons, Richard and Louis. Mr. Donnici is said to be the oldest exhibitor operating in his locality.

Fuller Sams, Jr., of Winston-Salem, N. C., has opened the Appalachian, seating 1,000, in Boone, N. C.

The Iowa theatre in St. Louis, Mo., owned by the J. E. Johnson Estate and operated under lease by the Morton Singer Company of Chicago, is to be remodeled at an estimated cost of $15,000. Morgan Ames is manager.

Willia Nvktas plans to remodel a store into a 1,100-seat house at Salem, Ohio, to cost $70,000. P. K. Barnes of Cleveland has been retained as architect.

■ ■ ■

Massachusetts Theatres, Inc., have opened the 1,000-seat Rialto in New Britain, Conn. Frank Lanihan, formerly manager of the Bijou in Holyoke, Mass., is the manager.

Harry Brandt, New York circuit operator, has taken over the Fair theatre in Jackson Heights, and the Drake in Rego Park, Long Island.

R. E. Young and J. B. Simmons are contemplating alterations to their Bijou in Toledo. Plans for the renovation project are being drawn up by Hahn & Hays, Toledo architects.

Robert Elder has opened a theatre in Arlington, Calif.

J. O. Scott has acquired three theatres in Ontario, the Cartier at Timmins, Prescott at Prescott, and the LaSalle at Kirk land Lake.

Lawrence Caplan and Oscar Shanken are managing the new Dixwell Playhouse in New Haven, Conn.

Louis Kaplan and J. Drew will open a theatre in Glendale, Calif., upon the completion of alterations.

The Pastime theatre in Union City, N. J., has been sold by the Trust Company of New Jersey to the Colony Real Estate Company, associated with an undisclosed in-

THEY REMODELED—AND UP WENT BUSINESS "BY LEAPS 'N' BOUNDS"

MOORE & CARTER
LUMBER CO
CROSWELL PHONE

M. L. Moore and W. J. Carter

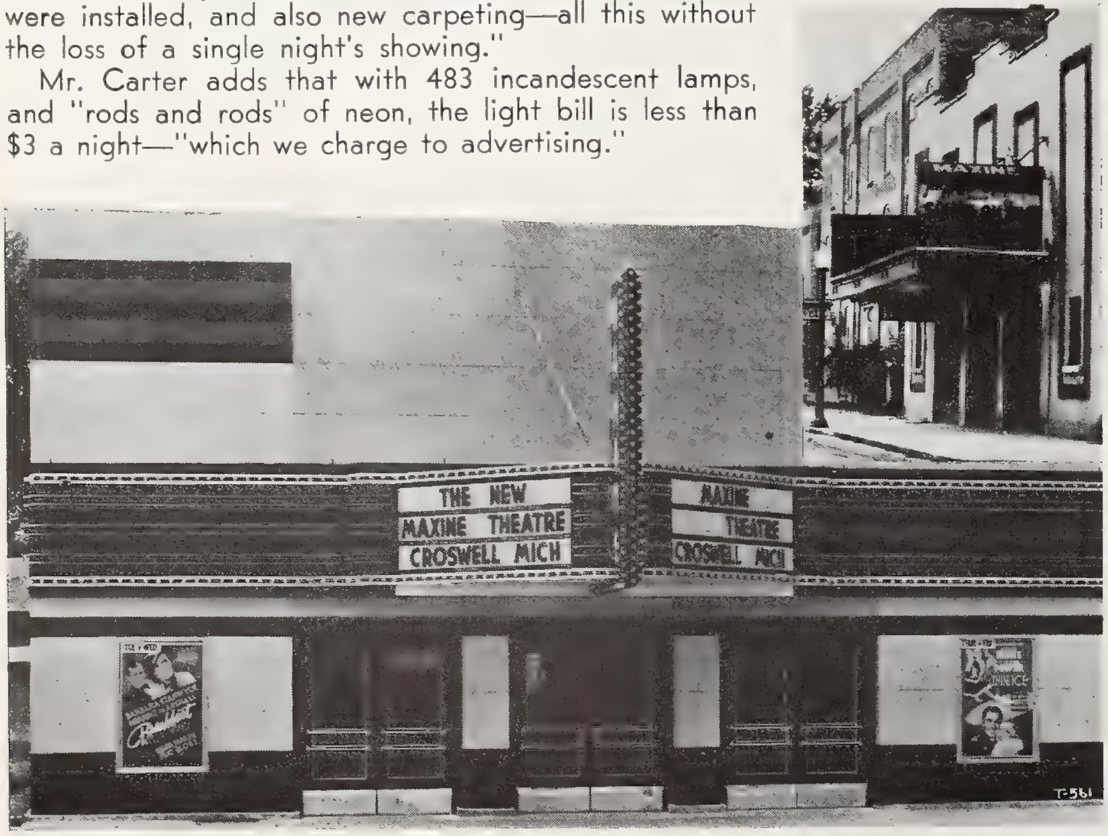
■ W. J. Carter and M. L. Moore are partners twice—once, as the Moore & Carter Lumber Company in Croswell, Mich.; and again, as the proprietors of Croswell's Maxine theatre. A few months ago they decided to modernize their little playhouse. They began at the front, with the results pictorially noted below. And, writes Mr. Carter, "our business increased by leaps and bounds." So they did some remodeling on the inside, too.

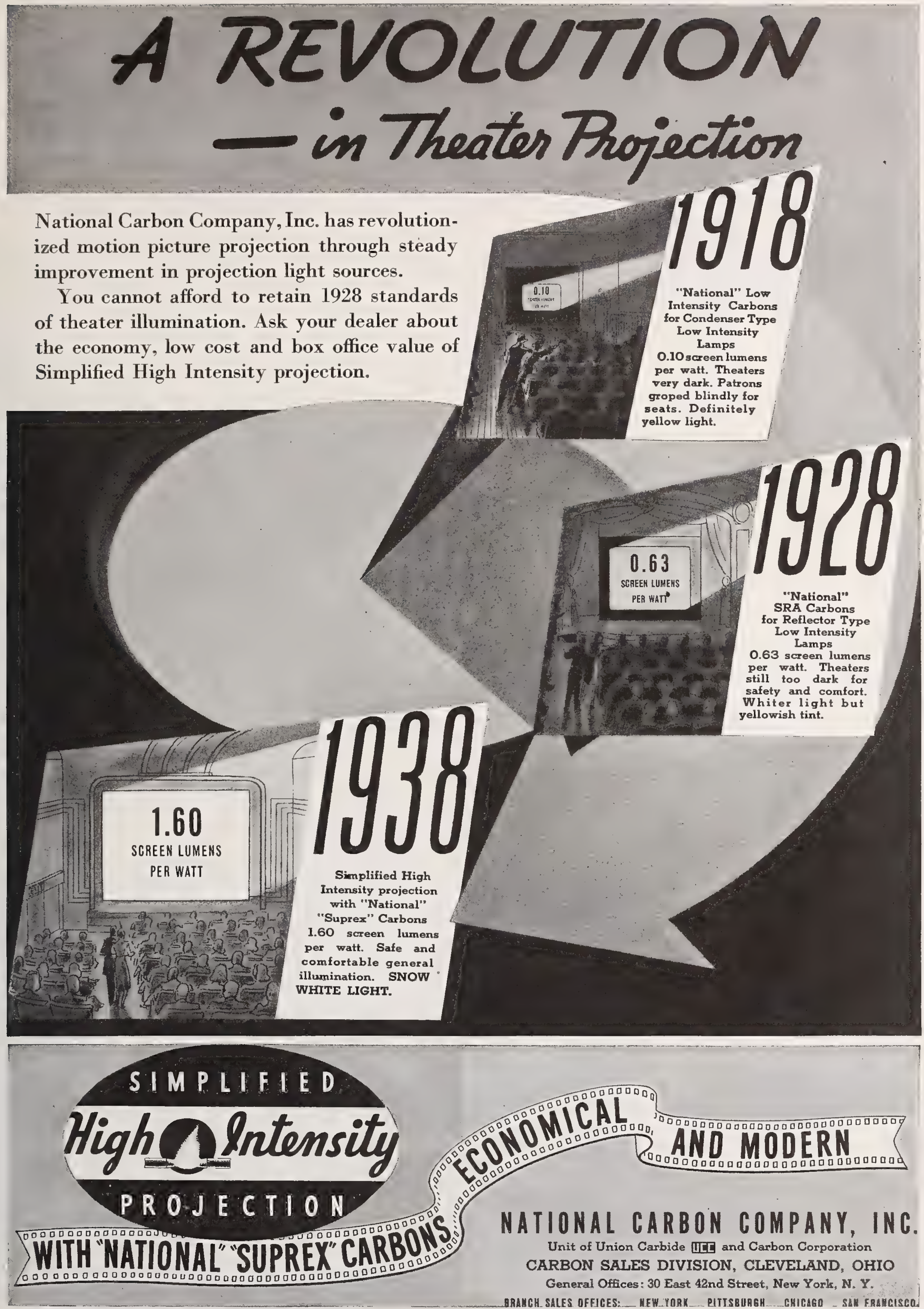
"The marquee," writes Mr. Carter, "was the first job we tackled. We removed all the old stucco, dismantled the old marquee, and two days later the marquee was in place." The marquee and associated sign and attraction boards are of Artcraft prefabricated type, with porcelain enamel finish, and the front was refaced with Artkraft porcelain enamelled metal plates. But to let Mr. Carter tell about it—

"Our building is constructed of tile and brick, and it was necessary to use 2 x 4 x 9-inch furring below the marquee, and 2 x 4 x 10-inch furring above; these were fastened to the tile with expansion shields and lag screws. Incidentally, the horizontal strips nailed to the 2 x 4 uprights were 1 x 4-inch crating used in shipping the marquee.

"After the front job began to boom business, we decided to remodel elsewhere. New plate glass doors with new bars and kickplates were installed, the lobby was redecorated, auditorium walls were refinished in Celotex in ivory and brown, Louv-O-Ray lighting fixtures were installed, and also new carpeting—all this without the loss of a single night's showing."

Mr. Carter adds that with 483 incandescent lamps, and "rods and rods" of neon, the light bill is less than $3 a night—"which we charge to advertising."





A REVOLUTION — in Theater Projection

National Carbon Company, Inc. has revolutionized motion picture projection through steady improvement in projection light sources.

You cannot afford to retain 1928 standards of theater illumination. Ask your dealer about the economy, low cost and box office value of Simplified High Intensity projection.

1918

"National" Low Intensity Carbons for Condenser Type Low Intensity Lamps 0.10 screen lumens per watt. Theaters very dark. Patrons groped blindly for seats. Definitely yellow light.

1928

"National" SRA Carbons for Reflector Type Low Intensity Lamps 0.63 screen lumens per watt. Theaters still too dark for safety and comfort. Whiter light but yellowish tint.

1938

Simplified High Intensity projection with "National" "Suprex" Carbons 1.60 screen lumens per watt. Safe and comfortable general illumination. SNOW WHITE LIGHT.

SIMPLIFIED *High Intensity* PROJECTION

WITH "NATIONAL" "SUPREX" CARBONS ECONOMICAL AND MODERN

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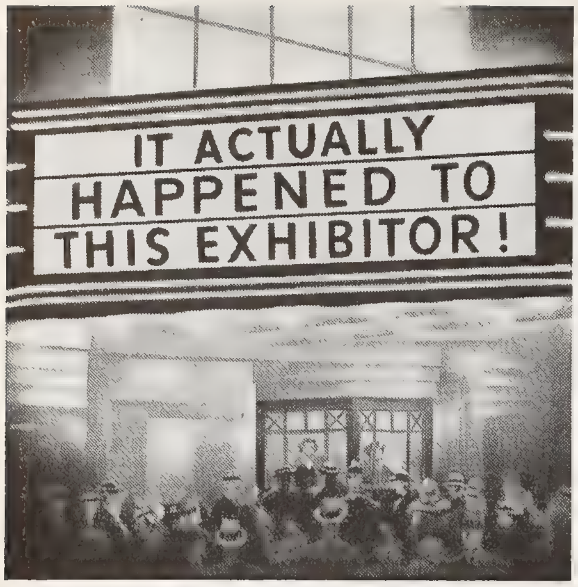
IT ACTUALLY HAPPENED TO THIS EXHIBITOR!

TRUE STORIES FROM ALTEC FILES

MARTIN D. HARRIS
Vice President,
Capitol Theatre, Inc.
Operators of the State Theatre
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dependent circuit. The 1,100-seat house was formerly operated by Jimmy Binkov. The theatre will be reconditioned at an estimated cost of $30,000 and will be renamed the Colony.

Wallace Rosenthal has been appointed manager of the 284-seat Lincoln theatre in New Haven, Conn., to replace Lewis Carroll. Joseph Einhorn is assistant.

Wetherell & Harrison, Des Moines architects, have prepared plans for the remodeling of a two-story structure in Des Moines into a motion picture theatre. The house will seat 800.

The Vista theatre at Isleton, Calif., has been reopened by A. C. H. Chamberlin.

The Shasta theatre has been opened at Central Valley, Calif., by Leslie Pancake.

The furnishings and equipment of the Park in Pasadena, Calif., have been taken over by George L. Hanes from Fred E. Nelson.

John Terril has succeeded Clarence Evans as owner of the San Andreas theatre in San Andreas, Calif.

John L. Peltret, veteran advance man for theatrical productions and long publicity man for the Shubert interests, died at San Francisco, Calif. At the time of his death, Mr. Peltret was the publicity agent for the Clay and Larkin, motion picture houses.

The Oaks theatre, a new 650-seat house in Oakmont, Pa., has been opened by Stephen M. Rodnenok.

Alexandria Pictures Corporation, Alexandria, La., has opened a 400-seat theatre there, under the management of Irving Ward Steinman. The corporation is an affiliate of the Saenger interests.

The Senator theatre, in Pittsburgh, Pa., has been opened by Ken Hoel.

The Alden theatre in Philadelphia has been opened by Charles Goldfine.

Roma Jane Pecher, daughter of Sam Pecher, manager of the Warfield theatre in San Francisco, was recently married to Harry Sinclair, Jr.

Harry H. Kerr, chief projectionist of the Ritz in Tampa, Fla., recently died suddenly at his home of a heart attack. He was 46 years old.

The Arizona Amusement Company has been incorporated at Phoenix, Ariz., with a capital stock of $10,000. The incorporators are Adolph Schreck, M. R. Craft and William J. Wasson.

The Madera in Madera, Calif., is to be remodeled and enlarged at an estimated cost of $10,000.

The 4-Star theatre, new Butterfield house in Grand Rapids, Mich., has been opened. Jack Hull is manager under Allen Johnson, city manager.

The Harris-Avoca theatre, Avoca, Ia., had its formal opening under new management December 4. Carl J. Ernst, formerly of Harlan, Ia., purchased the theatre from A. H. Lehman and kept it dark for a week for redecorating and repairs.

A. C. Berkoltz, owner of the Mermac theatre, West Bend, Wis., has completed the remodeling of his house. The former interior decoration scheme, in a Moorish style, has been changed to modern.

Showtime 20,000 feet above sea level, at the Teatro Piccone, Ica, Peru, the population of which is almost pure Inca Indian. These people had come to see "Snow White and the Seven Dwarfs."

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION
ON THEATRE MANAGEMENT, MAINTENANCE AND MECHANICAL FACILITIES

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

OBSERVATIONS

THE ICICLE METHOD IN THE EXPLOITATION OF SUMMER COMFORT

by THE EDITOR

MANUFACTURERS of air-conditioning equipment are expressing some concern, first, about misuse of the term "air-conditioning" in general, and second, about the icicle-and-polar-bear theme in the exploitation by theatres of summer cooling. With respect to the latter, their fears should be shared by theatre managements—and of course the exhibitor is in a position to eliminate them.

As a matter of fact, a large number of theatre operators have already learned their lesson. During the past summer especially, one noted the widespread substitution of such phrases as "comfortably cooled" for signs announcing an inside temperature so many degrees below that outside, and copy of similar import, commonly carried on banners decorated with snow-clad mountains and other arctic suggestions. Many a theatre manager now knows that too many people are afraid of such abrupt changes in atmospheric conditions as those thus advertised, for such copy to be good exploitation. And it so happens, that when these ultra-frigid promises are on the level, the patron who hurries past is using good judgment.

The truth, of course, is that emphasis on summer cooling misses the point. Air-conditioning is not mere cooling of air, but the effective provision of comfortable "breathing conditions" irrespective of the season or the weather. In the warm months, this usually, but not always, means cooling; in the cold months, heating, though often little or none; and in all seasons, it means maintenance of comfortable conditions respecting a factor that may be the most important single comfort consideration of all—relative humidity. Additionally, the air, to be really conditioned, should be cleansed of dust, soot, etc. In other words, winter or summer, atmospheric conditions that are comfortable, healthful. The theatre should become known as a place where such atmospheric conditions can always be found—here is something to be soundly exploited the year around.

■ ■ ■

Yet there is no overlooking the fact that it is much harder to escape summer's heat than winter's cold. No theatre operator able to provide that escape is going to fail to exploit it. What the public is interested in of course is comfort. Although cooling is only one way to provide it, unfortunately, the public generally does not know how comfort conditions are really achieved; emphasis on cooling has naturally occurred to the theatre operator as a short-cut to the public mind.

But in using it, notice must be taken of the fears of many people, and also of the warnings of health departments in a growing number of cities. And if theatre managements devote some of this exploitation of their air-conditioning facilities to the education of their patrons as to what they have really provided them—comfort regardless of the season or the weather—they will be taking this equipment out of partial concealment and getting rid of the summer exploitation hazards at the same time.

The air-conditioning equipment manufacturer has his problem in the use of the term air-conditioning for everything from deodorizers to summer shoes with holes in them. The theatre operator's only concern is with comfort conditions. They are what he should sell all the year around. —*George Schutz.*

Don't Be a Sucker for a Thief

• Winter is the robber's and burglar's busy season. Here's how you may outwit them, or be certain you are still not out of pocket when they outwit you.

By FINTON JONES

COLD WEATHER is stimulating, particularly to robbers. Apparently their expenses, like those of everyone else, go up when the snow starts falling. Cold weather and newspaper reports of amounts stolen (need and opportunity) continue to be the two big stimulants of theatre robberies. Consequently, the present seems to be a good time for the exhibitor to review his arrangements to offset loss by theft.

1. *Don't be punctual.* Since the first cave man missed his dinner, punctuality has been widely touted as one of the human virtues. But if you operate a theatre, and don't want to get robbed of your money, be late today and early tomorrow. There are two or three other simple rules in connection with loss of money by theft which experience has shown exhibitors should observe, whether they insure or not; for if they insure, they pay the loss in increased rates; if not, they pay it immediately and directly.

2. *Don't leave money lying about or hidden in a tin can.* This is so obvious, it is trite; yet exhibitors still are out of pocket because they do both. This sort of loss is not insurable.

3. *Remember that burglars may cause losses even when they fail to get your cash.* Insurance against burglary is a good thing to have when the bills for broken doors, ruined safes, and explosion damage come in.

4. *Be sure you know what your protection is—and particularly when it is.* Hold-up coverage, for instance, is written for certain hours; 24-hour coverage can be had, but few exhibitors realize that they haven't it when they buy standard insurance.

5. *Co-operate with the insuring company when a loss occurs* and the latter wants to

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make an investigation. Thorough investigation is one way to rate reduction.

Risk of Punctuality

Thieves may gamble, but they lack the true gambling spirit. When occupied with business, they want a sure thing and like their victims to follow a strict routine. So probably the greatest precaution the exhibitor can take is *not* to be punctual. The owner who appears at the theatre at 9:45 every morning, day in and day out, becomes a "target risk." A robber "casing" the layout immediately has something he can depend on—strict habits on the part of his victim. The same person going to the same bank at the same time over the same route is a marked and easy holdup prospect. No thief likes to stand around wating for his victim to show after he has planned to "meet" him at a certain place at a certain time.

The janitor of a Kansas City theatre was tied up early in the morning, and the robbers proceeded to wait for the exhibitor, who followed the normal habit of arriving at 10 a. m. But this day something intervened to prevent his getting to the theatre until 2 o'clock in the afternoon, which saved him embarrassment and the insurance company several hundred dollars. The only damage done was to the janitor, who was still tied up when Mr. Exhibitor arrived. The robbers had gone.

"Sneak" Thefts Not Insurable

Insurance companies do not offer protection against sneak thievery. Evidence of forcible entry is essential to burglary; and an "overt felonious act committeed in the presence of the custodian, of which he is cognizant," is essential to holdup. So if the exhibitor carelessly leaves his money lying about, and discovers that it has disappeared, the loss is out of his own pocket.

The manager of a theatre in a Missouri town arrived one morning, took the money out of the safe, and bagged it for transportation to the bank. At that point he was called to another part of the theatre and put the bag in his desk drawer—*without locking it.* When he returned, the money was gone. The insurance company denied liability. If he had *locked* the drawer and it had been *forced open,* the loss would have been covered under his burglary policy.

It is amazing with what speed information about "hidden" money gets around. Yet some exhibitors follow the age old custom of concealing cash on the premises. When this disappears, the exhibitor can kiss it goodbye. There is no insurance.

However, the following case did constitute an "overt felonious act." A man walked up to the box office with a $20 bill. When the cashier, who had left the twenty lying on the shelf, started to count out change, he grabbed both his own twenty and the change, and ran. The exhibitor recovered $20 from the insurance company.

Whether insured or not, most exhibitors have learned the wisdom of taking bills to the safe occasionally during the day and evening, rather than leaving all the money in a drawer or other place handy for the felon. In some instances, exhibitors have put small safes in the box office equipped with a slot where the cashier can slip bills as she gets them. In a case of holdup she can't get to them, and loss is of the nominal amount in sight.

Property Damage in Burglaries

Thieves broke into the back door of one Kansas City theatre, and, like bulls in a china closet, continued to break up doors throughout a zestful night. One room they broke into was a closet where the exhibitor kept his tickets, records and general supplies. They broke down the door into his office. But they did not find the safe, which was open—and empty. When they went into the lobby on a foray, they left the door open, which effectively concealed the safe in the wall. They did find a metal box, however, from which they chiseled the lid, and they stole a flashlight (apparently they had worn out their own in looking) and a leather bag. Though what they stole cost only a few dollars, they did well over $50 worth of damage. The insurance company paid the loss.

Replacing Damaged Safes

At Wichita, Kas., burglars broke into a theatre and took the safe. After trying a dozen unsuccessful methods of opening it, they threw it into the river. It was so badly damaged the insurance company had to replace it. A similar incident occurred in Kansas City. The ease with which burglars were carting away safes to work on at their leisure led insurance carriers to insist that the safes be "tied" into the floor—usually by metal strips overlaid with cement.

One exhibitor's safe was blown to pieces on the premises. There was nothing in it, and there was a sign on the door to that effect, but the burglars blew it up, anyway, and the loss to the insurance company was $140.

Robbers trucked one exhibitor's metal cabinet safe from the office to orchestra pit, where they used so heavy a charge of "soup" the door was blown into the balcony and damaged half a dozen seats. Silver and torn bits of paper money were scattered from one end of the theatre to the other. The burglars didn't get anything, but the insurance company got the bill. In another case burglars did nothing but jimmy the combination. But it cost the insurer $55 to get it opened so the exhibitor could get out his money.

Hours of Coverage

There have been cases of theatre holdups in which the exhibitor thought himself insured, but found that the holdup occurred "out of hours." Standard inside holdup limits coverage hours from 7 a. m. to midnight; outside holdup, from 7 a. m. to 7 p. m. This coverage may not suffice for several reasons. But standard hours can be extended an hour or fraction thereof by paying 5 per cent more. Maximum additional premium is 25 per cent for five or more additional hours.

Coverage often is regarded by the exhibitor as Saturday-Sunday protection. Persons who make a practice of holding up or burglarizing theatres are aware that the weekend means less banking, more money. And here again the exhibitor may find his protection only partly covering his loss. He may have a big Saturday-Sunday, running to more than the policy limits provide; or there may be a Saturday or Monday holiday, in which case money accumulates over three instead of two days, and a robbery late the third day becomes a loss to the exhibitor. What he should do is to foresee three-day periods when banking is not possible, and secure, in advance, extra coverage for the period involved. He should, of course, carry enough insurance to protect any ordinary Saturday-Sunday accumulation.

Special Protection

A theatre owner may not have a safe. If he takes the money home, a flat $2 will buy him protection against loss of $100 by burglary, or $3 will buy him $100 worth of protection against burglary, robbery, theft and larceny. This is, however, what insurance men term an "accommodation line," and the exhibitor can buy it *only* when he already carries 24 hours daily coverage on both outside and inside holdup.

There remains still another loophole in the exhibitor's protection—kidnaping. The manager of a Kansas City theatre closed up for the night, joined his wife, and drove to a restaurant to eat. When they came out, two men kidnaped them, took them back to the theatre, and there forced the manager to open the safe. This was a new wrinkle in holdups; neither fish nor flesh, but certainly foul. Kidnaping coverage can be purchased for a small premium, but, again, is written only in conjunction with 24-hour inside holdup coverage.

Rate Bases and Discounts

Burglary rates are governed by the class of safe used. The cheapest rate is for a burglary-resisting safe with relocking device, though it is expensive coverage for the insurance company because, if the safe is jimmied, the company has as much trouble getting into it as the burglars. The most expensive burglary protection for the exhibitor is on a simple "fireproof" safe, which is a metal container that locks and is fire-resistant.

Various discounts are allowable under robbery insurance, but for the average exhibitor to earn them costs too much in outlay. These concern special messenger services, use of watchmen, installation of alarm systms, and the like. Owners of large theatres, however, who have not taken advantage of these discounts might do well to investigate them.

An exhibitor with two or three or more theatres can save a substantial percentage of his premium by purchasing his robbery protection under a "scheduled" policy, which means buying the coverage for all the theatres in one policy and from one company. The saving on this is 50% for all "custodians" except the one requiring the largest premium; or 50% on all but one.

Some exhibitors, possibly due to slight inconvenience, possibly to the feeling that they are under suspicion—which is not at all the case—object to thorough investigations of robberies by the insurance company. The objective of the company is to discover false claims. But they need the cooperation of exhibitors to establish such investigations as a regular and customary practice.

As a matter of fact, the company wants to pay all legitimate losses promptly. It is anxious to pay. After all, payment of money to defray loss suffered under certain conditions—that is what it sells. At the same time, high rates make a coverage difficult to sell, cause many to continue to be self-insurers, and defeats the fundamental purpose of insurance altogether.

[*The author, who resides in Kansas City, is an insurance broker who has specialized in theatre insurance problems for many years. He has previously contributed to* BETTER THEATRES. —THE EDITOR.]

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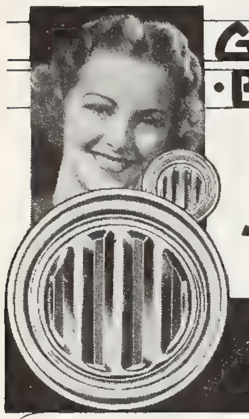

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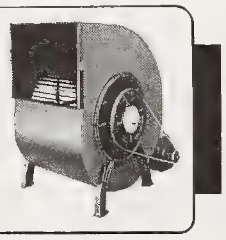

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(*Continued from page 7*)

tions scheduled for detailed examinations and turns up every seat. He observes all seat bolts. He looks for torn upholstery and protruding springs, underside as well as top-side. He directs his flash-light along every carpet seam. He pulls and pushes every chair arm, every chair back, makes sure every aisle light is tight—throws his flashlight along all aisle light wiring.

Walls and draperies should be checked for cleaning not only by sight, but *by running a finger over them.*

Do as Your Patrons Do!

Decorative furniture in the portion of the auditorium under inspection needs particular attention. It may very well be of a type built for home use that does not stand up too well under theatre usage. In addition to visual inspection, the manager *sits* in such furniture—or rather, throws himself into it as a careless patron might. He may drag a chair or couch a few inches to make sure no leg is loose.

Stair railings are similarly *tested,* rather than inspected. Persons running downstairs some times let their weight tug at a stair rail. The inspecting manager also tugs at every rail in the section he is inspecting. He deliberately and strenuously tries to tear the rail loose. If *he* can do it, someone else can—*and some patron will.*

Carpeting and Lobby Mats

The importance of careful inspection of stair carpeting needs no emphasis. The shuffling of hundreds of feet causes the under-padding to shift, loosening the carpet, which then pulls away from its fastening and becomes a potential tripping hazard. The detailed inspection makes certain that every inch of stair carpet is thoroughly tight.

The entire lobby should be inspected daily with particular attention to floor faults or hazards. Lobby mats, for example, often fit into recesses in the floor. If mats are not taken out of these recesses when mopped, the water lying in the bottom of the recess has a tendency to curl the edges of the mats, thus producing a tripping hazard. In addition, the mat quickly becomes worn at the edge and needs trimming, then after a few trimmings it needs replacing.

Sanitation and Fire Hazards

Lavatories are inspected several times each day—in the best-regulated houses, every hour. Bowls and urinals are flushed during each inspection to make sure they work properly. Any fault of the porters in the way of cleanliness or of furnishing adequate supplies should be constantly checked

Every fire door, fire exit and fire escape needs carefully checking every day. All doors are opened to make certain that panic bolts work properly. Fire escapes are examined for accidentally deposited rubbish and for possible tripping hazards. The latter are especially important in icy weather.

Daily outside inspections also include display easels and frames, both as to appearance and possible hazards.

Outdoor and Out-of-the-Way Places

The more detailed outdoor inspection takes one outside section of the theatre at a time before returning to begin again at the first section of the auditorium. Marquee braces are carefully examined not less often than once a month for all evidence of loose bolts, peeling paint, or corroded metal. Accumulated rubbish is one unfavorable condition; electricians occasionally leave burnt out lamp bulbs and other debris that causes corrosion and leaks, or may even cause breakage of marquee glass in stormy weather.

The roof of the theatre needs special attention at least once a month—oftener in stormy weather. Puddles are important indications of an unfavorable condition. Roof drains and traps need weekly attention to make sure they are clear of accumulated dirt.

Out-of-the-way places also fit into the schedule of minute, detailed inspections. These include basements, hanging ceilings, covered fire stairs, and out-of-the-way rooms. Fire hazards and excessive accumulations of old rubbish are the things to watch for.

Repair or Replace As Inspection Advises

INSPECTION, of course, is only one-third of the maintenance job. Prompt repair is a second part of the job, and prompt replacements, when needed, is the third. Replacement fits into the picture when conditions have become too serious for routine patching. *Neglect of replacement when indicated is a fault of the same kind as neglect of routine repairs.* Neglect simply allows the trouble to become worse, *and to cost more in the end.* Thus, delaying installations of new chair upholstery may impair the spring structure to the point where wholly new chairs become the only economical remedy. Furthermore, just as the co-operation of the staff is enlisted by prompt repairs, and rebuffed by neglect, so the staff becomes careless when the management delays obviously needed repairs in favor of unsatisfactory patching, and peps up when the management shows its own eagerness to keep everything in the most perfect condition.

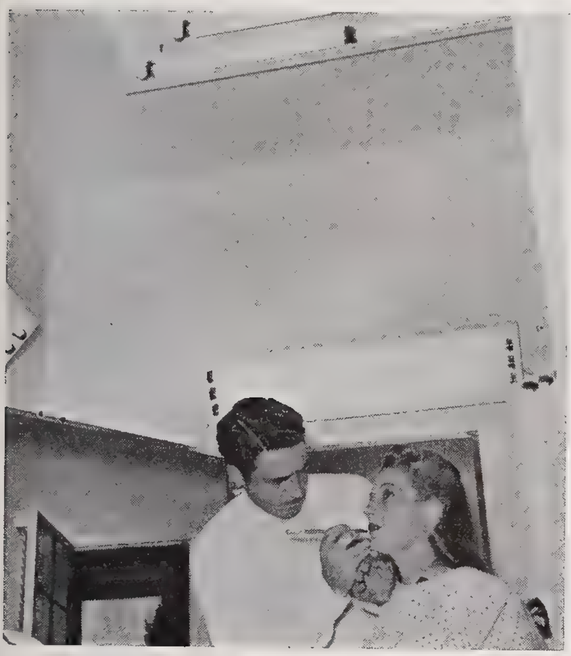
Understanding Equipment Needs

Theatre machinery is only indirectly under the maintenance supervision of the management. Projection and sound maintenance are handled by the projection crew, the engineers or electrician look after the air-conditioning equipment, and so on. But the management must keep those assistants keen at their work.

One obvious way is to grant all reasonable requests for material and labor without too much reluctance or delay. Let those men feel that their superior *wants* them to keep everything up to scratch! Prompt repair to machinery is even more necessary, economically speaking, than prompt correction of auditorium flaws. Faulty machinery, kept running, damages *itself* further, and the ultimate costs of correction multiply very rapidly with passing time.

Regular Use of Inspection Forms

In addition to encouraging technical assistants, it is obviously necessary to keep check on them. The monthly or semimonthly report form, with which each department should be supplied, serves a double function in this connection. It naturally compels the technicians to examine important points. In addition, it provides the management with means of checking upon later requests for supplies or repair. Such check should be made in every case. The manager should ask in every case *why* any faulty machinery came to go wrong. The manager's estimation of his technical assistant as a truthworthy man, or the reverse, will depend to some degree on the nature of such explanations and the manner in which they are delivered. Obviously, the more familiar the manager himself is with technical details of his equipment, the better will he be able to estimate the reliability of the men on whom his show depends.



A slight digression, perhaps, for a publication wholly devoted to the affairs of the theatre. Binnie Barnes, of course, may be reason enough for this reference to the studio. However, this picture of Clay Campbell, make-up director for 20th Century-Fox, preparing that popular screen actress for a scene, well illustrates advantages important to the theatre in the new fluorescent incandescent lamps. With 28 of these lamps, the 20th Century-Fox installation illustrated provides 150 foot-candles of daylight-quality illumination, glareless and with 80% less heat than conventional tungsten-type lamps would create in producing the same light level. This installation was designed by W. T. Strohm, chief engineer of the film company.

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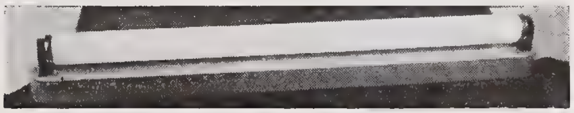

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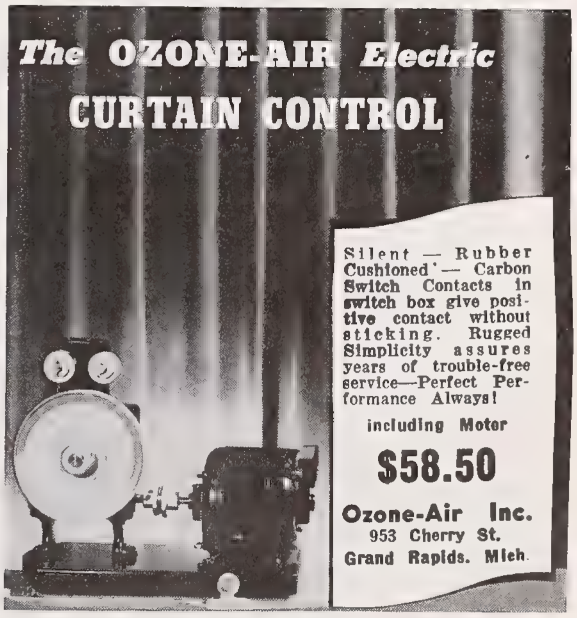

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recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

AUDITORIUM SEATING

Alfon, Ashland, Ky.; Pick, Chapel Hill, N. C.; Byrd, Philadelphia; Locust, Philadelphia; Erlanger, Erlanger, Ky.; Minnesota Amusement Company's Gopher theatre, Minneapolis; Harry Popkin's Million Dollar theatre, Los Angeles; Rio, Chicago Heights, Ill.; Astor, Detroit, Mich.; Liberty, Springfield, O.; War, War, W. Va. [*Reported by International Seat Corporation, Union City, Ind.*]

SOUND SYSTEM

Royale, Los Angeles, Calif.; Pryor, Pryor, Okla.; Firemen's New Hampton, Ia.; Center, Durham, N. C.; Wallace, Seagraves, Tex. [*Reported by Motiograph, Inc.*]

PROJECTORS

Princess, Bloomington, Ind.; Roxy, Edmonton, Alta.; Indiana, Indianapolis, Ind.; Liberty, Toledo, O.; Center, Durham, N. C.; Westbury, Westbury, L. I., N. Y. [*Reported by Motiograph, Inc., Chicago.*]

ATTRACTION BOARDS

Paramount Theatres' Metropolitan, Boston; and Broadway theatre, Newburgh, N. Y.; Strand, Ocean City, N. J. [*Reported by Wagner Sign Service, Inc., Chicago.*]

LIGHTING FIXTURES

Star, New Tazewell, Tenn.; Peach, Fort Valley, Ga.; Blair, Marshville, N. C.; Keystone, Williamsport, Pa.; Stanley, Selinsgrove, Pa.; State, Appalachia, Va.; Howard, Baltimore, Md.; Linden, Baltimore; Capitol, Dover, Del.; Carolina, Charlotte, N. C.; State, Aiken, S. C.; Schenley, Pittsburgh; Park, Knoxville, Tenn.; Vista, Rio Vista, Calif.; Ritz, Tabor City, N. C.; Rio, Camden, N. J.; Hollywood, Pottsville, Pa.; Lane, Byrd, Walton, Chelton, Tioga, Ace and Rialto, all in Philadelphia; Wilson, Tyrone, Pa.; Liberty, Exeter, Pa.; Apollo, Chester, Pa.; University, Charlottesville, Va.; New Atlas, Washington, D. C.; Arcade, Cambridge, Md.; Mott, Washington, D. C.; Colony, Portsmouth, Va.; Wilby, Selma, Ala.; Royal, Wilmington, N. C.; Liberty, Johnson City, Tenn.; Capitol, Fairmont, N. C.; Jackson, Jackson, N. C.; Majestic, Harrisburg, Pa.; Comerford, Wilkes-Barre, Pa.; Park, Reading, Pa.; Astor, Atlantic City, N. J.; Anderson, Kingstree, S. C.; Corcoran, Corcoran, Calif.; Bama, Tuscaloosa, Ala.; Colquitt, Colquitt, Ga.; Bonnie Kate, Elizabethton, Tenn.; Majestic, Johnson City, Tenn.; St. Joe, Fort St. Joe, Fla.; New Main, Ephrata, Pa.; Doris, Philadelphia, Pa.; Gayety, Van Buren, Me.; RKO Allen theatre, Cleveland; Onslow, Jacksonville, N. C.; New Riviera, Charleston, S. C.; New Center, Durham, N. C.; Carolina, Bennettsville, S. C. [*Reported by Voigt Company, Philadelphia.*]

SOUND EQUIPMENT

Holycross & Van Noys' Paramount, Anderson, Ind.; William P. Tilley's Diana, Noblesville, Ind.; Charles Dyas' New Grand, Plano, Ill.; John Panopulous' Grand, Belington, W. Va.; Le Bright Theatre Corporation's Rio, Chicago Heights, Ill.; La Grange Theatres' New Loop, Toledo; La Grange Theatres' Ohio, Toledo; S. D. Shia's St. Clair, St. Clairsville, Ohio; Lewis Pringle's Lincoln, Flint, Mich.; Williard Kaminer's Rockford, Rockford, Ohio; Floyd C. Focht's Quilna, Lima, Ohio; Cresbrough Circuit's Drexel, Columbus, Ohio. [*Reported by Pictur-Fone Company, Lima, Ohio.*]

OTHER RECENT INSTALLATIONS

The following recent installations have been reported by the American Theatre Supply Company, Toledo:

Pete Mallers' Valentine, Defiance, Ohio.—Motiograph projectors, Strong lamps and rectifiers.

Paul Pontius' Sylvan, Sylvania, Ohio.—Motiograph projectors, Strong lamps and rectifiers, Da-Lite screen, Ideal seats.

H. Zimmer's State, Napoleon, Ohio.—Motiograph projectors, Strong lamps and rectifiers, Da-Lite screen.

Clark Young's Cla-Zel, Bowling Green, Ohio.—Motiograph projectors, Strong lamps and rectifiers.

Smith & Beidler's Royal, Toledo, Ohio.—Motiograph projectors, Strong lamps and rectifiers.

Smith & Beidler's Westwood, Toledo, Ohio.—Strong lamps and rectifiers.

Peter Mallers' Family, Ft. Wayne, Ohio.—Da-Lite screen.

●

The following recent installations have been reported by Oklahoma Theatre Supply Company, Oklahoma City:

P. H. James' Jewel, Ardmore, Oklo.—Operadio amplifier, Strong lamps, Da-Lite screen, Forest rectifiers.

Charles Mahone's Oklahoman, Hobart, Okla.—Operadio amplifier, Strong lamps, Forest rectifiers.

●

Installations recently made by the Charleston Theatre Supply, Charleston, W. Va., include the following:

Bramwell Theatres' Lyric, Charleston, W. Va.—Strong lamps and rectifiers, Da-Lite screen, Alexander Smith carpeting.

Mannie Shore's War, War, W. Va.—Da-Lite screen, Alexander Smith carpeting.

Mannie Shore's Pioneer, Holden, W. Va.—Da-Lite screen, Alexander Smith carpeting.

Oak Hill Theatres' Oak Hill, Oak Hill, W. Va.—Strong lamps and rectifiers, Da-Lite screen.

J. C. Shanklin's Greenbrier, Charleston, W. Va.—Strong lamps and rectifiers, Da-Lite screen, Alexander Smith carpeting.

J. F. Drebert's Boomer, Boomer, W. Va.—Strong lamps and rectifiers, Da-Lite screen.

Kayton Amusement Company's Camden, Weston, W. Va.—Strong lamps and rectifiers, Da-Lite screen, Alexander Smith carpeting.

●

Following are recent installations reported by Western Theatre Equipment Company, Butte, Mont.:

J. Griffin's Orpheum, Chinook, Mont.—Strong lamps and rectifiers.

S. Des Rosier's Orpheum, Browning, Mont.—Strong lamps and rectifiers, Raytone screen.

C. L. Griffith's Empire, Billings, Mont.—Strong lamps and rectifiers, Raytone screen, General Seating chairs, Alexander-Smith carpeting.

M. Schneider's Sheridan, Sheridan, Mont.—Strong lamps and rectifiers, Raytone screen, General Seating chairs, Alexander-Smith carpeting.

Francis Marx's Rita, Rarby, Mont.—Strong lamps and rectifiers.

Mrs. V. Miller's Liberty, Sweetgrass, Mont.—Strong lamps and rectifiers.

Bob Gohn's Bob's theatres in Twin Bridges and Ennis, Mont.—Raytone screen.

Bob Stoner's Bigfork, Bigfork, Mont.—Holmes projectors, Mazda lamps.

●

The following recent installations have been reported by Dominion Sound Equipments, Montreal, Que.:

Rialto, Ottawa, Ont.—RCA sound system.

Elite, Portage La Prairie, Man.—Western Electric sound system, Motiograph projectors.

LaSalle, Toronto, Ont.—Western Electric sound system.

Avenue, Toronto, Ont.—RCA sound system.

Paradise, Vancouver, B. C.—Western Electric sound system.

Hayden, Lockeport, N. S.—Motiograph projectors, Ashcraft lamps, Forest rectifiers.

Famous Players' Palace, Hamilton, Ont., Capitol, London, Ont., and Capitol, Edmonton, Alta.—RCA sound system.

Famous Players' Dreamland, Edmonton, Alta., and Capitol, Vernon, B. C.—Western Electric sound system.

Roseland, New Glasgow, N. S.—Western Electric sound system, Motiograph projectors, Robin-Imperial motor-generator, Hurley screen.

Tivoli, Creston, B. C.—RCA sound system, Forest rectifiers, Hurley screen.

Regent, Chapleau, Ont.—Western Electric sound system.

Majestic, Montreal, Que.—RCA sound system.

Capitol, Red Deer, Alta.—RCA sound system.

●

Installations recently reported by Alvin Seiler, Greensburg, Pa., include:

Adolph Farkas' Lyric, Johnstown, Pa.—Motiograph projectors, Brenkert lamps and rectifiers.

Peter Profilli's Grand, Fredericktown, Pa.—Motiograph projectors, Brenkert lamps.

Elkins Theatres' Manos, Elkins, W. Va.—Motiograph projectors, Strong lamps, Forest rectifiers, Hurley screen, Ideal seats, Mohawk carpeting.

●

The following recent installations have been reported by Becker Theatre Equipment, Inc., Buffalo:

Stanley Kozanowski's Rivoli, Buffalo, N. Y.—Bigelow-Sanford carpeting.

T. Stapleton's Park, Akron, N. Y.—Strong lamps.

Basil Brothers' Jefferson, Buffalo, N. Y.—Da-Lite screen.

Landman's Hornell, Hornell, N. Y.—International seats.

Martina's Nunda, Nunda, N. Y.—International seats.

Martina's Naples, Naples, N. Y.—International seats.

M. Briskin's Town Hall, Homer, N. Y.—Bigelow-Sanford carpeting.

S. Kolenko's Cazenovia, Buffalo, N. Y.—Da-Lite screen.

●

Recent installations reported by Empire Agencies, Ltd., Vancouver, B. C., include:

Nova theatre, Nova, North Vancouver.—Motiograph projectors and sound, Brenkert lamps, Brenkert rectifier, Raven screen.

R. J. Dawson's Paradise, Vancouver.—Motiograph projectors, Brenkert lamps and rectifier, Da-Lite screen.

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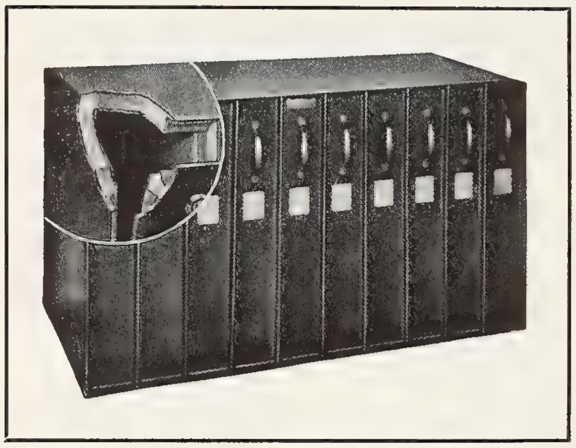
Film Cabinet with Insulated Holders

A MODEL OF film cabinet with certain safety features, designed for moderate price classification, has been developed by E. R. Morin, inspector of the Connecticut State Police, in collaboration with the Neumade Productions Corporation of New York, and has been placed on the market by that company.

This cabinet has been designed without air spaces between compartments; the compartments are separated by a material described by Mr. Morin merely as a "plastic heat- and fire-resisting compound, which when set, becomes brick-hard."



The doors are similarly constructed and are equipped to close automatically and remain firmly closed.

In exterior appearance, the cabinet, trade-named "Firetite," is identical with the Neumade "Sealtite" cabinet, and similar to others in the Neumade line.

Fluorescence Applied To Neon Lighting

MORE RECENT developments in fluorescent tubing for use by the neon industry have been extending the use of this light medium for many types of signs, including those of theatres. Fluorescent tubing was used for a sign as far back as 1927, according to Gilbert T. Schmidling, who has been instrumental in its development, but commercial production did not begin until some years later.

The fluorescent powders used by Mr. Schmidling are available from the Callite Products Company of Union City, N. J., with which he is now associated. However, the coated tubing itself is now usually sold to the sign manufacturers, although some manufacturers still prepare their own fluorescent tubing.

The Callite company's fluorescent tubing is capable of producing luminous gas light in about twenty colors.

The tubes are filled with argon gas and mercury vapor. Argon gas carries a current (deep blue is the resultant light), and as the temperature increases, the mercury is vaporized and takes on some characteristics of a gas. The resultant medium, according to Mr. Schmidling, becomes highly conductive to electric current. The resultant visible light is a bluish-green, but there is about three times as much invisible as visible light. This invisible light is in the ultra-violet range, and the effect of the ultra-violet radiation is to disassociate a molecule of the powder; upon reassociation of the molecular elements, Mr. Schmidling explains, the light characteristic of the molecular organization of the powder is produced; thus more electrical energy is seen available for the production of light, for the same amount of current.

Additionally, according to Mr. Schmidling, because the eye does not see all colors equally, in developing the powders an attempt has been made to follow what he calls the human "eye curve." The basis of his method is that the human eye is more sensitive to yellow-green part of the spectrum, so that in matching yellow-green light, the production of effective light intensity is increased. To eliminate flicker, control of the afterglow of the fluorescent material has been sought in its chemical formula, so as to cause the fluorescent light to retain its intensity during alternations of the current.

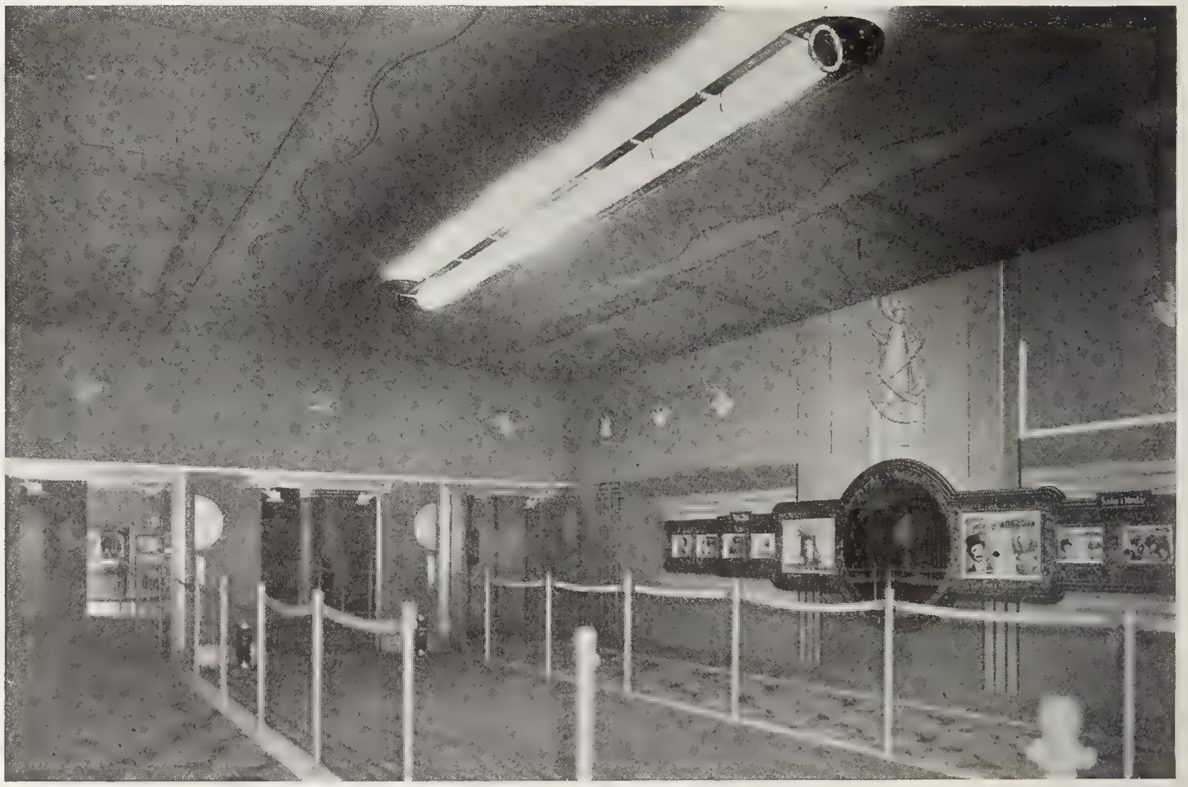
Transformers employed are the same as for ordinary neon lighting, and tubing is bent and otherwise handled in the same way.

The cost of fluorescent tubing is about twice as much as that of ordinary neon tubing.

Adds Double Light Standard to Line

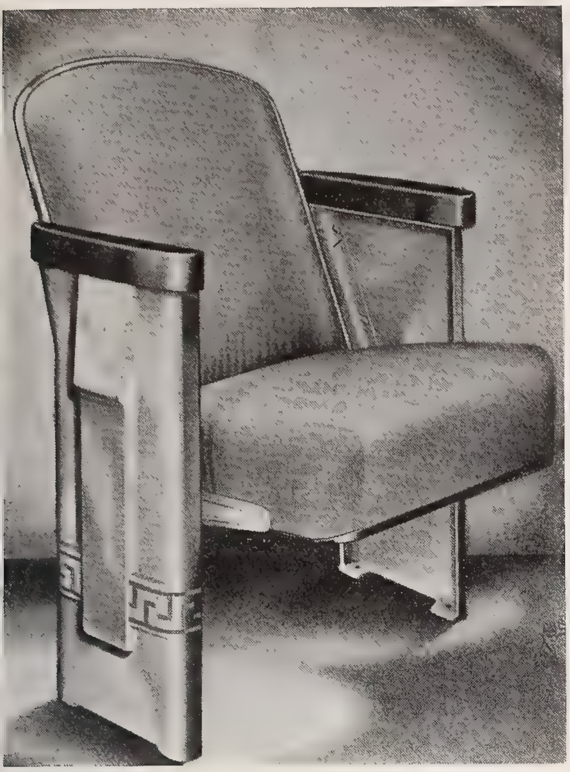
AN END standard with two aisle light louvres for adjustment of the spread of light, has been added to the standard line of the Heywood-Wakefield Company, Gardner, Mass. Incorporated in the decorative treatment of the standard is a slightly projecting vertical band, at the top of which is concealed one socket, while the other is concealed by the lower end. The distance between the two lights is 18 inches.

A double aisle light standard permits adjustment to specific main floor light levels, and to balcony conditions, with the same standard design. The louvre of the upper fixture is designed to spread the light



View of the foyer of the new Atlas theatre in Washington, D. C., showing use of the new fluorescent lumiline lamps in a ceiling fixture. The luminaire, designed and built by the Voigt Company, Philadelphia, is approximately 18 feet long and 2 feet wide and carries sixteen 24-inch, 20-watt lamps in two paralell rows. The lamps are enclosed in a half-cylinder of clear ribbed glass and are suspended free, with contact points only at the sockets. On each side of the half-cylinder, and at the ends, are etched mirror panels. General finish of the fixture is brushed and polished aluminum. Walls are finished in linoleum to a level in line with top of doors, and the remainder, as well as the ceiling, in plaster carrying stenciled decoration. The general color scheme is rose, yellow, blue, gray and brown. Poster frames are of American walnut. The Atlas, which seats 1,000, was designed by John Zink, Baltimore architect.

some distance over the width of the aisle, and to light the fascias of balcony stair treads. Light from the lower source hugs the chair and is in general indicated for main floor conditions, except possibly at the extreme forward rows in some theatres, where the screen light occasionally does not reach the aisle. In some instances use of both fixtures might be advisable, perhaps with a lamp of extremely low wattage in the upper socket, and one of normal aisle light wattage in the lower.



New Aperture Plate

AN APERTURE plate for Powers projectors, with stamped and case-hardened tracks in place of welded tracks has been marketed by Ed. H. Wolk of Chicago. Listed at the same price as the welded aperture which it replaces, the new plate was designed to provide longer wear than the former. It is available with either square or round corners.

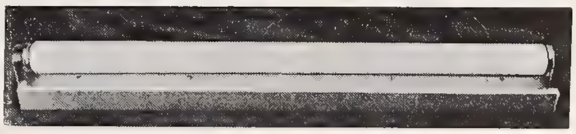
New Model Chair For Ticket Booth

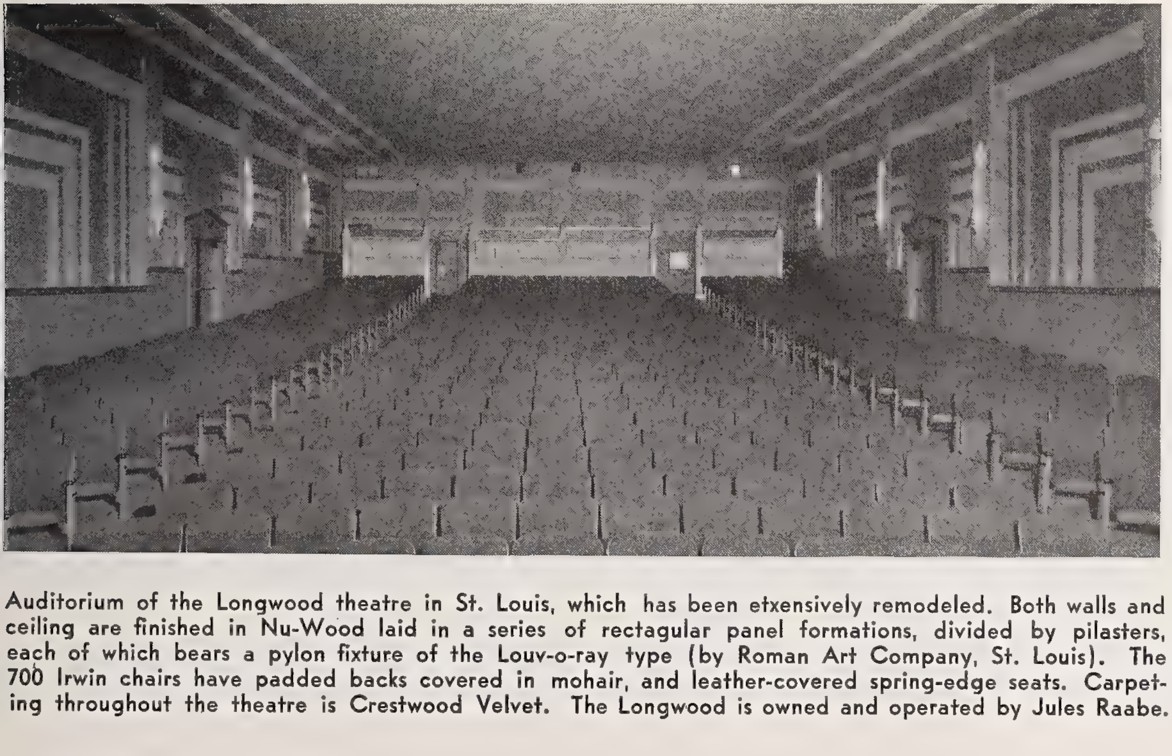
GREATER COMFORT and consequent minimization of the fatigue factors in the operations of the theatre cashier, have been sought in the design of a new model cashier chair brought out by the Royal Metal Manufacturing Company of Chicago. The general construction is similar to that of the chromium - finished metal lounge and foyer furniture produced by this firm.

The seat itself measures 15½ x 16 inches, and the revolving screw on which it is mounted permits its height to be varied from 27 to 33 inches above the floor. The pitch of the back and location of the foot rest have also been specified from the point of view of comfort. The upholstery covering is imitation leather, and the chair may be obtained in any one of 28 colors in this material.

Holders Designed for Fluorescent Lamps

THREE TYPES of holders for the new fluorescent lumiline lamps have been brought out by Argus, Inc., of Cleveland—one for use as a reflector fixture, two for concealed lighting installations.





Auditorium of the Longwood theatre in St. Louis, which has been etxensively remodeled. Both walls and ceiling are finished in Nu-Wood laid in a series of rectagular panel formations, divided by pilasters, each of which bears a pylon fixture of the Louv-o-ray type (by Roman Art Company, St. Louis). The 700 Irwin chairs have padded backs covered in mohair, and leather-covered spring-edge seats. Carpeting throughout the theatre is Crestwood Velvet. The Longwood is owned and operated by Jules Raabe.

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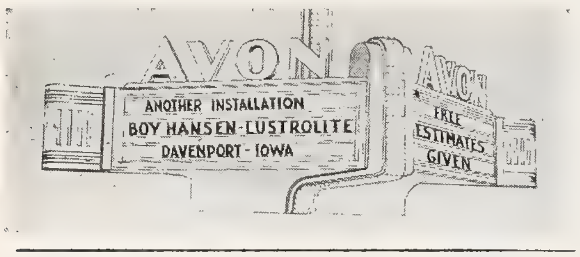

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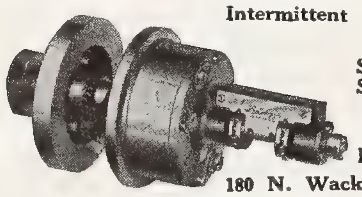

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NEWS NOTES ON THE Theatre Equipment Market

Projection Mazda Prices Cut

REDUCTION in the prices of several types of incandescent projection lamps, for the most part those adapted to 16-mm. and 8-mm. motion picture projection, stereopticons, etc., have been announced by General Electric and Westinghouse, which manufacture the same types. The reductions, however, include the 1,000-watt T-20 lamp with medium base used in sub-standard (portable, etc.) 35-mm. motion picture projectors. The types and their new prices, which became effective December 1, are:

Type T-10, 300 watts, medium prefocus base, $2.90; T-10, 500, medium prefocus, $3.75; T-20, 500, medium base and medium prefocus, $2.40; T-12, 750, medium prefocus, $4.50; T-20, 1,000, mogul and mogul prefocus base, $5.25; T-20, 1,000, medium prefocus, $5.00.

[*In describing a new* 1,000-*watt projection lamp, of T-12 type, with medium prefocus base, in the October* 15*th issue, indication was omitted that this lamp is regarded as being adapted specifically to* 16-*mm. projection. According to the General Electric Company, the* 2,100-*watt,* 60-*volt, T-24 projection lamp, with a rated life of* 50 *hours, is still considered the best lamp available for mazda projection. The new T-*12 *has a rated life of only* 10 *hours.*]

Remain Carpet Dealers

THE CARPET sales organization which has been associated with W. & J. Sloane in the distribution of Alexander Smith carpeting, will continue as selling agents for this product, but as a result of a recent change in the policy of the Alexander Smith Corpet Company, has become a part of the latter's organization, as its own sales division. This division and its dealers, which include the National Theatre Supply Company, will continue to service theatres.

To Market Shutter

SALES RIGHTS for a motion picture projector shutter have been obtained by the Colortone Sales Corporation of Chicago, according to an announcement by that firm. The manufacture and technical characteristics of the shutter were not disclosed in the announcement.

Branch in New Quarters

THE NEW YORK branch of the National Theatre Supply Company, managed by C. H. Secor, is now established in new quarters in the Film Center. The address is 356 West 44th Street. The New York branch, for many years occupying two floors at 1600 Broadway, now has three floors, including sublevel area. The main display room is on the first floor, and it is lighted with daylight brilliance by fluorescent lumiline lamps. The offices are on the second floor.

Named Seat Distributor

E. C. LEEVES of the Central Theatre Supply Company, Kansas City, has been appointed authorized distributor in Missouri and Kansas for the International Seat Corporation, Union City, Ind. Central Theatre Supply is also the authorized distributor of Motiograph projectors and sound systems, and of Brenkert projection lamps.

Take Larger Quarters

TO PROVIDE for expansion of manufacturing facilities, Climax Reflector, Inc., Canton, Ohio, has removed from 315 Raynolds Place, S. W., to substantially larger quarters at 403 Schrover Avenue, S. W.

The Automatic Devices Company, Allentown, Pa., has also removed to a new address in order to obtain more manufacturing space. This company, manufacturers of curtain control equipment and motor-generators, is now located at 1035 Linden Street.

Two Firms Consolidated

ADOLPH A. HENKEL, Chicago, long associated with the design and manufacture of lighting fixtures for theatres and other commercial establishments, has consolidated the two companies in which he has been interested—Henkel Best Company and Murray Construction Company—to form the firm of Henkel, Inc. The new corporation, it is announced, will offer a complete lighting service, starting with design, finishing with construction.

Marketing Drain Cleaner

DISTRIBUTION of the manually operated, air-pressure drain cleaner which has been described in BETTER THEATRES under the trade-name "Universal," has been acquired by the Empire State Drain Cleaner, New York. Its trade-name changed to "Empire State," this drain cleaner develops air pressure by means of a hand pump, and by manipulation of a trigger, as much as 125 pounds of air may be generated to remove obstructions.

Sign Service Contracts

TWO LARGE circuits—Malco and Skouras—have contracted for the servicing of their sound equipment by the Altec Service Corporation. The Skouras contract covers 58 theatres, and the Malco agreement 50.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION ACOUSTICS

A Better Way to Good Projection

A PROJECTIONIST ADDRESSES HIS CRAFT—AND THEATRE MANAGEMENT

[*Usually, in discussion of the responsibility for good projection, the projectionist is being talked at. Here a projectionist himself speaks out, in a spirit that makes his article a most interesting expression of views existing in the craft. Mr. Prater, projectionist at the Congress theatre in Palouse, Wash., has long been one of F. H. Richardson's correspondents.* — EDITOR.]

By J. R. PRATER

EVERY PROJECTIONIST must work under the supervision of a theatre manager or owner. Considering the amount of time we projectionists must spend under such supervision, a good share of our lives is directly affected by the relationship existing between ourselves and our employers. The more agreeably we work together, the happier that part of our lives will be. Whatever we can do to gain the respect and friendship of our employers will do more toward improving working conditions and raising salaries than all the force that could ever be applied. In extreme cases, organized effort sometimes becomes necessary, but if the same results could be obtained in another way, the whole situation would be very much more satisfactory to everyone concerned. All of us, no matter what our position may be, would rather be led than pushed, so with this fact in mind let us see first what the projectionist can do to improve his own working conditions and to gain the cooperation of his employer.

The *least* any man able to hold a job projecting motion pictures can do, is to present a program so that it will "get by." The difference between such a man and a *good* projectionist is in how much better, safer, more dependably and more efficiently the job is done, so it is up to the projectionist who wants to get ahead to create as much of that difference as he possibly can.

First of all, he must increase his knowledge of everything connected with his work by studying the writings of men who are recognized authorities on projection and associated subjects. Reliable textbooks are a valuable source of general basic knowledge and provide an indispensable reference guide. Detailed information about individual models and types of equipment may be obtained from equipment manufacturers. Latest developments are constantly being discussed in magazines that either are wholly devoted to projection or have projection departments. The more practical the knowledge which a projectionist has, the more he will know what to do, why it must be done and the best way of doing it; further (and just as important), the more he will know what *not* to do and why not.

Need of Proper Tools

Next in importance to expert knowledge is a proper and adequate assortment of tools and test equipment and the ability to use them correctly. A hundred dollars properly spent for an outfit of personal tools will increase a projectionist's value many times that sum during the life of the tools. The ability to use them to the best advantage comes only through a genuine desire to do so and actual practice.

Having expert knowledge, tools and ability, the projectionist still cannot operate and maintain projection equipment dependably and efficiently without written inspection forms and written records of all new parts installed, as well as the condition of parts already in service.

Wherever possible, the exact condition of each part should be determined by reliable tests or measurements which can be repeated at any time to give an accurate comparison, such as whether the intermittent flywheel can be moved back and forth when shutter is held stationary, how many milliamperes of space current a vacuum tube will pass, and so on.

Use of Inspection Forms

Some parts require more frequent inspection, attention, adjustment and replacement than others. Without proper inspection forms arranged to fit the individual requirements of all equipment in his charge, no man can be sure he remembers to give each part attention before there is danger of failure, faulty operation or unnecessary wear. Without written records made during the life of each part, he can have no reliable idea of how long each part has served, how its performance compares with other similar parts, and how rapidly it is deteriorating or approaching the end of its useful life. Naturally, in order to keep such records, each duplicate part or unit must be numbered or otherwise suitably marked so that each one may be identified during its entire life.

The longer such records have been kept the more valuable they become. They enable the projectionist to get maximum service from all parts and yet prevent any ordinary trouble from occurring during a performance. When unexpected trouble does develop, a record of the tested condition of any suspected part or unit at previous inspections is a most valuable aid in locating and correcting the fault.

Inventory of Supplies

Another important step in putting projection room maintenance on a business-like basis is to take a monthly inventory of all supplies and spare parts. During each month, enter any unusual needs on a *want list;* then at the end of each month, add to this list any further items necessary to bring the complete inventory up to at least a full month's supply, and immediately turn a copy of the list over to the theatre manager. This not only guards against unexpected shortage of supplies, but also enables the manager to do a full month's ordering or buying at one time, rather than having to get one or two items every few days, frequently on last-minute notice.

The projectionist could not ask for an easier, better way of proving to his manager that he is really doing a first class job in the matter of taking care of the equipment entrusted to his charge than to keep such written records. Where several men work in the same projection room, written records are all the more valuable and necessary. It is excellent policy in such cases to assign a capable man to the job of *chief projectionist,* with a suitable increase in salary, and to hold him responsible for the proper care of equipment; but since this man cannot be on duty every shift, he must leave proper means for the other men to carry on whatever maintenance work becomes necessary in his absence.

If it seems that keeping written records requires added effort, let us consider them carefully. Whether or not a projectionist keeps records, he must order necessary supplies, maintain the equipment in running condition, locate trouble and do necessary repairing and replacing of faulty parts. Without written records he must still order the same amout of supplies, but at more frequent intervals and often on short notice. If any item of maintenance is neglected or overlooked, unnecessary, hasty adjustment, repair or replacement, jeopardizing the performance, must be made. As to locating trouble without records of previous tests made when the equipment was functioning properly, in many cases even a competent engineer may have plenty of difficulty. Besides this, it is impossible to get reasonably efficient service from equipment and parts without knowing what service they have given and when they have passed their useful life. Keeping proper records really enables the projectionist to produce better results more dependably and efficiently with the same, or even less effort, and certainly with more satisfaction and peace of mind.

The Manager's Part

As to what the manager can do to encourage better cooperation from his projectionists, he must also remember that any man would rather be led than pushed. *Men who do their work only sufficiently well to avoid penalties or reprimandings do no more than is absolutely necessary to get by.* Those who do good work because they are proud of a job well done are anxious to improve their work and to take proper care of their equipment. *The manager may well encourage such pride in good workmanship by showing his appreciation for good work in as many ways as he can.* He should learn at least enough about projection equipment and its operations to understand its possibilities and limitations, so that he can judge intelligently as to when the projectionists are doing their best, or when the equipment is really at fault. He should make every possible effort to furnish his projectionists with proper equipment and test apparatus, plus the necessary supplies required to make excellent screen results possible.

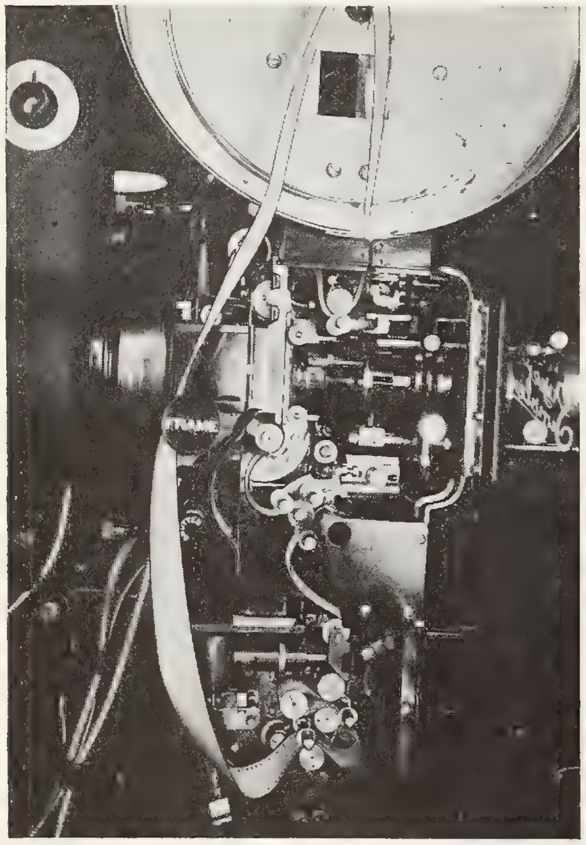
Also, the more comfortable and healthful the projection room is made, the better the work men can do in it. Adequate size, height of ceiling, ventilation, toilet facilities, proper lighting, color of interior, type of floor covering, arrangement of equipment and controls, and any other factors of comfort and convenience are bound to encourage better screen results.

An appropriate increase in salary to a man who has increased the value of his services gives him a real incentive to increase his knowledge and ability. In addition, *a friendly word of praise or appreciation for doing a difficult job well makes any man a better workman and a better friend as well.* If it becomes necessary for a man to fight for better wages, even after he has made himself worthy of them, the fight then becomes more important to him than the further improvement of his ability services.

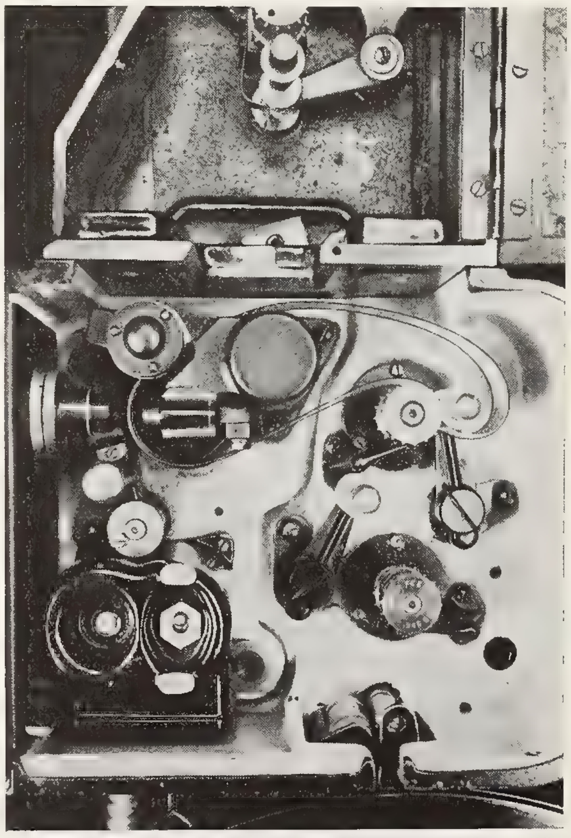
Summing up the situation from both sides, a reasonable amount of work must be done and a reasonable amount of money must be paid for that work. Both manager and projectionist can each fight the other and do as little as he possibly can, or they can both work together and accomplish better results for all concerned in an agreeable manner with no more effort. It all depends on how much spirit of cooperation exists between them.

SOUND TEST FILMS FOR BALANCING THE PROJECTORS

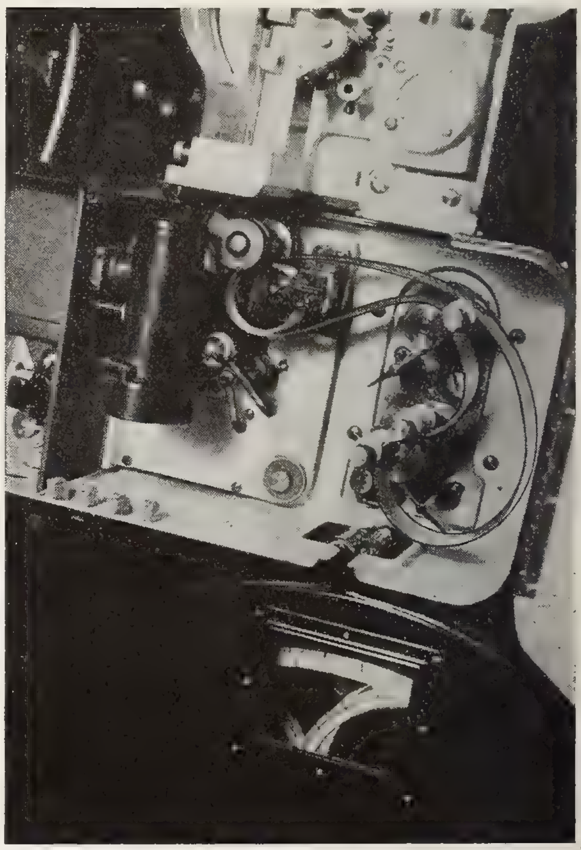
¶ Prints of a special film have been made available by the Research Council of the Academy of Motion Picture Arts and Sciences, for the purpose of assisting projectionists to balance their projectors so that one will not reproduce louder or softer than the other. Inasmuch as different types of equipment require different lengths of balancing film, sufficient film is sent to provide for the equipment requiring the greatest length, and those theatres with equipment upon which smaller lengths of film may be used are thus provided with sufficient film for three or four sets of balancing film. Films for balancing three projectors at one time are available at a slight additional charge. Below are illustrated the methods of threading the loops.



This method of threading applies to all types and makes of equipment other than the exceptions illustrated in other pictures. Loop length, 2 inches.



This method of threading applies to RCA PS-24 and other later similar type sound heads, used with any make of picture head. Loop length, 15¼ inches.



This method of threading applies to Simplex Four Star sound heads, used with any type of picture head. Loop length, 26 inches.

Revised Academy Loudspeaker Adjustments

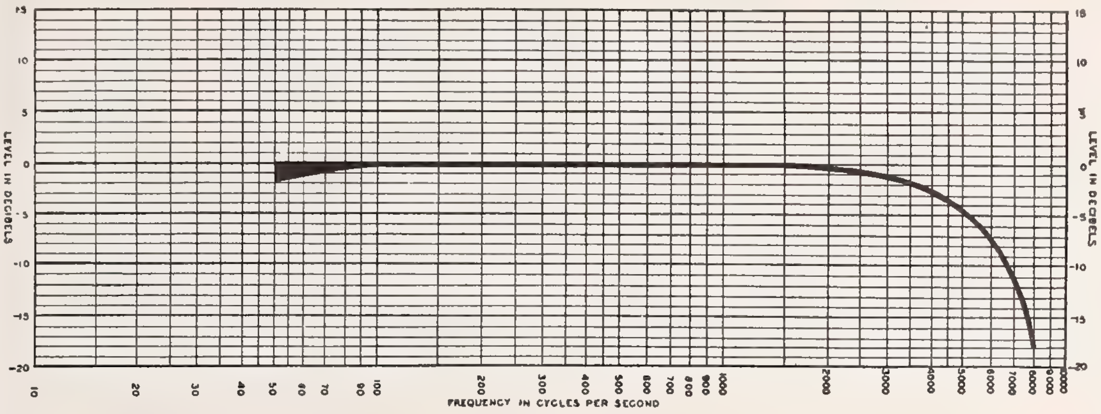
REVISED loudspeaker settings are suggested by the Research Council of the Academy of Motion Picture Arts and Sciences in order to obtain maximum sound quality from current studio recordings. The original recommendations of the Council in this direction [*summarized on page* 32 *of* BETTER THEATRES *for May* 1, 1937] have been found on further investigation to be less than completely satisfactory, and revision is now recommended. The accompanying charts indicating the new recommendations appear in a bulletin just issued.

These charts can be used effectively only on the basis of a thorough understanding of what they are intended to do, and the limitations under which they must be applied. The method of control they prescribe is intended to avoid the technical difficulties of measuring actual sound in the theatre. The common and much simpler procedure is to measure the speech current supplied to the loudspeakers. Such measurements reveal, very easily and accurately, whether the sound system is performing properly up to and including the loudspeaker input. They do *not* and cannot measure the performance of the speakers themselves, which may be checked only by reading actual sound, with the help of a pre-calibrated microphone.

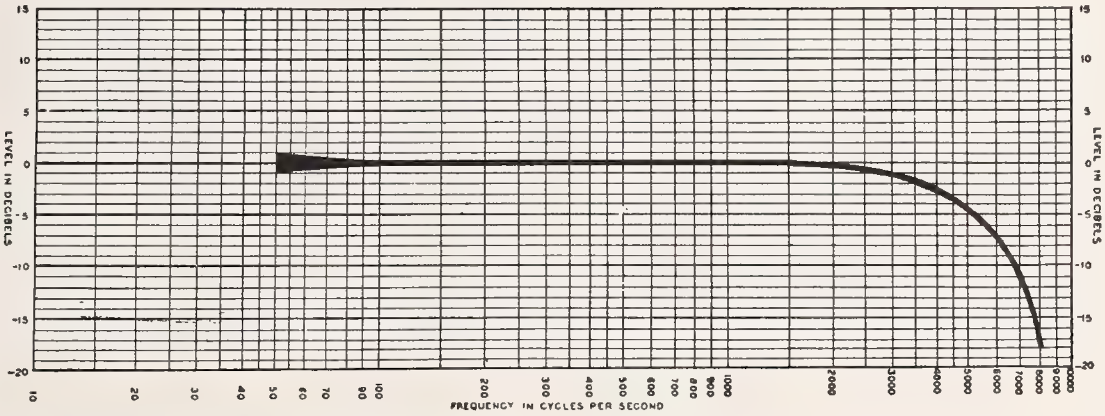
The volume indicator is connected across the output of the power amplifier (including the low pass filter) in parallel to a resistance equivalent to the loudspeaker load. Meter readings obtained at each frequency of the test reel are marked on graph paper similar to that which forms the backgound of these charts. The marks are subsequently connected by a continuous line, which should have the shape of the appropriate curve as here shown. The speaker filter or other system adjustments are altered, and the runs repeated, until the desired curve is obtained. Complete accuracy is not required; variations considered acceptable are plus or minus 1 decibel up to 3,000 cycles, with progressive increase up to plus or minus 2 decibels at 7,000 cycles.

In interpreting the results, allowance must be made for the type of screen installed. In the average theatre, most satisfactory sound will probably be realized by first adjusting the system in accordance with these curves, then modifying the settings very cautiously through a series of trial and error changes guided by ear.

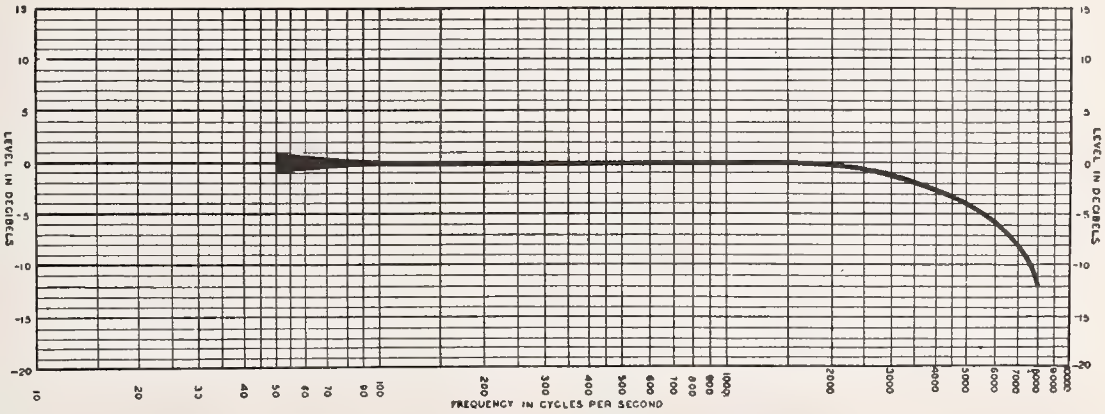
In practice, the theatre's acoustic conditions will have an important bearing on the final output. The Research Council bulletin on the subject, dated October 10, 1938, recommends that if good sound does not follow when these charts are used, the auditorium should be acoustically corrected. In some theatres it will be found equally satisfactory, and much less expensive, to modify the speaker settings to suit the acoustics. Nevertheless, these charts provide a useful starting point in every case.



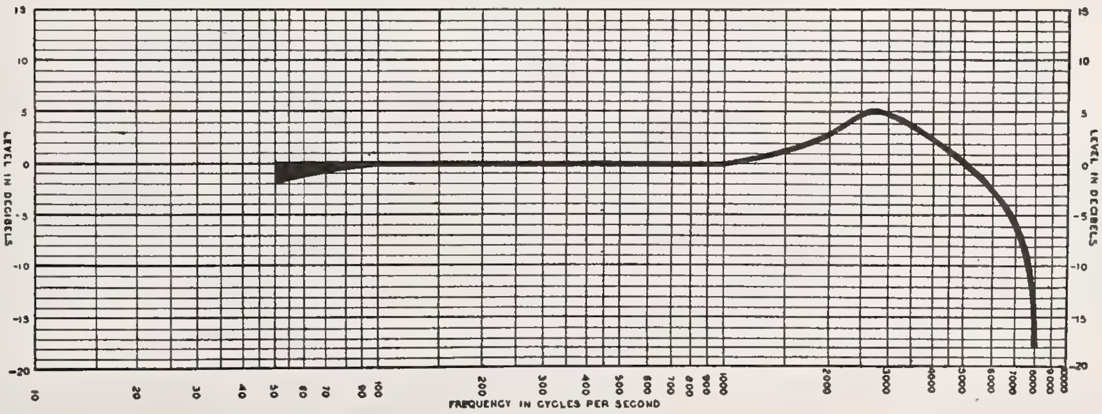
RECOMMENDED ADJUSTMENT FOR any system using Lansing 284 or 285 metal diaphragm units and 15X low frequency mechanism; Erpi Mirrophonic M-101, M-1 and M-2 systems using 594-A metal diaphragm loudspeaker units, and TA-4181 low-frequency units; RCA systems using M.I.-1435 metal diaphragm speakers and M.I.-1432-A low-frequency mechanisms.



RECOMMENDED ADJUSTMENT FOR Erpi M-3 systems using 594-A metal diaphragm loud speaker units and TA-4181 low frequency units.



RECOMMENDED ADJUSTMENT FOR Erpi M-4 system using 555 metal diaphragm loudspeaker units, and TA-4181-A low-frequency units; Erpi M-5 systems using 555 metal diaphragm loudspeaker units and TA-4194 low-frequency units.



RECOMMENDED ADJUSTMENT FOR RCA systems using M.I.-1428-B or M.I.-1443 non-metallic diaphragm speakers and M.I.1432-A or M.I.-1444 low-frequency mechanisms.

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

AGAIN MR. BECKLEY, ALSO OTHERS ON "TAILS-UP" REELS

FURTHER COMMENT on the proposal to wind reels shipped to theatres with tails up, has come from the projectionist, W. Lee Beckley of the Spencer theatre in Spencer, Ia., whose letter in these columns in the July 23d issue has revived the reversed-winding issue, giving the method new industry-wide attention. (Incidentally, an error several issues back gave rise to a similar error in the October 15th issue identifying Mr. Beckley with a Minneapolis circuit, instead of with the Spencer theatre.) Following the article in the October 15th issue, which set forth the opinions of prominent and representative individuals and groups on the proposal, Brother Beckley writes:

"Some men apparently believe this plan may bring about laxity in exchange inspection, with which view I cannot agree. It seems to me that the exchange inspectors, knowing that their work will be checked up on before the prints are projected, will, if anything, be *more* careful in their work.

"Another argument advanced is that some features reach the theatre too late to permit rewinding before time to start the show. If this be true, surely it is a fault demanding immediate correction, regardless of the method of shipping prints."

I agree with these arguments, particularly as to prints arriving at theatres too late to permit rewinding and inspection prior to the first show. Save in an occasional emergency, such a condition should not be tolerated by theatre managements. If it is possible to get the prints to the theatre just before opening time, it should be equally possible to get them there at least anyhow half an hour earlier.

As to the charge that laxity in inspection might result, one large local union (Akron, Ohio) has received prints tails up for a full year and has found nothing of the sort. That local indorsed shipment tails up by wire as soon as discussion of the method began in Better Theatres.

Letters from projectionists continue to bury the top of my desk, and while space does not permit quotations from all of them, I submit some of the opinions expressed, beginning with a letter that argues against the idea.

Believe Conditions Do Not Warrant Change

Two pairs of thumbs are turned definitely downward on the proposal in a letter from Ernest W. Patrick, chief projectionist of the Strand theatre in Great Bend, Kan., and his assistant, Dan Smith. Departing from my usual procedure I shall comment upon the points they raise as they occur.

"We have given the matter careful consideration," they write, "and agree with Projectionist Toth of the Colonial theatre, Bridgeport, Conn. Our vote is an emphatic *no* in the matter of films shipped to theatres wound in reverse.

"You have made certain statements with which we cannot agree. You said you had watched express handlers toss packages of film 4 or 5 feet, the packages landing on wood or concrete. As an experiment I personally tossed a case of film containing four 2,000-foot reels, weight 76 pounds, a similar distance. I did this several times. Result: Case badly bent, but the reels escaped all injury."

It is possible some single package of reels might be so well packed, or even that some exchange might pack all its reels so very well, that damage seldom resulted from rough handling; however, considering the weight each reel carries it seems unlikely. Anyhow, no single instance of such escape can be accepted as conclusive proof. I can assure Brothers Patrick and Smith that not all exchanges pack shipments so securely, nor do all projectionists. In the statement cited I referred not to any one instance, but to the field as a whole. And that is what counts. I have had a substantial number of instances brought to my attention in which reels were damaged by rough handling of shipment cases. Brother Patrick continues:

"Here is where the bent reels come from. I personally know that when the 2,000-foot reels first came into general use, exchanges lost very many of them, some projectionists receiving the new 2,000-footers retaining them, returning the films on 1,000-foot junk reels. So much of this occurred that many exchanges were forced

Greetings from across the sea. Stanley T. Perry, president of the Guild of British Kinema Projectionists and Technicians, sends this picture of a session of that organization, of which I often have written. Shown standing are F. H. Woods, general secretary; Mr. Perry, and H. B. Smith, vice president.

to assess a very substantial charge per reel where this was done."

Granting the truth of this, that does not tell where the present bent reels came from. The 1,000-footers were not used for shipment again. Also, that condition could only have lasted during the introduction period of the 2,000-foot reels. . . . . Patrick continues:

"Then too, in BETTER THEATRES for July 23, you say, 'Experience has demonstrated the unsafety of projecting prints received until they have been inspected.' In the October 15th issue you warn projectionists against use of exchange reels for projection. Well, here is my story: During the past two years Mr. Smith and I have projected in excess of four hundred 2,000-foot reels of film without pre-inspection and have yet to be forced to stop a show, which fact should entitle Kansas City exchanges to high praise."

Again I say, it is not any one instance we are concerned with, but the field as a whole. And most emphatically no such condition exists in the whole field—not by a good, long running jump. I am in almost continuous receipt of complaints concerning film received in condition varying from poor to wretched, samples often accompanying such complaints—loose splices, ripped sprocket holes, misframes and changeover cue butcheries are a few of the injuries reported.

Continuing, Patrick suggests that rewinding hot film under rather tight take-up tension upon a cold reel at the last showing might, because of contraction through cooling, cause damage, for which argument I can see no reasonable basis. True, there would be some contraction, but certainly not enough to strain splices seriously or in any way damage the film. However, this is a matter I shall consult film manufacturers about, reporting their findings later.

But All These Men Are for It

And now some other views: John Teal, projectionist at the Cliftona theatre in Circleville, Ohio, "I am wholly in favor of exchanges shipping reels wound in reverse. It would compel rewinding and possible inspection before projection in theatres where this is not the regular practice. It would thus protect him who does inspect one rewinding and promote use of special projection reels instead of the often badly damaged ones upon which film is shipped. Our prints are all received from the Cincinnati exchanges. I believe I am not far wrong when I say that 98% of the prints have been inspected and repaired, but still I am for the tails-up proposal."

William Spedon of Chicago, says, "I am part owner of six theatres in Chicago and area near it. Put me down as highly favorable to the shipment of reels by exchanges to theatres wound in reverse. For seven years I was a projectionist. Such practice will tend to encourage at least some pre-projection inspection, a thing highly desirable, and the more general use of special reels for projection. I have talked with some of the projectionists, finding

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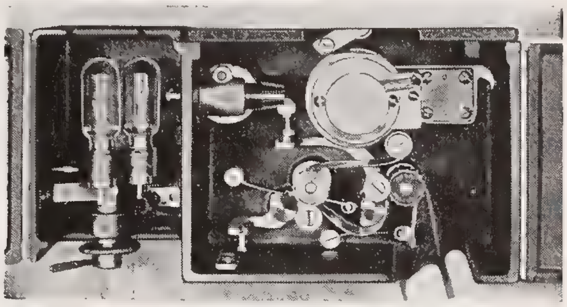

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them divided in opinion. Three were favorable without qualification. Two feared it would tend to weaken exchange inspection. One said, frankly if unwisely, 'I'm for it provided it doesn't make any more work for me.' If the plan is adopted, we will equip all our theatres with special, high-grade reels to be used for projection and oblige their use, provided some plan can be adopted that will prevent loss of these reels by their being returned, in error, to the exchange."

Concerning avoidance of loss of reels, the scheme I suggested in the October 15th issue—enamelling the sides of each theatre reel in white or scarlet—should do the trick.

T. L. Fuller (who prefers that his town be not published) writes, "The proposal to have prints shipped out by exchanges tails-up is okay with me and with several of the men I have talked to. I spoke to a few exhibitors, all of whom were highly favorable to the plan. As I see it, while it will make one extra rewinding for projectionists, that won't break their arms or otherwise quite ruin them. The one who would balk on a plan that certainly reduces liability to film fire and possibility of show stoppage has no right place in a projection room. I'm for the plan."

L. D. Sanderson of New Orleans, La., says, "Place me in the *for-it* column in the matter of shipping film to theatres tails-up. It should be a near-criminal offense for any man to project any film before he has at least given it some sort of inspection. You never can tell! It may be all in one piece—it may be in two or three. It may have serious faults some inspector has overlooked. Inspectors in many exchanges must, in order to hold their jobs, inspect more footage each day than any mortal man or woman can possibly really properly inspect and properly repair. I have spoken, Dad! Put me down *for* and multiply the *for* by at least two."

H. R. King, a Florida projectionist, writes, "Several of us were discussing the tails-up shipping plan last evening. Some were *for* and some 'agin', but more belonged to the first group than the last. Two expressed themselves as satisfied either way. Two objected to the necessity of rewinding the reels after the last show—didn't mind the work, but wanted to leave just as soon as the show was over. Three were more or less on the proverbial fence but said they believed the plan had merit.

"Personally, I am in favor of it, for several reasons. Certainly it is not safe, regardless of how careful an exchange may be, to project prints without inspection. Certainly it is an outrage on prints, which outrage will be reflected in future shows given from prints projected using exchange reels. Some of the reels may not be in very bad condition, but every projectionist well knows many of them are. The tails-up plan would compel projectionists to make an *observation* inspection at least, besides encouraging use of good reels for projection."

Inspection Regarded as Necessary

A Massachusetts projectionist who asks that his name be withheld, writes, "My last letter to you was in approval of the now accepted double-reel which so many kicked about, though I believe none of us would now care to return to the old singletons. Since then I have become a member of the union. If you use my letter please do not print my name or location.

"In my opinion (such as it is), tails-up is the right way to ship prints to theatres. Sunday I received a print tails-up. In rewinding it just fell apart. Suppose it had come heads-ups and I had attempted to use it without inspection. Result: A complete and lengthy stoppage of a Sunday night show! Next, I received a print tails-up and now have a nice cut in my thumb—there was one foot of ripped sprocket holes.

"I am for tails-up shipment, even if it has been inspected and has an unbroken seal of inspection. We projectionists assume a definite responsibility when we undertake the task of placing before audiences scenes of features that cost huge sums of money. One responsibility is to see to it that they appear before audiences in the best possible manner. We are justly entitled to reasonably comfortable working conditions and reasonably generous remuneration for our work, but we are not justly entitled to side-step anything that improves either the screen image or sound in any way, or gives promise of improvement in general results, merely because it means a little, or even considerable additional effort.

"If on inspection film is found to be in bad condition, it is the duty of projectionists to make notes of whatever is wrong, in duplicate, the original to be handed to the manager for transmission to the manager of the exchange, the copy to be retained in his files. How it is possible for any projectionist to run film out of the can is beyond me! It is like driving a car without a brake!

"As for that old bromide, 'Just got the film in time to open the show'—*bunk!* In eight years of projection I received just one feature delivered late, and this theatre is not next door to an exchange, either! So let's have the prints tails-up. If they are in good condition, we'll return them any way the exchanges want. Good luck to you and many thanks for promoting another logical idea."

C. C. Moskowitz, head of theatre operations of Loew's,Inc., with guests at his table as projectionists of Loew's theatres in Greater New York gathered at the Hotel Astor for their "grand reunion dinner and dance." More than 700 persons attended. Besides Mr.Moskowitz (seated), shown above are (standing) Joseph R. Vogel, Martin Schenck, Lester Isaac (head of Loew's projection department), Joseph Basson (president of Local 306), Miss Nellie Richardson (friend daughter), (seated) Miss Reis, Mrs. W. Wagner and Mrs. Basson. Many projection interests were represented among the guests; sorry I didn't jot down the names. Much in evidence, of course, was my good friend P. A. McGuire of the Internatinal Projector Corporation; and I had a good chat with J. E. McAuley, president of the J. E. McAuley Manufacturing Company, who had come from Chicago for the party. - - - F. H. R.

There are many more expressions of opinion on the proposal, but these are representative of the arguments advanced during the last few weeks.

PAINTING AND LIGHTING PROJECTION ROOMS

A. L. GURLEY, manager of the Grand theatre at Cartersville, Ga., asks: "Please advise as to the best method of painting and lighting the projection rooms. I had in mind painting the front wall flat black, with cream-colored ceiling and side walls, except that 6 feet up from the floor I would use black, as a light color would show so badly when soiled. I intend using about a 150- or 200-watt lamp in center of ceiling, with a smaller one at each projector. I would appreciate your advice if you think some other color scheme would be better and make for better conditions in the room."

First of all, it is my observation that a projectionist who has an excellent view of the screen image is far more apt to obtain and maintain a sharper focus, and in general get better results, than will he who has a view less clear. And as we all know, we cannot see well if light shines in our eyes.

Now, it is proposed to illuminate the projection room by means of a 150- to 200-watt lamp located in the center of the ceiling, with a second lamp at each projector. Presumably the ceiling lamp would be kept burning as the show runs. If not that, then the ones beside the projectors would be kept burning—very possibly all three of these light sources. I believe it likely that in such a room the projectionist's eye pupils would be constantly pretty well contracted, and if he chanced to look directly toward that ceiling lamp before glancing at the screen, he would not get a very sharp view of the image. The darker the projection room, the less light reflected from the wall immediately surrounding the observation ports, the better the view the projectionist will have of his screen.

Comfortable working conditions for projectionists are right and proper. They should be provided up to the point where such conditions set up interference with efforts to get the best possible results. If less comfortable working conditions make for better results, less comfortable conditions are "right and proper."

In lighting the projection room, let all light sources be so placed that they are not *directly* visible to the projectionist from any point. So far as possible, permit no light to enter the eyes of the projectionist save that from the screen.

There are a number of ways of doing this, but I rather like this method: Install on the ceiling, running the longer way, a metal cove somewhat like the letter L in form, its shorter extension facing the rear wall and of sufficient width so that the lamps placed in sockets installed along the other extension are wholly invisible from any point in the room when standing on the floor. The number of lamps needed will vary according to the size of the room. Connect all *except one* on one circuit, the remaining one upon another circuit, each controlled by a suitable, conveniently located switch. In sockets of the first circuit install lamps of wattage suitable to supply the *necessary* illumination while projection is in progress, which really is not very much. In the socket attached to the remaining circuit place a lamp large enough to supply bright illumination when needed in time of trouble.

Between the projectors, or over the center one if there be three, place a trouble lamp with spring action reel to rewind the cord automatically when the projectionist is done with the lamp, this lamp to be automatically switched off when the cord is rewound.

Paint the front wall flat black, or dark olive green, or brown with observation ports surrounded by a band of flat black 12 inches wide. From the light trough to front wall paint the ceiling a cream color; paint the rear and side walls a dark olive or brown up to 6 feet from floor, well stippled to kill reflection. Paint rear wall and ceiling on which lamps cast their light, and also inside of trough, a gloss white.

Examining this plan, we see that while it is possible to supply all light necessary, there is no spot of concentrated illumination. Moreover, all light comes from the rear as the projectionist faces the screen. His eyes therefore are at all times in the best possible condition to see the screen image clearly.

ONTARIO THEATRE REGULATIONS REVISED

THROUGH THE courtesy of my good friend Harry Dobson, Chief Inspector of Theatres in the province of Ontario (who for years was a faithful Bluebook School "student" and correspondent of my department), I am favored with copies of the recently revised Theatre and Cinematograph Act of the Province of Ontario, careful inspection of which discloses many improvements over the old law and but little to criticise. In many of the revised statutes I think I discern the forward-looking mind of Inspector Dobson.

Under approved definitions I find the following: *Motion picture projector shall mean any type of machine adaptable for the projection of motion pictures. Projectionist shall mean any person ordinarily engaged in operating a motion picture projector. Projection room shall include the room where projection equipment is installed, battery room, generator room, toilet room and any other room * * * which is directly connected with or adjacent to the room housing the projection equipment.* I could suggest a few changes there, but nothing of basic importance.

Under the provisions of the revised act, projectionists' licenses may be used only to those who are British citizens, either by birth or by naturalization; provided, however, the proper official may, in his discretion, grant licenses to citizens of the United States. But all licenses shall be issued subject to the implied condition that no performances shall be permitted to take place on Sunday.

Any motion picture projector, or films, used contrary to provisions of the revised act are liable to immediate seizure by the chief theatre inspector.

Theatres are licensed at from 25c per seat down to as low as 10c per seat, according to the population of the cities or towns in which they are located.

Projection rooms must not be less than 16 feet long and 12 feet from front to rear, with 10 feet from floor to ceiling. Thorough ventilation is provided for. All lamphouses must be ventilated to the open air. Adjacent to every projection room there must be a room with toilet conveniences, including running water and a wash bowl. Each battery and generator room must be ventilated to the open air.

Projectionist licenses are issued in two

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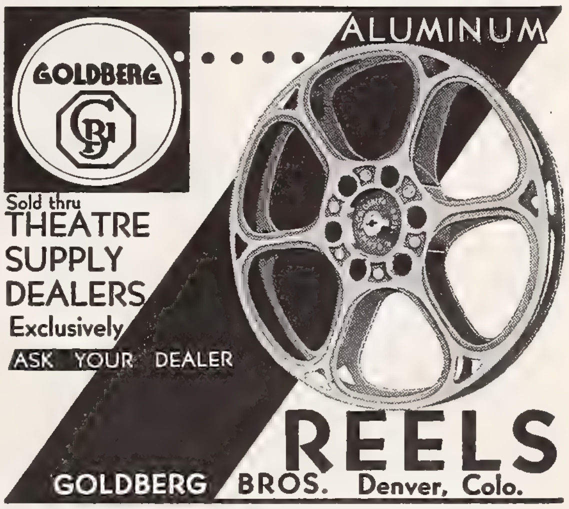

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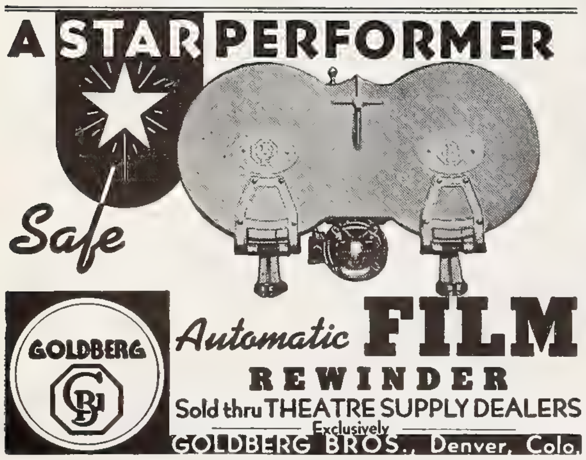

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grades; namely, *Qualified Projectionist* and *Apprentice Projectionist.* Where motion pictures of standard size are shown, either in private or in public, the projector shall be in charge of a qualified projectionist.

An apprentice projectionist license may be issued to a projectionist who has not yet completed the second-class examination and a practical test. Passing of a practical test and three written examinations, spaced months apart, is required before a qualified projectionist license will be issued.

Examinations cover electrical, mechanical and optical matters, care and operation of safety devices, safety regulations and laws. The apprentice examinations cost $5 each, and apprentice license $5. Qualified projectionist license costs $10, with yearly renewal at $5. When a candidate takes an examination and is successful, the fee is applied on the resulting license.

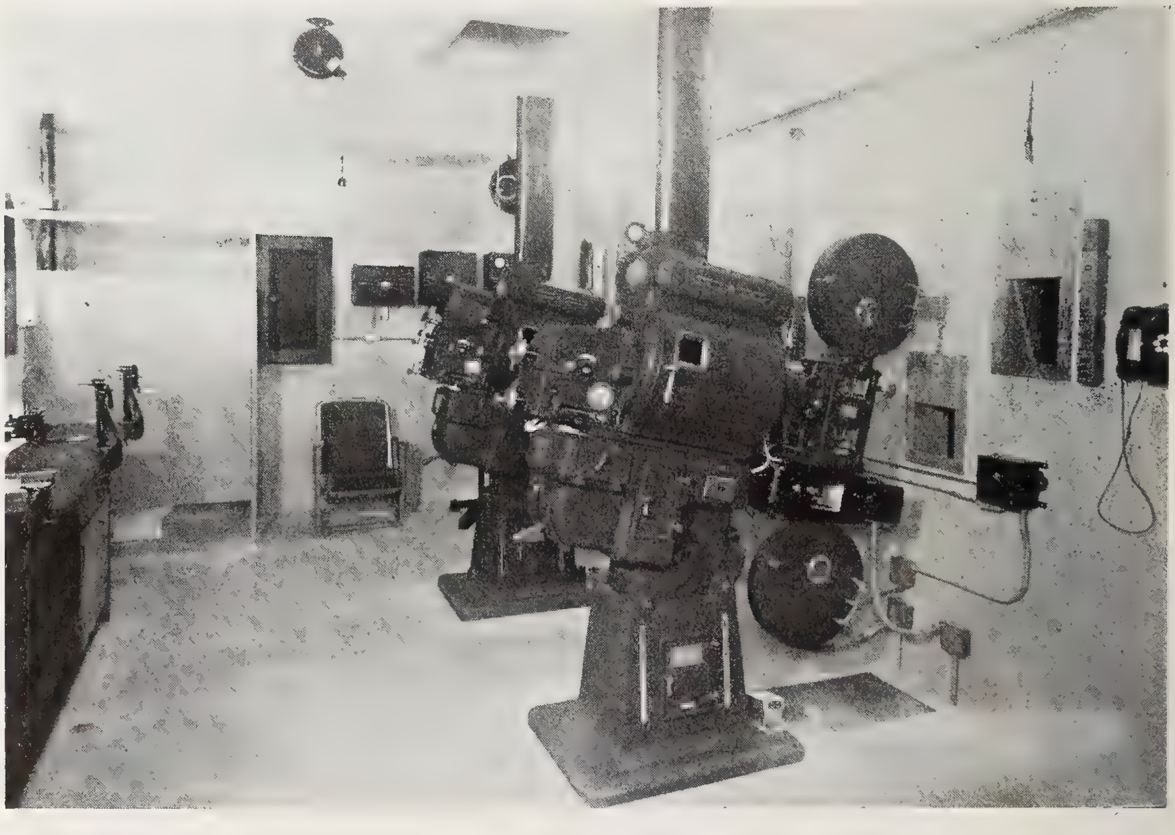
The chief theatre inspector may require any licensed projectionist to appear for reexamination at any time (which is good, but not good enough. There should be an examination at each license renewal, to make sure the one being re-licensed is keeping up to date in his knowledge).

In any theatre having more than one projector there must be two licensed projectionists, as follows: Seating capacity 1,000 or more, two qualified projectionists. Seating capacity less than 1,000, one qualified and one apprentice projectionist. However, the chief inspector may alter the class of projectionist required where circumstances justify such alteration. (By just what line of reasoning a theatre seating 1,100 must have two qualified projectionists, whereas one seating 900 may operate with one and an apprentice, I confess I cannot quite understand.)

Among the provisions of the act are those stating that no projectionist may (1) smoke or permit smoking in the projection room at any time, (2) read or have reading material other than licenses and regulations in the projection room at any time (which latter most emphatically is not good; projectionists should have printed instruction matter available at all times), (3) permit an unlicensed person other than the manager, the inspector or a member of the police force or fire department to be or remain in the projection room, (4) permit film to remain exposed at any time, (5) permit film to be rewound in room housing the projectors, (6) fail to test apparatus and electrical connections prior to each performance (which, pardon me, is both needless and a practical impossibility), (7) fail to inspect and repair all films while at the theatre (which wording I cannot agree with; inspect, yes; repair damage done while films are in the theatre, yes; but under that setup the exchanges could compel projectionists to do all the inspection and repair work, and for nothing, too), (8) operate or permit to be operated defective sound equipment, (9) maintain a dirty projection room or equipment, (10) fasten doors on the inside, or otherwise delay entrance of authorized persons (to which I would add, install bell buzzer or other device to act as warning when projection room door is opened), (11) permit port fire shutters to become and remain defective, or (12) fail to test working of all port shutters daily.

Every projectionist, furthermore, shall devote his entire attention to, and remain at, the projector while it is on operation, which is a hundred per cent good.

I have cited, of course, only a small portion of the act, in examining which, however, it is well to remember that, strange as it may seem to some, in Canada a law or regulation is not regarded as merely a bunch of words printed in some book, laid carefully away and forgotten until some violation of it brings disaster.



The spacious projection room of the new Lakewood theatre, Interstate house in Dallas, Tex., largely equipped by the Modern Theatre Equipment Company of Dallas. Projectors are Motiograph Model K, lamps Brenkert Enarc, sound system RCA.

PLANNING and FURNISHING the THEATRE

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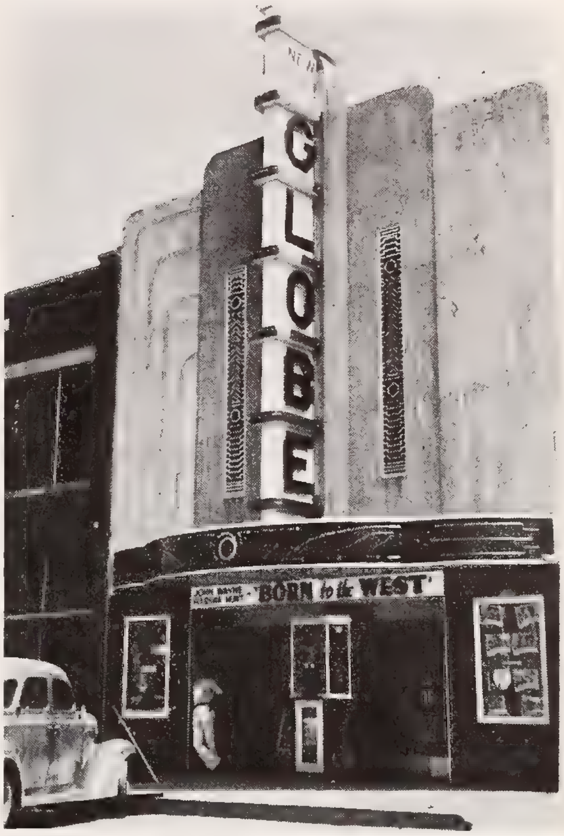
A Scheme of Modern Effect at $55 a Seat

M. B. Presley in front of his new Globe.



Front finish is in stucco and Vitrolite.

TO PROVIDE a town of only 2,500 inhabitants and modest economic resources, with a theatre that would be locally impressive in its "modernism," was the essential problem dealt with in the designing of M. B. Presley's new Globe in Savannah, Mo. It was also necessary to adapt the theatre, which seats 450, to a long, narrow lot. The Globe, of which R. Jerome Crowley of Kansas City, was the architect, was erected at a cost reported as $25,000.

The building is 130 feet long, 27 feet wide, and 30 feet high. To introduce an effect of width, the upper front was given a broad panel pattern, one panel seemingly superimposed upon the other and each having as little verticality as balance permits. Vertical emphasis is also minimized in an upright sign by "breaking it up" into square sections, one for each of the 3-foot letters. These sections are formed by channel pieces concealing neon tubing for illumination of the letters.

The upper front is finished in stucco; the lower, flanking the vestibule arch, is in Vitrolite architectural glass of a "marble" pattern. This material is also used for the base of the box office, which protrudes to the sidewalk line a little beyond double doors on either side leading into and from a lobby. These doors are faced in Masonite sections divided by aluminum mouldings, above which is plate glass.

Auditorium Treatment

Celotex is used for wall and ceiling treatment throughout the auditorium. Along the walls this material, which is furred out on cinder blocks from brick retaining walls, is arranged in square panels, each consisting in horizontal bands of different shades and widths. These panels are separated by vertical panels forming "pilasters."

The ceiling is arranged in a series of longitudinal steppings, the ceiling receding from a height of 27 feet at the middle to one of 24 feet at the sides. Between these steppings are concealed, as in coves, neon tubing—white in the uppermost tier, then blue, then red. Each circuit is operated through its own switch to permit use of the white light for emergency illumination, and also allow some degree of color variation. Filament lumiline lamps, white, are used in bracket fixtures on the walls, one to each of the four "pilasters."

The color scheme of the auditorium ranges from maroon to the light natural tones obtainable in the Celotex. In gen-

THE TOWN AND THE COMPETITION

Savannah's Court House Square.

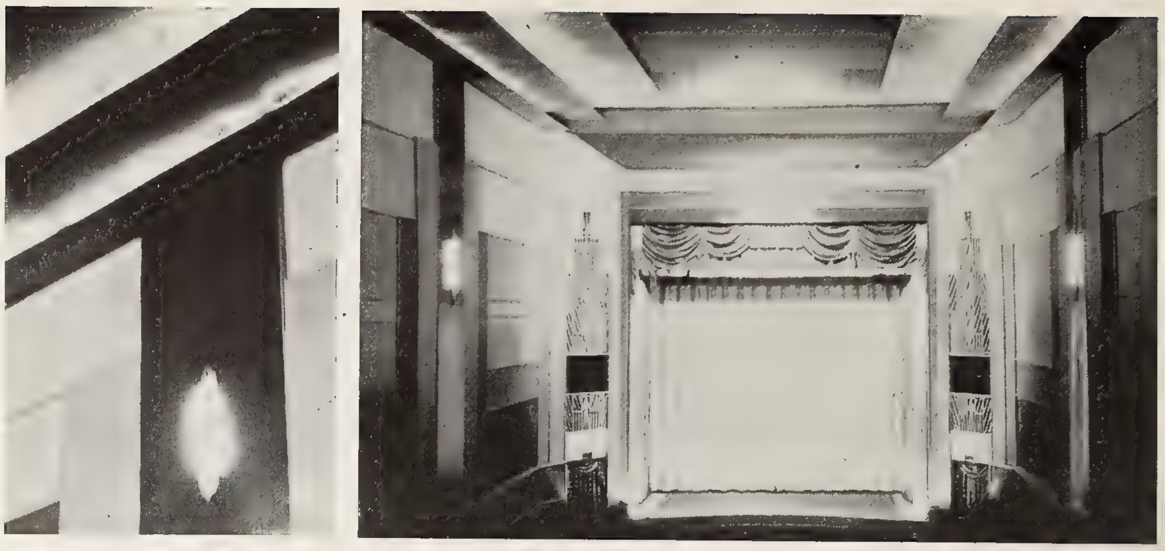
■ Savannah, Mo., is located in an agricultural region (principal crops wheat, corn, oats and hay) in which the farmers own and operate their own small tracts. It has some fame for its livestock auctions. Savannah was founded by Southerners nearly 100 years ago, getting its name from the Georgia city. The nearest motion picture theatres competing with the Globe are located in St. Joseph and Oregon, which latter town is 20 miles distant. Prior to opening the Globe, M. B. Presley operated the Community Hall theatre at Wheaton, in southwest Missouri, for eight years. He estimates that about half of the patronage of the Globe comes from Savannah itself, the other half from surrounding farms and small countryside settlements. Lloyd Hower is assistant manager.

eral, the colors shade from dark at the wainscot, which is painted maroon, to a light natural shade at the middle panel of the ceiling.

The proscenium arch, painted blue, is 17 feet wide and 20 feet high, while the stage is 12 feet deep. On either side of the arch is decorative grillework framing an outlet for a fin-type unit heater.

The lobby, which is 8 feet deep, is also finished in Celotex panels and "pilasters," some of the sections painted maroon, others in the natural tones of the material. The floor is covered with linoleum having brown, green, blue, red and black figures.

Through doors identical in finish with those of the vestibule, the lobby opens on a shallow foyer fully carpeted and with walls and ceiling finished in rough plaster. On either side are stairs leading to a mezzanine level from which stairs give access to the balcony. The manager's office is located on the mezzanine, beneath the rear of the balcony. Off the foyer is a woman's lounge with toilet room adjoining. A men's toilet room is located immediately off the lobby.



Detail of cornice treatment, and general view of auditorium.

The equipment and furnishings of the Globe include Simplex projectors, magazines and bases; Peerless Magnarc lamps, Strong 30 amp. rectifier, supplied by the National Theatre Supply Company, which also furnished the carpeting; RCA Photophone sound system, Ideal auditorium seating, supplied by the Stebbins Theatre Equipment Company, Kansas City; lighting fixtures by Summerour & Devine, Kansas City; drapes by the Great Western Stage and Equipment Company, Kansas City; blowers and air washers by The Ballantyne Company, Omaha.

Plan and Construction of the San-Val Drive-In Theatre

(*Continued from page* 15)

plastered walls were used and topped with a flat composition roof.

Within the building was provided a projection room 16 by 11 feet. The generator room is 9x6 feet, directly in the rear of the projection room.

The projection room has two machine ports, two lookout ports and one spot port with plate glass in all openings and self-closing metal slides for each opening.

Patron Toilet Facilities

Women's and men's rest rooms have been provided on each side of the projection room with independent entrances from the rear of the building. The women's room has a 5x9-foot powder room, and the toilet room is equipped with three toilets and two lavatories. The men's rest room has a 5x6-foot entrance, two toilets, two urinals and one lavatory.

On the rear of the projection building a drinking fountain has been installed.

Ticket Booth

The ticket booth is of modern design with plate glass above the counter shelf. The roof is supported on steel pipe columns that extend over a drive on each side, forming a protection from rain.

Concession Stand

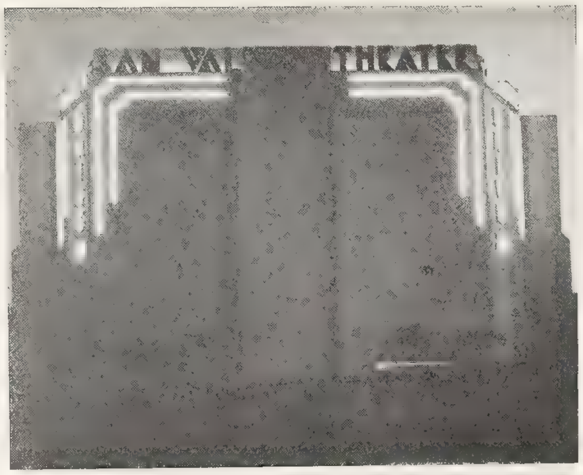
A small concession stand was built at one side of the stage with removable front. This building houses a six-stool counter and a small storage room. A gas range, electrical appliances for cooking, and hot water heater have been provided for this building, which is about 10 by 18 feet over all. The building was designed in similar style to the ticket booth, with steel columns and flat roof.

Ramps Plan and Construction

The ramps, which number nine, were graded to form terraces so that the occupants of each car had clear vision of the lowest part of the screen over the car on the ramp ahead. The ramps were so designed that a clear 40 foot clearance was provided from bumper to bumper. A light grade of hot penetrating oil was poured over the ground after the finished grades had been established, a layer of No. 6 decomposed gravel was spread and rolled over this surface; following this a heavy gravity road oil, all covered with another layer of fine crushed rock and thoroughly rolled with a four-ton roller until a hard compressed surface was obtained.

Each ramp is provided with car bumpers. These bumpers were constructed of two continuous stringers of double 2x6's well spiked together and located three feet apart. The stringers were bolted to 4x6 posts set in the ground at 8-foot intervals. Cross pieces of 1x6, nailed to each side of the posts, support the stringers and on these cross-pieces are mounted the wood horns. (*See sound equipment and horns*). A 4-foot aisle was left between bumpers on the center line of the parking space as a means to reach the rest rooms in the projection building.

A 30-foot drive was provided on each side of the parking space for entrance and exit. Illuminated numerals on the entrance end of the ramps and exit lights on the fence at opposite side aid the ushers in directing patrons. Amber colored lights at 50-foot intervals on all the timber bumpers help define the line of bumpers at night.



Night view of San-Val stage exterior.

Wood Fence Enclosure

All of the parking space is surrounded with a 10-foot tongue-and-grooved wood fence, except the rear, which has a 7-foot fence. A sliding gate in the fence on the exit side makes for quick exodus of cars after each performance.

Wiring

The screen building was wired for electric lights; there are a few base outlets in the manager's office, the locker room and storage room, and two flood lights on the stage roof to flood the parking area between and after shows.

Sound Equipment

The sound equipment used in the San-Val theatre is RCA Type PG-118, using

BEGINNING IN THE JANUARY 7th ISSUE: Two "columns" on theatre planning—Ben Schlanger, New York theatre architect and consultant, on Plan and Form; C. C. Potwin, pscecialist in acoustics, on Acoustics in Plan and Design—to be regular features of this department beginning with the January issue.

100-watt output from two 50-watt amplifiers. The remainder of the equipment in the booth is standard PG-118. The speakers used in the lot are a permanent magnet 6-inch speaker with a special sealed-in voice coil.

The baffles on the speakers are modified 35-inch wooden type. These speakers are spaced between each car, with a total of 580 speakers. The speakers connected to the power amplifiers are one-half to each 40-watt amplifier. They are so connected that every other ramp is through an individual switch; each ramp is connected to an individual power amplifier. The speakers on each ramp are connected parallel across the main feeder line to the power amplifier.

The impedance match is performed through the necessary matching transformers. It is estimated that each speaker operates at normal load at approximately 2½ watts. The amplifiers, however, provide power loads up to approximately 300 watts.

The wiring was carried underground to the ticket booth and concession building, as well as the projection room and all ramps.

A signal system installed between the ticket booth and projection room enables the operator to raise the sound level when some train or truck passes by.

Horns

The horns were built of ⅜-inch waterproofed plywood and given two coats of asphaltum paint. All horns on each ramp are switched to the central aisle so that an attendant can switch the ramps on or off according to varying requirements.

Policy and Technical Factors in Drive-In Operation

(*Continued from page* 15)

our patronage covers an average distance of from 12 to 15 miles, with some of our patrons driving even farther to attend our shows. Actually, a theatre of this type is very little competition to any of the regular motion picture theatres.

Our projection equipment at the San-Val consists of Super-Simplex mechanisms, Ashcraft lamps, and Strong copper oxide rectifiers. At the Pico drive-in theatre we use Super-Simplex mechanisms, Hall & Connolly high-intensity lamps, and Westinghouse generators. At the Pico theatre we draw 130 amperes, whereas at the San-Val theatre—using Suprex lamps with the Strong rectifiers—we draw only 65 am-consumed at the Pico. I will point out the reason for this later on.

The size of the picture at the Pico and San-Val are approximately the same, which size is 42x51 feet, and the throw in each theatre is 183 feet. However, the first ramp of cars is 40 feet nearer the screen than the projection room. In other words, people here see the picture from a distance of 143 feet. The back ramp at the San-Val is 550 feet from the screen and accommodates 99 automobiles. The total capacity of this theatre is 618 cars; at the peres, or one-half the amount of "juice" Pico our capacity is 460 cars, with only eight ramps, instead of nine.

The difference in the amount of amperage used at the Pico and San-Val theatres I attribute to the type of screen we are using. There has been developed in Los Angeles a paint which makes the difference in the two theatres as to light. We use a solid screen, of course.

There are a total of 28 employes necessary during the summer, and during the colder weather these will be cut down by possibly eight ushers. Obviously, it is impossible to run matinees; there are two shows a night.

The Hiland Theatre in Des Moines, Iowa

(*Continued from page* 13)

for heating and air-conditioning equipment. According to Mr. Dewey economy was effected in thus placing this equipment on a level above the auditorium, the amount of duct work being cut to a minimum, the longest supply duct running approximately 14 feet. Heating is by oil in the forced air method. Cooling is by mechanical refrigeration with direct expansion coils.—M. E. Wheelock.

Equipment and Furnishings

Marquee: **Iowa Neon Sign Company, Des Moines.** Vertical sign: **Electrical Products, Inc., Omaha.** Attraction board and letters: **Adler Sign Letter Company, Chicago.** Display frames: **Kawneer Company, Kawneer, Mich.**

Ticket register: **General Register Corporation, New York.** Coin changer: **Brandt Automatic Cashier Company, Watertown, Wis.**

Sound system: **RCA Manufacturing Company, Camden, N. J.**

Interior lighting fixtures: **Modern Lighting & Manufacturing Company, Des Moines.**

Proscenium curtain and drapes: **Younker Brothers, Inc., Des Moines.**

Blowers: **States Engineering Company, Des Moines** (Bishop & Babcock manufacture).

Boiler and oil burner: **Green Furnace & Foundry Company, Des Moines.**

Auditorium seating: **International Seat Corporation, Union City, Ind.**

Lounge and foyer furniture: **Younker Brothers, Inc., Des Moines.**

Carpeting: **Alexander Smith & Sons, Yonkers, N. Y.** (supplied by Davidson department store, Des Moines).

Vacuum cleaning equipment: **Hoover Company, Canton, Ohio.**

The following equipment supplied through and installed by the Des Moines branch of the National Theatre Supply Company—

Ticket chopper: **Newman Brothers, Cincinnati.**

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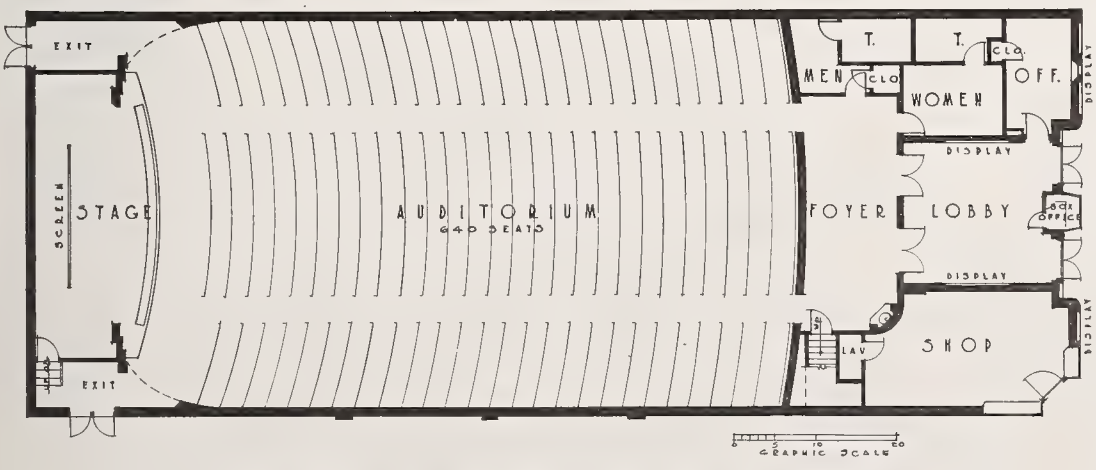

FLOOR PLAN, HILAND THEATRE, DES MOINES, IA.

WETHERELL & HARRISON, Architects

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by MARTIN QUIGLEY

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VOL. 133, NO. 12 DECEMBER 17, 1938

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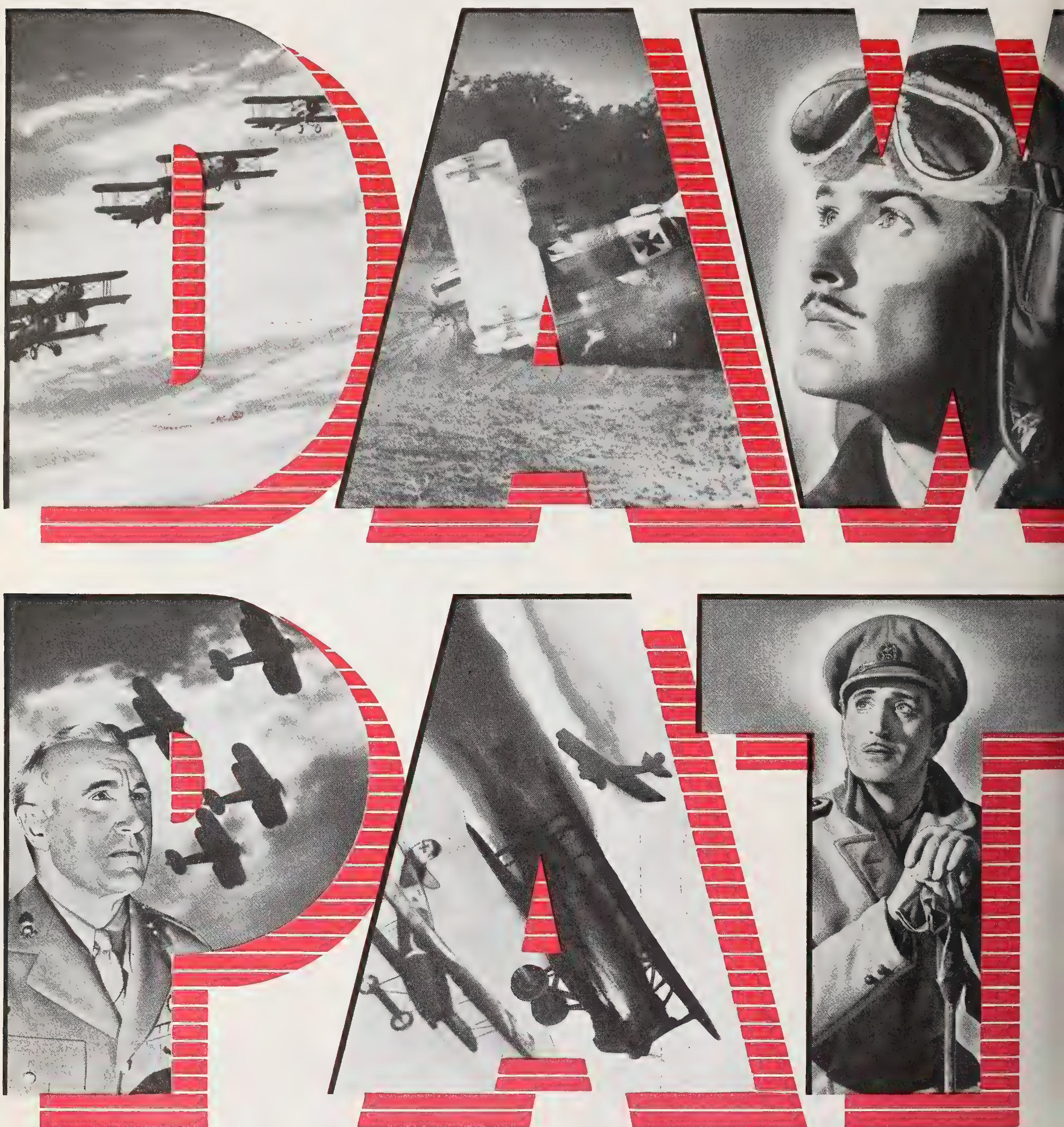
For Xmas! Warners' M



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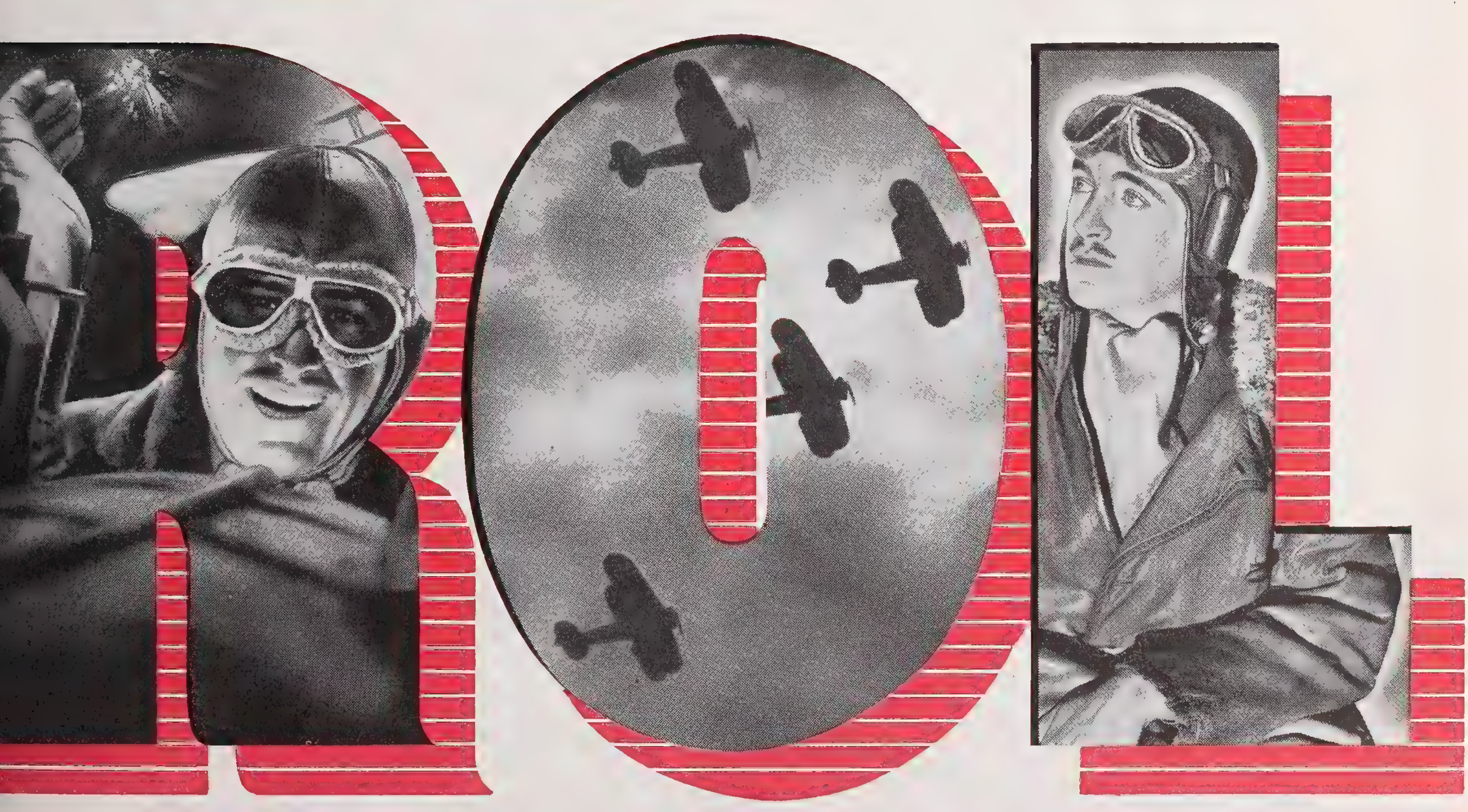

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"Aroused high glee in Roxy audience! Grand fun!"
—N. Y. Daily Mirror

"All the laughing you can stand this week!"
—N. Y. Post

"Sure-fire! Audience reaction loud and laudatious!"
—M. P. Daily

"Customers laughed themselves into tears and out again!"
—M. P. Herald

"Will add countless dollars to boxoffice returns!"
—Picture Reports

"Must click heavily in all showings! Comedy at its brightest!"
—Boxoffice

"Best picture of the week!"—Jimmie Fidler

"A top notcher! Boisterous laughs hit first-line classification!"
—L. A. Times

"An audience natural! Swell entertainment for everybody!"
—Showmen's Trade Review

"Rolls uproariously! Riotous laugh scenes!"
—L. A. Examiner

"Sure boxoffice! A very funny picture! Makes selling easy!"
— Hollywood Reporter

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 12 December 17, 1938

WHAT THE INDUSTRY FACES IN 1939

An Outline of Problems and Possibilities in Production, Distribution and Exhibition, Due for Action in the New Year

By MARTIN QUIGLEY

LITTLE DOUBT remains that the American motion picture industry will face a variety of thorough-going changes during the coming year. Out of the changes that are in prospect there is hope of a better business. This is fortunately so because the recent trend has been almost evenly in the wrong direction.

¶ Looming large on the horizon is the government suit, the outcome of which, despite the perverse or studied indifference of many in the industry, is almost certain to have a profound effect on the business and its future operations. There is naturally a devotion to the status quo on the part of its beneficiaries even though there must be few who are prepared to admit satisfaction over the present condition in industry affairs. It perhaps cannot be demonstrated in advance that extensive alteration in industry procedure will increase the general prosperity. But if the year 1938 may be taken as the fruition of existing policies, something in the way of experimentation for the future seems to be in order.

¶ Whatever the readjustments and revisions that are destined to arrive in the New Year, it is certain that the process of accommodation to the new order will in many cases be neither easy nor agreeable. There will be much need for goodwill and the long view. Without these the operation to some may be painful, if not actually disastrous.

¶ For reasons which no one seems prepared definitely to explain, there has been during the past year an inadequacy in the supply of product of acceptable standards. Hollywood's performance, generally, has not been of a character calculated to create confidence for the coming year. ¶ Despite the patent necessity for lower costs and despite all of the attendant pressure in that direction which has been exerted, Hollywood's energies for cost-saving have largely been spent on small-fry economies, leaving virtually unscathed those practices and those persons whose financial exactions result in production costs which the market has been unable profitably to support.

¶ The product situation and the accompanying question of costs admits of almost innumerable explanations, but one that inevitably bids for attention is the iron-ring status, that condition under which new people and new ideas are not necessarily excluded. But their admission depends not upon what they may show in a competitive test but, rather, upon their good fortune and right connections useful in penetrating the wall which has been created to keep the insiders in and the outsiders out.

The oligarchic rule which prevails is a staggering responsibility in relation to the production of motion pictures, especially in such times as these.

* * *

¶ If the condition of the business were prosperous, those in the saddle would claim the credit. And in this they could not be gainsaid. But when the condition is not prosperous, the right of inquiry and examination may well be asserted. It is not intelligently satisfying to listen indefinitely to explanations which only transfer the blame elsewhere. Especially this is not so when much of the available explanation is predicated on the theory that everyone is out of step but Hollywood.

¶ Added to the problems that have arisen out of the Hollywood scene is the undeniable fact that the processes of distribution, embracing as they must the essential function of promotion, have lagged both in policies and in energies. How much the results may be blamed on policies that no longer fit the exigencies of the business and how much on lack of aggressive procedure is a question difficult to judge. But it is not at all difficult to reach the conclusion that most decidedly it was not out of the slow-paced movement of the past year that the present greatness of the industry was created.

¶ There seems little reason for attributing in full the situation which has obtained during the past several months to the general business conditions affecting the country. General business conditions have not been flourishing, but the motion picture is not a luxury service which depends upon great general prosperity for profitable operation. This is not a business which is inevitably linked to economic cycles such as certain of the heavy industries and various specialties which are strictly

(Continued on following page)

“*Exhibitors..largely left empty handed..*”

(*Continued from preceding page*)

subject to the prevailing trend. The motion picture provides amusement which in the modern world is a staple. It is the best and cheapest amusement available to the whole public. There never has been an indication of any waning devotion of the public toward the types of amusement which motion pictures represent.

¶ When the public stays away it is because of a particular, poor attraction which is presented currently. Virtually without exception the industry which asks the public to patronize the particular, poor attraction knows very well, and long in advance, that it is a poor attraction. Release date requirements, inability of the theatre to book a better attraction, a picture contracted for sight unseen—all these and others may all serve to explain how the poor picture got into the theatre. But they afford little satisfaction to the public which after paying the admission price has not been entertained.

¶ As to the many pictures of real value which would have served more effectively to enhance the reputation of the screen, increase theatre audiences rather than decrease them, some of these have been allowed passively to drop into the mill of distribution without receiving that kind of enthusiastic presentation and promotion which is essential toward the creation of an interested state of mind, the absence of which invariably has a lethal effect upon any entertainment product.

* * *

¶ The industry-wide promotion campaign, inaugurated at the commencement of the current theatrical season, might have done much toward counteracting the doldrums of the preceding months. But unfortunately it did not. There are many opinions and explanations to account for this result. One fact that cannot be ignored is that there was too much attention to abstractions and too little emphasis on pictures. Some motion pictures, but not all of them, are the public's best entertainment—a fact which the public understands clearly and is not likely to forget. Motion pictures in the abstract are not successfully advertisable, no more than groups of pictures under brand names. This is a lesson which was learned many years ago at no little cost.

¶ Another fact that looms conspicuously in the record of this not too memorable experiment is the lamentable lack of a logical coordination of the processes of the industry, in the absence of which there was a breakdown in the promotion of the campaign by the distributor to the exhibitor. The established media of communication between the distributor and the exhibitor were either ignored or only slightly used, leaving a situation under which the exhibitor was left inadequately informed and inadequately enthused.

This campaign, or any such campaign, must be mainly dependent upon product.

Exhibitors needing product data to support the arguments of the campaign were largely left empty-handed.

Abstract assurances were found unconvincing by both the exhibitor and the public.

* * *

The exhibitor looked for the presentation of product and product news that would give vitality and purpose to the campaign. In this he was disappointed, and the public as well.

> *“ . . . energies for cost saving largely spent on small fry economies . . . oligarchic rule is a staggering responsibility . . . the theory that everyone is out of step but Hollywood . . . pictures allowed passively to drop into the mill of distribution, without . . . the exhibitor, curbed and handicapped in taking the line his judgment dictates . . . Radio is not an ally. It is a competitor of formidable proportions. . . . Good pictures must be enabled to earn larger revenues . . . poor pictures less. . . .”*

¶ There is, naturally enough, much speculation on the economic results of the condition of bureaucratic operation which has come to characterize various activities of the business. Distributors, in some instances, by virtue of their power to dictate time and conditions of exhibition undertake, in effect, to run theatres, frequently against the experienced judgment of the actual operators. If these many intricate and involved arrangements proved to be materially advantageous to the distributor, there would be that much, at least, to be said in their favor. But it becomes frequently the case that, while an advantage to the distributor is sought, none actually is gained. And the exhibitor, curbed and handicapped in taking the line his judgment dictates, finds his chance of sustaining profitable operation diminished week by week. This and similar conditions are not matters which half-way measures are likely to correct. A new concept as to what constitutes healthy and constructive trade practices is needed.

¶ The disappearance of the old order of spirited merchandising of the motion picture to the public is well exemplified in certain of the large theatre circuits where the procedure has become as humdrum and routine as that of a railroad office. Here may be seen applied in its full bloom the adage—so beloved by banker and bookkeeper—that a dollar saved is a dollar earned. Advertising budgets have been pruned to the vanishing point, the process meanwhile pleasing highly its sponsors who are so rapturously immersed in expense curtailment tabulations that they fail to comprehend the import of the figures which trace the descending line in attendance.

* * *

¶ The motion picture as a public attraction has lost many of its early, unique advantages. Radio is not an ally. It is a competitor of formidable proportions. What was once the magic of the motion picture has come to be commonplace. The picture of merit is still the unequalled medium for public entertainment. The public knows what it wants—but only after it sees it. The business of motion pictures must, to survive prosperously, see to it that every good picture is vigorously exploited. Any system designed to insure that the public will see the poor pictures as well as the good pictures is econom-

"..*danger signals..a day of reckoning..*"

ically and strategically unsound. Good pictures must be enabled to earn larger revenues and poor pictures allowed less.

¶ On Broadway the show that fails to satisfy the public demand is quickly and decisively hauled to the storehouse. But the early wise men of the industry, foolish in their wisdom, sought and succeeded in contriving a system that serves to perpetuate the picture that has failed in its entertainment purpose. This has proved to be a disastrous accomplishment which in these latter years has brought about increasingly adverse results.

¶ The industry's greatest asset is the reputation of the motion picture. It should be cherished and preserved. This most decidedly is not done when pictures which are known to be below acceptable standards are forced upon the screens of thousands of theatres, not by any demand that exists for them—on part of either the public or the exhibitor—but rather by a system which automatically insures their distribution. If one wants to find out where and how the motion picture has lost caste he will do well to inquire along this line.

* * *

¶ No matter how intelligently conceived and executed, all pictures undertaken cannot be expected to turn out to be sterling attractions. But under prevailing conditions the good pictures do not obtain the revenue to which they are entitled. The poor ones obtain too much, however little that may be. In addition, the failures serve to break the theatre-going habit, to cause the public to wonder what has happened to pictures as they pass on in search of entertainment elsewhere.

¶ It must be recognized that an automatic classification of theatres has come about out of the industry's experience in serving the public's taste. There are different types and kinds of audiences, each with an inclination toward a certain grade or class of film. Occasionally—but only occasionally—there is the picture of universal appeal. Normally the market calls for pictures that vary in many material respects, including the bracket of production cost. In certain localities a low-cost action picture may be a first-rate attraction. Another picture, gauged in budget and other arrangements as an "A" production but which has proven to be a "B" minus in attraction value, is not a successful substitute for it. Pictures succeed or fail in the market stratum for which they are intended. The picture which has the necessary elements of popular appeal, irrespective of its class or cost bracket, is entitled to circulation and support. The picture that fails in popular appeal for the market stratum for which it is intended is not.

* * *

¶ The argument that unless the indifferent films are distributed and allowed to collect some revenue the better productions would be prohibitive in cost is unconvincing. A production company succeeds or fails on the basis of total revenues collected against the total costs of production. It is immaterial whether a stated volume of revenue is obtained out of twenty-five pictures or out of thirty pictures. If a program of thirty pictures costs $15,000,000, the producer's situation is better and not worse if he recoups his costs through the distribution of only twenty-five instead of the whole thirty pictures because he has saved the costs of distribution. The automatic rejection at the source of pictures which unquestionably are below acceptable standards would confer a great benefit on the public and on the exhibitor and at the same time would inevitably lead to an enhancement of the reputation of the motion picture. Admittedly, however, such a policy would not serve to monopolize screen time to the exclusion of other product.

"THE coming year, for reasons referred to and others, is likely to become a turning point in motion picture industry affairs. The present procedure if kept prosaically intact promises only a postponement of a serious day of reckoning. There are now, and have been for some time, danger signals all along the right of way. The great question which 1939 proposes is whether out of the vast store of accumulated knowledge and experience the industry in its several component parts will determinedly set itself to the task of recapturing that spirit of enterprise and progress out of which its greatness was born."

¶ It is a reasonable ambition for a producer-distributor to seek to pre-empt as much screen time as possible, but it is not reasonable that he should seek to accomplish this with indifferent product which only tends to cut short the playing time of meritorious product in some cases and in others to preclude its being played at all.

* * *

¶ A solution of many of these problems and others would be served if pictures were subjected in advance of selling to some test of their attraction value, either through expert examination or public reaction. Such a policy would automatically achieve the result of eliminating from the channels of distribution pictures which fail to measure up to acceptable standards. It would effect a concentration upon pictures of demonstrable box-office value, leading doubtlessly to a return of that kind of promotional effort for which the industry was once famous. It would inaugurate in Hollywood a merit system which would soon dispel the prevailing fog, in the midst of which even responsible management must, perforce, grope, half-blindly.

¶ The coming year, for reasons referred to and others, is likely to become a turning point in motion picture industry affairs. The present procedure if kept prosaically intact promises only a postponement of a serious day of reckoning. There are now, and have been for some time, danger signals all along the right of way. The great question which 1939 proposes is whether out of the vast store of accumulated knowledge and experience the industry in its several component parts will determinedly set itself to the task of recapturing that spirit of enterprise and progress out of which its greatness was born.

¶ The motion picture and the industry will go on eventually to greater accomplishments and greater prosperity, but whether it will do so as presently constituted and operated is a question upon which much light doubtlessly will be shed during the coming year.

This Week

Trade Practice

The first few official answers to the major's tentative draft of a trade practice program for self-regulation are in and the results show that exhibitors in the Buffalo territory accepted, while in the Northwest and Rocky Mountain region it was rejected. With both the national MPTOA and Allied States organizations not expected to take up the draft for several weeks, tangible action will not come until late in January, except for individual state unit expressions.

For complete details see page 15.

Story Purchases

During the month of November 12 producing organizations purchased a total of 59 story properties, a number greater than for either of the two preceding months, with Metro-Goldwyn-Mayer the outstanding buyer. Of the properties, originals constituted 58 per cent of the total, with 34 acquired. The remaining purchases were divided among 13 magazine stories, six novels and six plays.

An analysis of the month's purchases, a chart listing purchases for the last 12 *months, and a complete listing of the properties bought in November will be found on page* 16.

ASCAP Brief

The brief of the American Society of Composers, Authors and Publishers, attacking the "anti" ASCAP legislation in the state of Washington, is to be filed in the United States Supreme Court Friday, according to Schwartz and Frohlich, ASCAP counsel.

The appeal is from a decision of a lower court last summer, and will state that the court had no right to dismiss the action brought at that time by ASCAP without taking all the allegations at face value.

The Washington statute, the brief will claim, invades certain Constitutional rights by legislating in a field restricted to Congress alone, and operates in such a way as to give the state the right to control action outside of the state itself. It also interferes with the present treaties and proclamations between the U.S. and foreign countries on copyright protection, the brief will contend.

The Independent Theatres Association of Canada have not prepared any objections to the proposed schedule of fees to be imposed against theatres in 1939 by the Canadian Performing Right Society, which, like ASCAP in this country, collects seat royalties from theatres for publicly performing the music of its members. No change had been made by the copyright body for theatre license rates for the coming year, which scale up to 15 cents per seat.

They Agree

Samuel Goldwyn and James Roosevelt, his vice-president, agree that production should be divorced from distribution and distribution from exhibition.

In a statement to the press at Chicago Wednesday night the son of the President said: "After consultation with Mr. Goldwyn and with his full approval, I want to make perfectly clear my position with regard to the Government suits against certain members of the film industry;

"I shall take no part whatsoever in negotiations or proceedings with the Government;

"Mr. Goldwyn and myself happen personally to agree with the Government's position in favor of separating the production companies from theatre ownership and operation;

"The company by which I am employed is not named in any of the suits;

"Mr. Goldwyn and I were in agreement long before my association with his company became effective, concerning the above facts;

"I am going to work in the film industry as a private citizen in business with no political aspect of any kind."

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In London

At the initial meeting of the new Home Office Advisory Committee, elected to interpret the British 1909 Cinematograph Act and advise on its administration, it was decided to launch into an examination immediately of the "non-flam" films question. Sir Samuel Hoare, Home Secretary, stressed the urgency of examining the question and proposed to continue the discussion at the next meeting of the committee in January. Also to be taken up by the committee are free shows and censorship problems.

The story appears on page 33.

Public Relations

This was headache week in the sector of publicity and public relations for motion picture personalities. The high note was sounded on the arrival on the newsstands of *Photoplay Magazine* with an article on "Hollywood's Unmarried Husbands and Wives," devoted entirely to important names. The tabloid daily press took it up and gave it wider circulation.

George Burns, enmeshed, innocently or not, in the Albert N. Chapereau smuggling case in New York, flew in from Hollywood and entered a plea of guilty, on a charge of accepting smuggled goods. Several other names of screen fame were involved.

The Buckner Philippine bonds case inquiry brought in a flood of motion picture names, apparently all "customers."

Ruth Etting's domestic issues with "Colonel" Martin Snyder, and concerning the shooting of Myrl Alderman, came to flower in court.

Incidental to the week's major events were such Hollywood items as a seduction judgment, and one brawl at a socialite party involving many of the "better names."

Estimate 1938 Earnings

That the past year has been more than successful for a good portion of the industry, despite stormy weather earlier in the year, is indicated by partially confirmed estimates made in Wall Street and elsewhere this week, on the earnings of four large companies.

Revealed by testimony in a minority stockholder's suit, and confirmed by company officials, is a net profit for Loew's, Inc., for the year ended in August, of about $11,000,000. Developments in the suit, appear on page 64.

Universal's net profit for the year ending November 1, is expected to be about $200,000. Wall Street estimates that Paramount will have earned $1,000,000 or higher this year, with theatre subsidiaries contributing most of this profit. The Street also anticipates that National Theatres, in which 20th Century Fox holds a 42 per cent interest will show a profit of $2,500,000.

Seek to End Games

Harry Brandt, president of the Independent Theatre Owners of New York, this week named an exhibitor committee to devise a method of eliminating games and giveaways before License Commissioner Paul Moss of New York City moves against them officially as he warned he would at a meeting last week in the Hotel Astor, of representative exhibitor interests. The committee is to consult with the Commissioner, who offered his services as advisor, adopt a plan, call a similar meeting of exhibitors to adopt it.

Shiftings

Sales and booking offices of four Paramount sub branches have been shifted as follows: Portland, Maine, territory will be handled by Boston; San Antonio will be handled by Dallas; Sioux Falls, S. D. by Minneapolis; Jacksonville, Florida, by the Atlanta exchange. The changes were announced Wednesday, including the following personnel shifts: J. Harold Stevens, Portland manager, to Indianapolis as branch manager; San Antonio booking force absorbed by Dallas, excepting salesmen Fred Larned and Thomas Bridge, who continue working from the San Antonio office. Portland ad sales manager Donald Sweeney remains there to supervise shipping and film inspection for Maine and New Hampshire.

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RKO and Wilcox Form Company to Produce in Hollywood and London

RKO and Herbert Wilcox, British producer, have formed an American-British producing company, Imperator-Radio Pictures, Ltd., in which they will be equal partners in from two to four features a year, to be made in Hollywood and London, with RKO stars appearing in England and Wilcox stars appearing in Hollywood. Anna Neagle will make her first in Hollywood in the spring under the deal.

RKO will distribute throughout the world.

George J. Schaefer, RKO president, and Mr. Wilcox made the arrangement last week in Hollywood. It was announced Wednesday to 40 representatives of the American and British press at a luncheon at the Ritz-Carlton in New York, Ned E. Depinet, RKO vice-president, speaking for his company.

The principals described the project as the only existing joint producing arrangement between American and British interests.

RKO and Mr. Wilcox hope to broaden the American market for British films first by using British stars in Hollywood pictures, acquainting the American public with players important in England but unfamiliar to American audiences. These players later would appear in British films. This idea, it was explained, was borne out of the box-office performance here of Mr. Wilcox's "Queen Victoria", with Miss Neagle, two years ago.

Both Mr. Depinet and Mr. Wilcox emphasized that the Anglo-American market must be made mutually profitable for American and British companies, in view of the narrowing markets elsewhere.

Urge "Pioneering"

They blame exhibitors here for the unsuccessful reception of English "quality pictures", adding that the apathy toward "pioneering" with British films is almost universal in the United States.

Mr. Depinet said that a change is due and that he personally has undertaken to convince exibitors here that they should give recognition to good British films.

Mr. Wilcox told the Ritz-Carlton gathering that the new arrangement should bring about others between American and British interests, and should prove a stimulant to the British industry, an industry which he described as "practically non-existent today", citing a 94 per cent unemployment in some British producing quarters.

Mr. Wilcox hopes, too, that the arrangement will create financial support from "British public banking institutions for British production". It is known that some private British capital has been put into British production, "but not a penny has come out of British banks in two years for British films," explained Mr. Wilcox.

Advancing this type of RKO-Wilcox alliance as a solution of the problems of the British industry, Mr. Wilcox turned to remark that the present British quota has "killed the British industry".

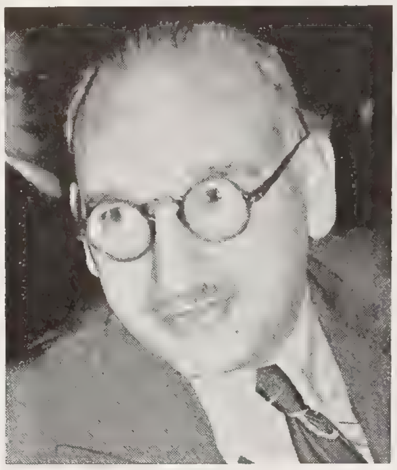
RKO now has on hand the newest Wilcox-Neagle production, "Sixty Glorious Years", concerning Queen Victoria, brought over three weeks ago by the producer and the star, for RKO distribution. The picture presumably was to be released here shortly but Mr. Depinet on Wednesday disclosed that RKO had decided first to retitle it "The House of Windsor" and to hold up release until close to the arrival in America of King George and Queen Elizabeth in the spring, when the company hopes to benefit from the large press attention of the arrival here of the rulers of the House of Windsor.

Burlesque Bans

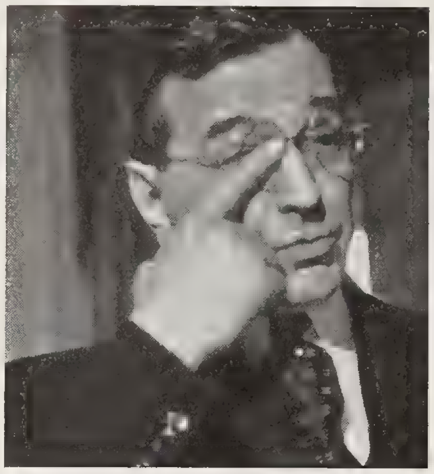
Additional new steps have been taken against New York burlesque, which in the past five years has been the subject of repeated attacks by city officials for behavior both in advertising and stage performances. It was disclosed Tuesday that John F. X. Masterson, Mayor LaGuardia's appointee to govern the industry, has taken action to delete the word "burlesque" from the name of the actors' union and to ban traveling burlesque shows in New York. The Burlesque Artists Association, affiliate of the American Federation of Labor, is now to be known as the Brother Artists Association, in line with the decision of the mayor's representative.

This Week In Pictures

These four photos by staff photographer.



PAUL MOSS, left, New York License Commissioner, warns an exhibitor meeting that chance games must be stopped, either voluntarily or by legal action, while C. C. Moskowitz, above, of Loew's Theatres, listens carefully.



LAWRENCE BOLOGNINO, of the Consolidated circuit, listening to the ultimatum, gets something in his eye.

WALTER READE, head of the independent circuit bearing his name, contemplates the import of the Commissioner's words before voicing his complaint that theatres are not alone in the practice of offering premiums and giveaways. (Story on page 18.)

NEW OFFICERS of the Theatre Owners of North and South Carolina pose after the 26th annual convention of the organization at Charlotte at which they were inducted. Seated, left to right, Lyle M. Wilson, president, Roanoke Rapids, N. C.; Mrs. Walter Griffith, secretary-treasurer; S. S. Stevenson, retiring president, Henderson, N. C. Standing: H. R. Berry, vice-president, Hartsville, S. C.; Gene Autry, convention guest, and F. H. Beddingfield, vice-president, Charlotte, N. C.

FIRST ticket for the paintings to be raffled off by the Motion Picture Art Fund for German Refugees is sold by Jack Benny to Mrs. Franklin Roosevelt at the exhibition of the canvases and prints in New York. Members of the sponsoring committee watching the transaction are Arleen Whelan, Shirley Ross and Kitty Carlisle.

L. W. DAVEE, right, variously engaged with film production and exhibition since the advent of sound and widely known in the industry, is now eastern sales manager for Motiograph, Inc.

Photo by Harris Ewing

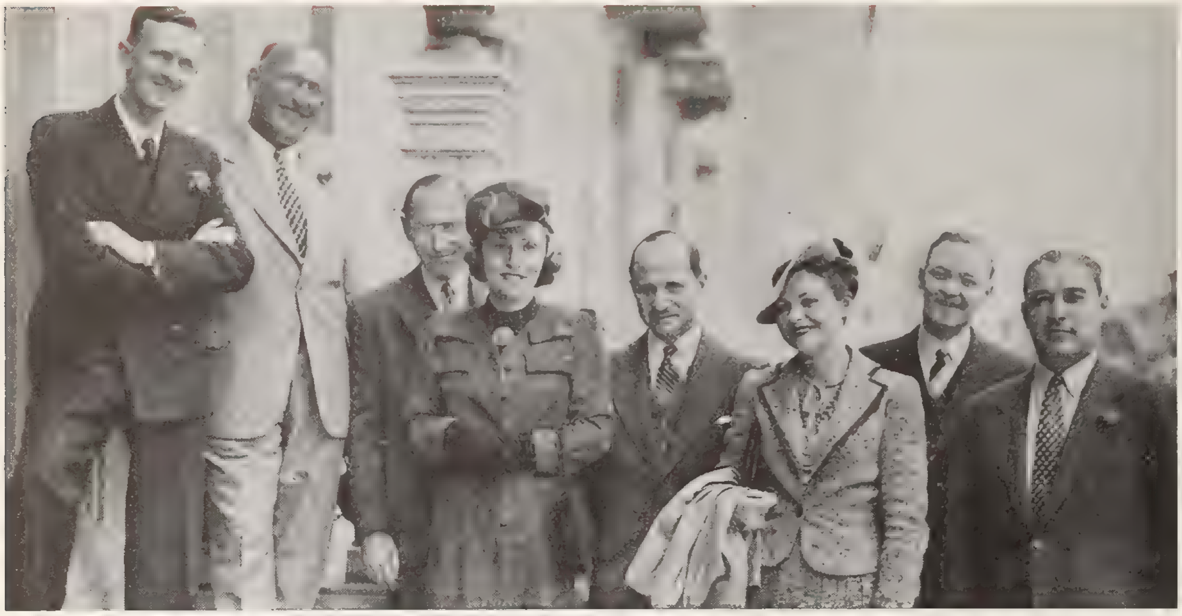
ALTHOUGH he will, on January 1st, assume charge of the anti-trust division of the Department of Justice for New York, Berkeley N. Henderson, left, will leave immediate supervision of the Government's motion picture suit in the hands of Paul Williams, special assistant. A war veteran, Mr. Henderson joined the department in 1934.

ALEXANDER KORDA, right, arrives in New York on the *Aquitania* on a business trip which, longer than is his custom, will include attendance at a United Artists stockholders' meeting at which a profit-sharing plan will be considered, and a stay in Hollywood during which he will produce his first picture there.

Photo by Metropolitan

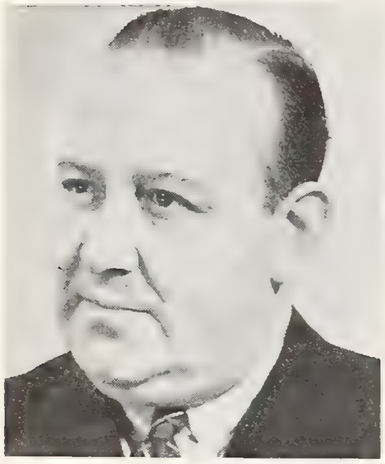
AT AN EXECUTIVE luncheon, left, in the Bismarck Hotel, Chicago, John Balaban, in charge of operations for Balaban & Katz, announced a $6,000,000 employees' insurance plan which will provide life, health, accident and hospitalization protection for 2,200 employees of the circuit in 100 theatres. At the speakers' table are Morris Leonard, Dave Balaban, Nate Platt, Walter Immerman, Jules Rubens, John Balaban, Elmer Upton and Maurice Rubens. (Details are in the story on page 28.)

AN IMPRESSIVE delegation of Kentucky's officialdom, headed by Governor A. B. Chandler, known to the press as "Happy," and flanked by a suitable retinue of journalistic outriders, entrains for the coast at the invitation of Twentieth Century-Fox to attend the premiere at the Carthay Circle of "Kentucky." At left Governor Chandler meets his host, Sidney R. Kent, at a cocktail party in the Blackstone Hotel, Chicago, where the long distance guests pleasantly broke their train ride. In the group at carside are Lieutenant Governor and Mrs. Keene Johnson; football coach and Mrs. "Bo" McMillan; Mayor E. Reed Wilson of Lexington; Mayor and Mrs. Joseph Scholtz of Louisville; Mr. and Mrs. Boyd Martin, Elizabeth Dangerfield, Carl Saunders, Joe Hart, Mr. and Mrs. Tom Underwood and Louise Busch.



ARTHUR M. and David L. Loew, on a tour of South America pose, left, with Chilean MGM representatives on the steps of the O'Higgins Hotel at Vena del Mar, near Valparaiso. In descending order, Charles Furniss, Valparaiso branch manager; Sam Burger, home-office representative; Mr. and Mrs. David L. Loew; Mr. and Mrs. Arthur M. Loew; R. G. Brenner, Chilean manager, and Stuart Dunlap, home office.

BELOW, two Fuzzy-Wuzzies, straight from Kipling, experiment with one of civilization's minor luxuries, a cigarette, at the invitation of a property man on location in the Egyptian Sudan where Zoltan Korda is filming the pomp and power of Empire, in color, for scenes in "The Four Feathers."



APPOINTMENT in Britain, left, C. G. Dickinson is now general sales manager for Paramount Film Service, Ltd., having succeeded Monty Goldman.

JACK DURST, right, identified with the development of the new Simplex Four Star sound equipment, has been assigned as factory representative for International Projector Corporation in Hollywood.

RAISING of funds for the erection of a suitable building to house the museum of state documents and contemporary New Deal plans and material into which President Roosevelt proposes to transform his Hyde Park estate, will be directed by Frank C. Walker, left, vice-president of the Comerford circuit.

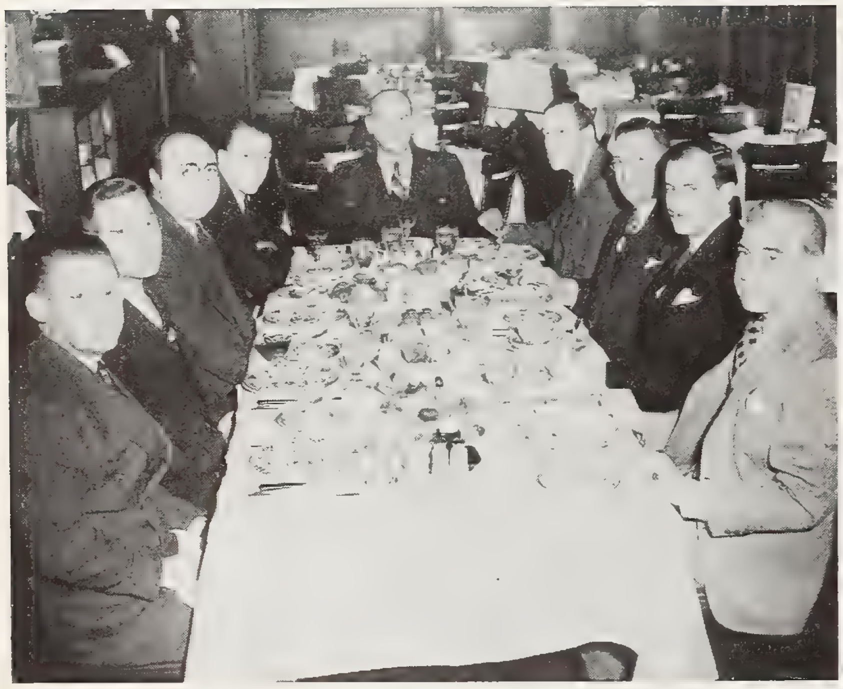


Photo by Cosmo-Sileo

MONROE ISEN, center left, South American general manager for Universal, is host to the Latin-American trade press at a luncheon in New York. Reading in a clockwise direction: Charles A. Kirby, Universal assistant foreign manager; Jay Tuthill, Quigley Publications; Fortunat Baronat, Universal foreign publicity director; Horacio Alban-Mestanza, editor of *Teatro al Día*; Mr. Isen; Francisco Ariza, *Cine Mundial*; C. C. Margon, Universal foreign production executive; William Reilly, *Cine Mundial*; and Roberto Socas, representative of *La Nación*, Buenos Aires.

BUFFALO ACCEPTS MAJORS' TRADE PRACTICE PLAN, TWO UNITS SAY NO

National Action on Proposals Not Due Until January with Meetings of MPTOA and Allied States Organizations

Exhibitors in the Buffalo territory have accepted, and those in the Northwest have rejected the majors' tentative draft of a trade practice program for self-regulation.

Exhibitors of Southern California and Arizona expressed "keen disappointment." The Theatre owners and managers of the Rocky Mountain Region in Denver Wednesday voted to reject the proposals and to prepare a program embodying its original demands.

These are the first official answers of exhibitor organzations to the program as issued to exhibitor units a week ago by distributors, in the form of "a memorandum of understandings" reached in principle by distributor and exhibitor committees.

The distributors also supplied the Department of Justice and the White House with copies of the proposed program, but formal and official expressions are expected from neither.

With both the national MPTOA and Allied States organizations not expected to take up the draft for several weeks, tangible action pointing toward enactment probably will not come until late in January, save for individual state unit expressions, such as those coming this week from Buffalo and the Northwest.

Albert Goston, president of the ITO of Southern California and Arizona, said the board of directors did not believe the draft, in most instances, "comprised the intent nor the substance of the points presented by our organization's delegates at the New York conference with distributors." He asked further negotiations.

Following inspection of the distributors' draft, last week, Nathan Yamins, Allied president, said in Fall River, Mass., that it is unacceptable and that Allied's committee would seek further concessions. Nor does Abram F. Myers, Allied general counsel, believe that the present draft is "the end of the road" for exhibitors. Allied action awaits a meeting of its negotiating committee, and a board meeting on January 18th.

Receipt of the draft by the MPTOA's president, Edward L. Kuykendall, elicited the comment that a detailed analysis must also first be made by the full board and negotiating committee. He added, however, that the draft still does not contain "some of the things we are insisting upon."

The 16-point program, text of which was published on December 10th, pages 13 and 14, touches on cancellations, pre-seasonal product announcements, preferred playdates, availability of product, forcing of shorts and newsreels, score charges, price classification, non-theatrical exhibitions, simplification of film contracts, selective film deals, competitive circuit building, "false" box office statements, arbitration of disputes, and other distribution-exhibition matters.

Buffalo Votes Acceptance

More than 100 exhibitors, members of the Buffalo zone, MPTO, meeting Monday in the Variety Club, Buffalo, and with a few minor exceptions, officially approved the program. A. Charles Hayman, president of the organization, presided.

SYNCHRONIZING CHAPLIN FILMS

Exhibitor Pictures, Inc., are synchronizing 12 of the first Charlie Chaplin comedies and plan to show them at intimate playhouses in New York, Los Angeles and London. The films are: "Work," "Police," "His Night Out," "Jitney Elope," "Tramp," "Shanghaied," "Triple Trouble," "His New Job," "In the Park," "In the Bank, "A Woman," and "By the Sea."

The members recommended that Clause 14, relating to box office statements, be stricken from the program, and on Clause 15, which relates to arbitration, it was unanimously recommended that such an arrangement be started at once, "so as to give relief to exhibitors and distributors immediately."

It was suggested that Clause 16 be changed so that the Agreement become effective on all contracts, and that any agreement now in effect for future years be included.

Miss Gueth, secretary, was instructed to write MPTOA President Kuykendall requesting that the national MPTOA "act quickly" so that relief would be brought about immediately.

Northwest Votes Rejection

Recommendation that the national board of Allied States reject the trade practice program in its present form was voted by members of Northwest Allied at a meeting in Minneapolis last weekend.

Action was taken by the members over the opposition of W. A. Steffes, a member of Allied's negotiating committee which helped to complete the draft. Mr. Steffes, who for years headed the Northwest Allied and is still regarded as an Allied leader in the territory, urged acceptance of the draft on the grounds that it would provide immediate benefits for all exhibitors.

Majors May Advise On Suit Concessions

With speculation still running high as to the final form of disposition of the Government's anti-trust suit against the majors, Broadway heard this week that the companies may seek to determine at least the basis of a consent decree, advising the Government within a few weeks as to the nature and extent of the concessions they would make for such a decree.

Apparently determined to proceed with an early trial, the Department of Justice is understood to be expecting a first-hand report on the case from Berkley Henderson, newly appointed chief of trust matters for the Department in New York, when he assumes office on January 1st, succeeding John H. Amen, resigned.

The changes in the New York office of the Department will have no effect on plans for an early trial of the motion picture suit, it was said in Washington Wednesday. Mr. Henderson explained that the suit still is under the direct charge of Paul Williams.

The Government views in the anti-trust suit are clearly expressed in briefs filed Wednesday in N. Y. with Federal Judge William Bondy. In these briefs, the Government brands the request of defendant companies for bills of particulars as "directed toward procuring a trial brief of the Government's case with a full disclosure of all evidentiary matters as well as the names of its witnesses."

The Government revealed in its briefs that such requests would delay the suit for many months and would require a petition 500 pages long.

Misrepresentation Charged

The Government charges "flagrant misrepresentation" of remarks made by Paul Williams, special assistant Attorney General, in connection with the motion by United Artists to strike out portions of the Government's original complaint.

It is denied by the Government that it lacks sufficient knowledge to connect United Artists with the alleged conspiracy, and that Williams had meant that U.A. had no part in the charges on monopoly in production.

The Government briefs declared that it was not necessary for each co-conspirator to be connected with every phase of the conspiracy. Its allegations charged unfair "trade practices imposed upon independent exhibitors" and unfair "favors and advantages extended by defendants to each other" are proper allegation as affecting U.A. It is also charged by the Government that an attempt is being made to "limit narrowly the charges of the Government."

In the matter of possible "exploratory" action by the majors on a consent decree, it has been generally known in Washington that the government's attitude, insofar as divorcement of distribution from exhibition is concerned, is inflexible—that the Government is determined that there shall be divorcement.

Dates Set on Two Trust Case Hearings

Answers to the bill filed in the second Chicago trust case, by 101 independent theatres against B. and K. and major companies, was to be filed in Federal Court this week, when Federal Judge Wilkerson is expected to set the date for trial, probably sometime in February, or late in January.

This court appearance is to be the last one there this year in the suits the independents and the government have filed against B. and K. and the major companies.

Last Friday, Federal Judge Woodward took under advisement the granting of bills of particulars to the defendants in the criminal contempt case of the government against the major companies and B. and K. On January 16th, Judge Woodward will give his decision regarding the granting of the bill of particulars, the motion to quash subpoenas, the date for the filing of answers in the suit and motion to impound documents that are said to concern the case.

Judge Woodward abruptly halted last Friday's hearing on motions for the bill of particulars as asked by the various attorneys representing the major companies and B. and K. Robert Golding, representing Barney Balaban, B. and K. and Paramount; Frederic Burnham, representing Loews, Inc.; Edmund Adcock, representing RKO and Universal; David Levinson, representing United Artists and Otto Koegel, representing 20th-Fox had all presented their motions for bills of particulars and the government had, through Robert L. Wright, fought the issue, when Judge Woodward called a halt to the proceedings and said he would give his decision in January.

59 STORIES AND PLAYS BOUGHT IN NOVEMBER BY 12 PRODUCERS

MGM Purchases 20 Properties To Lead Other Buyers; Paramount Acquires Screen Rights to "The Cat and the Canary"

Keeping up the pace established in the three months prior to November, 12 Hollywood producing companies last month acquired a total of 59 story properties.

Topping all other buyers was Metro-Goldwyn-Mayer, which bought five originals, a novel, two plays, and 12 magazine stories for a total of 20 properties. Second on the list was Universal, with 11 purchases, of which nine were originals and two novels. Warner Brothers ranked third, with purchases fairly evenly distributed among three plays, 2 originals, a novel and a magazine story.

As in the preceding three months, originals made up the basic source of supply, with a total of 34, or 58 per cent of the total, as against 13 magazine stories, 6 novels, and an equal number of plays.

Among the outstanding acquisitions were Paramount's purchase of "The Cat and the Canary," famous play, screen rights to which were bought from Universal; MGM's purchase of eight magazine stories by W. S. Tuttle, called the "Henry" stories, and Warners' purchase of "All This and Heaven, Too," outstanding contemporary novel, and "Elizabeth the Queen," famous stage play by Maxwell Anderson, both for Bette Davis.

November Purchases

After Frankenstein, original by Willis O. Cooper, purchased by Universal.

All This and Heaven, Too, novel by Rachel Field, purchased by Warner Brothers for Bette Davis.

Anything For A Pal, original by Leonard Spigelglass, purchased by Universal.

Baltimore Bubble, original by Charles Grayson, purchased by Universal.

Barber of New Orleans, play by Edward Childs Carpenter, purchased by Warner Brothers for Errol Flynn.

Broadway Serenade, originally titled "Today is Tomorrow"; original by Charles Lederer, purchased by MGM for Jeanette MacDonald. Also cast are Lew Ayres, Walter Pidgeon and Frank Morgan. Robert Z. Leonard will direct.

Bull by the Horns, original by Charles Bonner, purchased by Universal.

Calling All Marines, original by William Ullman, Jr., purchased by Republic.

Cat and the Canary, the, play by John Willard, screen rights purchased by Paramount from Universal, for Bob Hope and Martha Raye.

Dulcy, play by George S. Kaufman and Marc Connelly, purchased by MGM.

Elizabeth The Queen, play by Maxwell Anderson, purchased by Warner Brothers for Bette Davis and Errol Flynn.

Footsteps in the Dark, London play by Bernard Merivale and Jeffery Bell, purchased by Warner Brothers.

Girls of the Road, original by Sammy Fuller, purchased by Republic.

Good Girls Go To Paris, original screenplay to be written by Gladys Lehman, Isabel Dawn, and Boyce de Gaw, for Columbia.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
December, 1937	38	11(a)	5	54
January, 1938	24	8(b)	3	35
February	28	10(c)	0	38
March	14	9(d)	2	25
April	25	9(e)	3	37
May	23	13	0	36
June	24	32(f)	3	59
July	11	5	2	18
August	44	43(g)	6	93
September	39	10(h)	2	51
October	23	28(i)	1	52
November	34	19(j)	6	59
TOTALS FOR 12 MONTHS	327	197(k)	33	557

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 1 published magazine story.
(d) Including 3 published magazine stories.
(e) Including 6 published magazine stories and 1 comic strip.
(f) Including 3 published magazine stories.
(g) Including 5 published magazine stories and 1 newspaper serial.
(h) Including 2 published magazine stories and 1 newspaper comic strip.
(i) Including 4 published magazine stories.
(j) Including 13 published magazine stories.
(k) Including 42 published magazine stories, 2 comic strips and 1 newspaper serial.

Grand Jury Secrets, original by Maxwell Shane, purchased by Paramount.

Hell's Kitchen To Hollywood, original by Vincent Sherman, purchased by Warner Brothers for the "Dead End" kids, with Humphrey Bogart, Gale Page, Stanley Fields and Frankie Burke.

MGM Buys Series

Henry, a series of eight short stories by W. S. Tuttle, published originally in Argosy magazine, purchased by MGM.

Holy Terror, The, magazine story by George Carleton Brown, purchased by Warner Brothers for Wayne Morris.

I Asked For It, original by Roy Gardner and J. C. Bruce, purchased by Universal.

Knight in Ghost Town, A, original by Charles Francis Royal, purchased by RKO.

Lady Comes to Burkburnett, A, original by James Edward Grant, purchased by MGM.

Life of Alexander Graham Bell, original by Ray Harris, purchased by Twentieth Century-Fox for Loretta Young and Don Ameche. A Kenneth MacGowan production. Irving Cummings will direct.

Life of Paul Ehrlich, The, original idea by Dr. Maurice S. Rosen, purchased by Collective Film Producers, Inc.

Madame Pompadour, musical comedy, English version by Frederic Lonsdale and Harry Graham, German version by Rudolph Schanzer and Ernst Welisch, adapted by Clare Kummer, purchased by MGM.

Modern Cinderella, novel by James Kane, purchased by Universal.

Moon Over Burma, unpublished novel by Wilson Collison, purchased by Paramount for George Raft, Dorothy Lamour and Fred MacMurray.

Murder in the Surgery, novel by Dr. James Edward, purchased by Universal.

My People, Cosmopolitan magazine story by Max Brand, purchased by MGM.

Nickel Show, The, original by Vera Caspary, purchased by MGM.

Parade Is Over, The, original by Richard Macauley and Jerry Wald, to be a sequel to "Brother Rat," also written by Mr. Macauley and Mr. Wald. Purchased by Warner Brothers for the same cast as appeared in "Brother Rat."

Parole, tentative title for original by John Krafft, purchased by Monogram for produc-

Penny Cross, original by Rowland Brown, purchased by MGM.

Power To Burn, screen play by Michael Simmons, based on the story by Jack London, purchased by Columbia for Charles Bickford and Jean Parker.

Prison Surgeon, original by William Ullman, Jr., purchased by Columbia.

Rozsa Sandor, novel by Robert Neumann, purchased by MGM for Miliza Korjus.

Salute To The Gods, short story by Sir Malcolm Campbell, originally published in the London Sunday Pictorial Magazine, purchased by MGM.

Scow Gun Marriage, Saturday Evening Post story by John W. Thomason, Jr., purchased by MGM.

Shooting High, no writing credits yet; musical film to be produced by Sol Wurtzel for Twentieth Century-Fox early in January. Tony Martin, Joan Davis and Marjorie Weaver have been cast.

Singing Revolt, The, original by David Weissman, purchased by Tri-Art Film Productions.

Scotland Yard Story

Skids, original by Milton Merlin, purchased by MGM for Dennis O'Keefe and Cecelia Parker. Harry Rapf will produce and Edward Sedgwick will direct.

Sundown on the Prairie, original by John Rathmell, purchased by Monogram for Tex Ritter. Edward Finney is producer.

Swing Marriage, original by Jerry Sackheim, purchased by Universal.

Untitled Original, by Maury Grossman and Lee Loeb, to be the fourth in the "College Story" series, purchased by Universal.

Untitled Original, by Edmund North, purchased by Samuel Goldwyn (United Artists), dealing with the career of Colonel Rowan, founder of Scotland Yard. David Niven will be starred, with the picture being filmed in England.

Untitled Original, no writing credits yet, based on the life story of Al Jennings, reformed Oklahoma bandit, to be produced by Harry Sherman for Paramount.
tion by E. B. Derr.

Untitled Original, by Laura and S. J. Perelman, purchased by Paramount for a musical production featuring Gene Krupa and his orchestra. William C. Thomas is associate producer.

What's A Fixer For? original by H. C. Potter, purchased by RKO.

Whiskey Sour, Cosmopolitan magazine story by Max Brand, purchased by MGM.

Wildcat Bus, original by Owen Francis, purchased by RKO. Screen adaption will be by Clarence Upson Young.

Without Benefit of Arms, original by David Weissman, purchased by Tri-Art Film Productions.

Woman Without A Country, original by Arthur Caesar, purchased by Universal.

You Can't Cheat An Honest Man, original by W. C. Fields, purchased by Universal.

'SPACE SHIPS', 'DEATH RAYS', 'TERROR' TREND BRINGS NEW THEATRE BUSINESS

Distributors Rack Vaults for 'Shudder Films' as 'Dracula'-'Frankenstein' Combination Brings 1,000 Bookings

"Terror" apparently has a new box office value, following the upset conditions in Europe and the Orient, and the invasion-mindedness of nationals and the recent reaction in this country to the Orson Welles radio broadcast version of H. G. Wells' "War of the Worlds," all whetting the public's appetite for "shudder pictures." Universal alone has had 1,000 revival bookings of its "Dracula" and "Frankenstein," in combination, and says it expects 4,000 more before the trend has run its course. In addition, it is releasing "Dracula's Daughter" and "Bride of Frankenstein," also in combination.

Lending additional interest to "space ships" and "disintegrator" rays are Universal's serials, "Buck Rogers" and "Flash Gordon", both taken from "comic" strips, and both current. Universal also is rushing through "A Son of Frankenstein"; United Artists is getting new business on its "Things to Come", the H. G. Wells "scary ray" film of a few years back; RKO's old "King Kong" is another of the type.

Last month Life Magazine came out with three pages of pictures, in "lead" position, on the new "terror," reproducing H. G. Wells' "Things to Come" pictures, and stills from "Dracula" and "Frankenstein."

Exhibitor Started It

The box office "fad," if it may be called that, started a few weeks ago with Universal. A small California exhibitor had no product for immediate playing. Would Universal let him play some old pictures like "Dracula" and "Frankenstein?" Four days playing time was the agreement. The pictures stayed on for a month, and since then 75 large cities have already played the combine, and 200 more are booked. Of the 75, holdovers of a week and more amounted to 60 per cent. Those that didn't hold have been called locations which "notoriously are not holdover spots," says Universal.

Some Statistics

Many of the houses had played one or the other before, with another feature, and had not done sensational business. An instance was the New York Rialto, which played the combine for two weeks in October, grossing $12,000 the first week, compared with an average weekly take of $5,500. "Dracula" had played the same house for one week in April of this year, without impressive results. And "Frankenstein" had played at the Liberty, on 42nd Street, a few doors away, also in April, without causing much attention.

The two pictures, both 1931 releases, were top grossers for Universal that year. Some of the house records that "Frankenstein" originally made, still stand. Whereas most pictures never are reissued to more than 1,200 accounts, the "draw" of these two pictures in combination is shown by the fact the total will reach more than 5,000. Five hundred additional prints are being delivered to the exchanges. Most deals are on percentage.

BOOTH COMPENSATION DECIDED BY COURT

The Oklahoma State supreme court this week held that a night watchman shot while on duty is entitled to workmen's compensation payments, but that a motion picture projectionist burned in a projection booth is not.

The court affirmed an industrial order calling Dolese Brothers Company to pay $9.23 a week compensation to John D. Pardue, night watchman at the company's rock crusher near Bromide, Okla., who was injured by a shotgun blast fired by an unknown assailant.

The court set aside a compensation award of $3,125 to Albert George Johnson at the rate of $10 a week for burns he suffered while operating a projection machine for Oscar Berry, owner of the Fox at Ardmore, Okla. Mr. Johnson claimed permanent total disability of his right hand and partial disability of the left.

Six justices concurred in the opinion that state laws do not class occupation in the theatre industry as hazardous employment, and the fact that there were electric motors, generators and projectors present does not classify a projection booth as a workshop, which would bring it within the Oklahoma workmen's compensation laws.

A new combination was tried out last month at the Uptown, Kansas City, "Bride of Frankenstein" and "Dracula's Daughter." The first combination did $4,500, over a weekly overage of $2,700. The new combination has done comparable business.

Double Budget

The good fortune of these "follow-ups" has induced Universal to double its budget on the forthcoming, "The Son of Frankenstein," with Boris Karloff, Bela Lugosi, Lionel Atwill, Basil Rathbone. Sum to be spent will be over $500,000, exclusive of large advertising appropriation.

Still cashing in on the "horror fad," Universal is issuing "Mars Attacks The World," which, following into houses that played the "Dracula"-"Frankenstein" combination, is reported doing 80 per cent of their business, and in some instances setting house records.

Where It Began

The whole "two screamers-on-one-bill" idea started at the Regina, in Beverly Hills, Cal., as described in the opening paragraph. Next to try it was the Blue Mouse, in Seattle, where ad copy read, "We dare you to see both together—Can you take it?"

Then it began to do better than very well. At the Rivoli, in Portland, Ore., it did $3,100, compared to an average of $1,300. In San Francisco, at the Orpheum, a house record was hung up, the pair of shockers did $14,000 the first week, compared with a weekly average of $5,000, was held over a second week, and emerged as Universal's top grosser for all time in that city.

At the Palm State, in Detroit, which has a weekly $6,000, the combination drew $16,000, was held over, and set a house record. It did practically the same at the Boston, in Boston. The gross there was $14,000, compared to an average $3,000; it was held over; it set a record.

At the Keith, in Washington, the "horror pair" did $5,000 the first two days.

$2,000 Above Average

At the Keith, Baltimore, the pictures took in $6,000 in their first three days of the run. The house takes a weekly average of only $4,000.

Drawing more than 30 per cent more revenue out of Providence than any other Universal picture there, the two pictures repeated their success at the Albee there. The first week drew $9,000, compared with an average of $3,000, and bill was held one more week.

In Salt Lake City, at the Victory, one of the earlier spots playing the films, Universal has not estimated the grosses, because the deal was "flat rental." However, it is known the house was jammed.

Houses in Dallas, San Antonio, Fort Worth, which ordinarily receive about $200 on their midnight shows, did $2,700 in each house, when they played the two films, according to Universal.

In Atlanta, the Fox, a 5,000-seater, with midnight shows averaging $250 tried the new formula, and found it produced standing room only, and an $1,800 take.

The Albee, in Brooklyn, New York, with an average weekly revenue of $11,000, did $16,000; in Chicago, the Garrick, with $5,000 average, did $9,000.

In Houston, the Interstate circuit's Majestic, Metropolitan, and Kirby, tried the double bill and had to turn away 3,000. A week later, on Halloween, the same idea was tried, with the same result. The two features originally had been booked only into the Majestic.

Other key cities in which exceptional grosses were recorded include: Hartford, Des Moines, Bridgeport, Milwaukee, Sacramento, Oakland, Omaha, Portland (Maine), Fall River. In Vancouver and Toronto, Canada, the sinister dual bill broke house records.

"Mars" Records

While "Mars Attacks The World" is limited by its lower production budget and mental level, to minor houses, it is setting records of its own, playing in houses that do not ordinarily book "A" product. The bookings are also shorter.

In three days at the Temple, in Rochester, the picture did $1,900, compared to average $1,000; at the Strand, in Syracuse, $1,200, over a $900 average; at the Albany, in New Brunswick, 15 per cent above normal; at the Boston, in Boston, 60 per cent above normal; at the State, in Trenton, 50 per cent above normal; at the Terminal, in Newark, $2,400 for a weekend, with average being $1,150; at the Rialto, New York, $2,500 in first two days. Picture also did well at the Park, Reading; Franklin, Oakland; Paramount, Omaha.

Credit in Universal forces recognizing the public trend, plugging the first two pictures, is given in Universal forces to western division manager W. J. Heineman.

NEW YORK EXHIBITORS MOVE TO BAN GAMES AFTER WARNING FROM CITY

Address at ITOA Meeting by License Commissioner Leads to Naming of Committee to Draw Elimination Plan

A definite move for the elimination of chance games in New York City where many unsuccessful attempts in this direction have been made, came this week following a warning by the City Commissioner of Licenses that legal steps to stop the practice were being considered. A committee of seven exhibitors was named by Harry Brandt, president of the New York City Independent Theatre Owners Association to study methods of eliminating chance games and giveaways in the city's theatres.

The special committee met Wednesday and announced that while no definite plan had been conceived, several were under consideration. They decided to survey other cities where games have not been played or where they have been played and dropped.

On the committee are Dave Weinstock, of the Weinstock circuit; Walter Reade, of the Walter Reade circuit; Max Cohen, of the Cinema circuit, and president of the New York Allied; Charles Moscowitz, of Loew's; John O'Connor, of RKO; Abe Shenk, of the Center theatre, Brooklyn; Samuel Seelen, of the Mermaid theatre, Brooklyn. Representatives of Randforce, Cocalis, Century and Prudential circuits will be invited to representation on the committee.

The grouping is in line with the declaration by Mr. Brandt at a meeting last week at the Hotel Astor of about 100 independent exhibitor and circuit heads, that the committee would represent circuits, affiliated circuits, and exhibitors owning only one theatre.

Loew's and RKO before eliminating cash giveaways will insist that the independents do likewise.

Ultimatum Given

Addressing the meeting last week, Paul Moss, New York City License Commissioner, warned that the games must be eliminated, if not voluntarily, then by enforcement of the law and emphasized that, though he was friendly to the industry, he had an office to uphold; that the exhibitors were acting "against the law," and he had to enforce the law; that he was open to consultation at present; that he would not act before giving warning to every theatre; but that he would certainly act.

"If you do not obey the law," warned the Commissioner, "I will have to close some theatres permanently, and I hate to do that."

Mr. Moss characterized chance games as a "cancer"; and expressed doubt as to their effectiveness in building patronage.

"I'm sure that most of the real, legitimate showmen in the business realize they can't make money doing this sort of thing," he said. The Commissioner sympathized with the problems facing the industry and pointed out that he had been very lenient in the past.

"However," he said, "I have to uphold the law that I am sworn to enforce."

Asked by John O'Connor, head of RKO theatres whether his threatened action against games and giveaways would include churches, social clubs, and fraternal affairs, the Commissioner replied that it probably would. In answer to another question he said all types of chance games would be included in the ban.

The Commissioner compared giveaways to a stimulant such as drugs or alcohol and said their effect could be as serious. His argument for their abandonment was based on a plea for the betterment of the industry.

"The time will come," he said, "when people will come back to see pictures, one picture and several shorts.

Charging that previous attempts to stop games and giveaways by voluntary action had failed because of "chiselers," William Brandt pleaded with the theatre owners to "stop this cancer." He said $3,000,000 yearly was being given away adding, "I doubt if there is that much profit in the business." The solution, he said, was to enlist the aid of an outsider, like Mr. Moss to "be an umpire."

Walter Reade said that every town in which he operated houses was "premium minded"; and that it was not the fault of the picture business, but of commercial and advertising interests which distribute all manner of premiums with their products.

Committee Proposed

The meeting concluded with the adoption of Harry Brandt's suggestion that a committee be appointed to work out a plan, after Mr. Moscowitz had pointed out that a previous plan for elimination of games in one borough, the Bronx, would be unworkable, because of competition from theatres near the border in Manhattan and Westchester.

Copies of the December 10th issue of the "The Independent," ITOA house organ, carrying a lead editorial entitled "Cancer," were distributed among those attending the meeting.

"It is about time the theatre owner did some serious thinking towards eliminating this cancer," the editorial said. "If they expect Hollywood to give them good pictures; if they expect the distributors to give them the concessions they deserve, exhibitors have got to do something for themselves, and the biggest favor they can do for themselves is eliminating cash giveaways.

"In New York City, where the average admission is 17¼ cents, including the $2.00 runs downtown and the $1.65 charged at the Music Hall for reserved seats, it is a crying shame that hundreds of thousands of dollars have to be given away in order to entice business.

Albert Goldman, postmaster of New York made an appeal at the meeting for the Federation of Jewish Charities. All present contributed, the largest amounts pledged being $2,000 from the Brandts, $2,250 from Walter Reade, and $1,000 from Mr. Moscowitz.

Among those present were Charles C. Moscowitz, Max Cohen, Walter Reade, Albert Goldman, Paul Moss, Harry Brandt, Billy Brandt, Sam Rosen, Leo Justin, Al Margolies, Lawrence Bolognino, Leo Brecher, Jack Hattem, John O'Connor, Irwin Wheeler, S. D. Cocalis, Moe Rosenberg, Gil Josephson, Dave Satenstein, Charles Steiner, Sam Ronheimer, Maurice Brown, John Mannheimer, Joe Rosenzweig, Benjamin Berman, Abe Leff.

Rockefellers Finance Plan to Study Exchange of Films with So. America

The Rockefellers' many-sided film interests were further extended this week by the financing of "a plan to study the practical problems involved in the interchange of motion pictures between the United States and the countries of South and Central America to promote friendship through mutual understanding".

The project will be handled by the American Film Center, a non-profit corporation, at 30 Rockefeller Plaza, New York, established to promote the use of motion pictures for educational and public purposes, and, in turn, financed both by the Rockefeller Foundation and the American National Committee on Intellectual Cooperation, of which Dr. James T. Shotwell is chairman. Dr. Shotwell also is chairman of the Film Center's new Pan-American film study committee. Donald Schlesinger is executive director of the Film Center.

The U. S. Government is now working out plans for the use of films in South America to build goodwill generally for this country. American film companies have been giving much thought to the development of the Latin American markets, to make up for some of the losses suffered as a result of restrictions and out-and-out barriers in Europe and the Far East.

The Rockefeller investigation will go into such Pan-American film interchange problems as tariff, quota, codes and censorship. The information gathered will be converted into recommendations for action "which should help promote production of films in all the Americas, and distribution of these films to each other," according to Dr. Schlesinger.

The net income for United Artists Theatre Circuit, Inc., and subsidiaries for the year to August 31st has been announced as $148,743, equal to $5.08 each on 29,258 preferred shares; compared with $364,973, equal after preferred dividends to 36 cents each on 600,000 common shares for the year ended August 31, 1937.

THE KENTUCKY OF GREAT TRADITION HAS INSPIRED A GREAT PICTURE . . . .

Greater in the splendor of TECHNICOLOR!

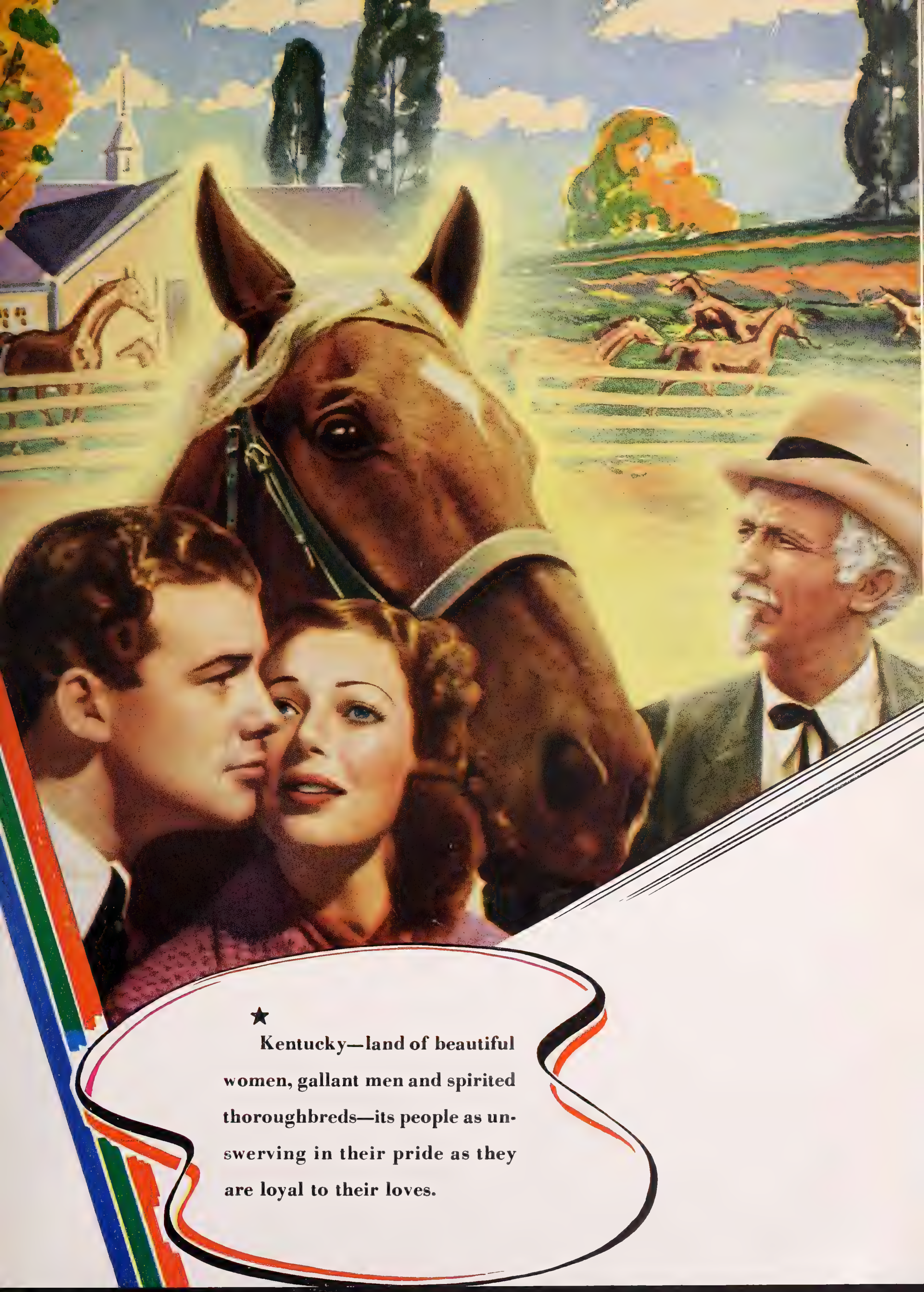
With *especial* pride 20th Century-Fox offers "KENTUCKY" to the exhibitors of America for December 30th release...a picture that, from every aspect, stands with the highest entertainment achievements of this company.

POWERFUL IN THEME

"KENTUCKY" possesses a powerful and an inspiring theme—the thoroughbred spirit that fills the hearts of a people ever faithful to their courage.

STIRRING LOVE STORY

Touching only briefly on the drama of the strife-torn South, the story is of our own time—revealing how the sudden bitter hatreds of those troubled days left their scar on today's generations. Stirringly is portrayed a love, all fire and pride, straining against the fetters of family enmity.



★

Kentucky—land of beautiful women, gallant men and spirited thoroughbreds—its people as unswerving in their pride as they are loyal to their loves.

Kentucky

with

LORETTA YOUNG
RICHARD GREENE
and **WALTER BRENNAN**
DOUGLAS DUMBRILLE
KAREN MORLEY
MORONI OLSEN

a 20th Century-Fox Picture

DARRYL F. ZANUCK
in Charge of Production

Directed by **David Butler**

Associate Producer Gene Markey • Screen Play by Lamar Trotti and John Taintor Foote • From the story "The Look of Eagles" by John Taintor Foote

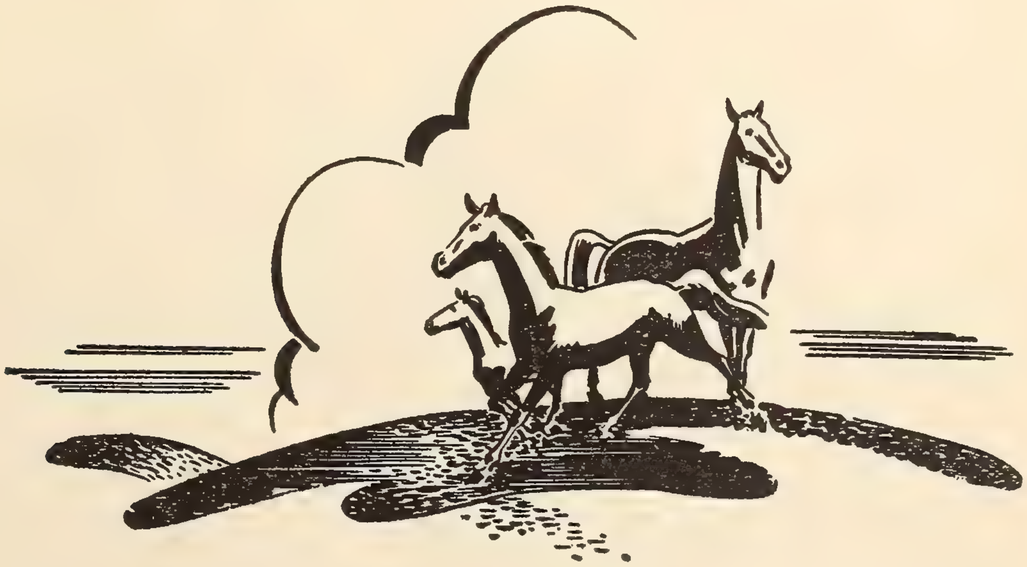
Released
DECEMBER 30th

Printed in U. S. A.

"KENTUCKY" and TECHNICOLOR . . .

made for each other!

In the heart of Kentucky, Technicolor has captured the actual lush richness of the Blue Grass country . . . where the magnificent thoroughbreds "with the look of eagles" live only for the day when glistening silks flash at Churchill Downs and the Derby parades all its brilliant spectacle.



CAST IS BRILLIANT

Under the sensitive, understanding direction of David Butler, Loretta Young acquires a new glowing glamor as the imperious daughter of a lordly line. Richard Greene steps decisively forward to the top of stardom — as the headstrong scion of a rival house. Walter Brennan gives a performance unsurpassed for human, kindly humor.

SUPERLATIVE PRODUCTION

Produced by Darryl F. Zanuck in the highest tradition of 20th Century-Fox, "KENTUCKY" is released at a time to give exhibitors *maximum* returns from this great attraction ...which demands corresponding attention when you play it!

Printed in U.S.A

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Expecting the arrival of Charlie McCarthy III, Charlie McCarthy II, of Chicago, called for a taxicab to pilot Mrs. Charlie McCarthy to the Lewis Memorial Hospital.

"This is Charlie McCarthy at 3509 Palmer Avenue. Send me a cab," he babbled excitedly over his house phone.

An hour dragged by, no cab appeared and Charlie McCarthy II frantically called: "This is Charlie McCarthy," he yelled. "Where's my taxi?"

"Give my regards to Dotty Lamour and Edgar Bergen," the taxi dispatcher replied.

A second hour dragged by in slow motion. Meanwhile Charlie McCarthy II caught on. Picking up the phone, he called the cab company.

"This is Joe Doakes up on Palmer Avenue," he bellowed. "Send me a cab!"

▽

Modest Men Department:

"Britain is now looked upon as the universal provider of quality films."—*The Era*, London.

▽

Metro-Goldwyn-Mayer's "Mutiny on the Bounty" as such will not be shown in China, Japan, Spain, Germany, Austria and Czechoslovakia.

▽

Stanley Haynes, MGM producer in London, secured the assistance of Repton School, ultra distinguished educational center of England's better classes, in the filming of the school and some of its scholars for "Goodbye Mr. Chips," the Hilton best seller, due shortly. Immediately thereafter, H. G. M. Clarke, Repton School headmaster, proceeded to organize his scholars for the purpose, starting out by sending personal letters on regulations for filming to each.

"Baths will be available at definite times to fit in with the Cinema people's requirements," Headmaster Clarke started out. "There will be Chapel service at 7:00 P.M." and "Lights out will be at 10:00." It is "ill advised to smoke," he continued, adding: "And it must be a point of honour that no boy persuades another to smoke."

"Boys who have cars of their own or are allowed the use of their parents' may come by car, but they may not use them. They must not enter 'pubs' (saloons). Otherwise there are no bounds."

▽

Kansas City Correspondent Kenneth Force reports on the Kansas City janitor, who, on a night off, decided to get away from it all and go to a movie. He selected "Suez," and he had hardly gotten seated when the big wind scene blew up bringing clouds upon clouds of dust. The janitor rose angrily, muttering to himself, and went home.

▽

Ted Nabors, the "Doctor Quiz" of Radio Station KTRH, Houston, won exemption from jury service the other day because the judge was a "Quiz" radio fan.

▽

According to word received via camel-back at the Denham Studios in London, and thence relayed over to United Artists' publicity department in New York, the filming of Alexander Korda's "Four Feathers" on the Sudan, at Khartoum, is proceeding with difficulty. "After each scene," the dispatch relates, "hundreds of natives are made to sweep a mile of desert sand with rugs to smooth out the confusing marks."

REFUNDS WITH PAID ADMISSIONS

The Adelphi theatre in Chicago gives a dinner plate to each customer. To each plate is glued a coupon with which, after the show, the patron walks two blocks to a hamburger stand, presents the dish, which is washed of its coupon and replaced with a big, juicy hamburger, attended by a steaming cup of coffee—all for the glued coupon. After eating, they wash the plate for the customer, place it gently in a bag to take home—and on the bag it says: "FREE DISHES AND HAMBURGERS ARE YOUR BEST ENTERTAINMENT."

Paramount Pictures, Inc., from their corporate headquarters on Broadway, announces that "Mickey O'Boyle, three-year-old grandson of Broomstick and nephew of Exterminator was signed for the important featured role of Roman Son, in 'The Lady from Kentucky.'"

▽

A New York radio station "Answer Man" has been asked, "What was the last feature picture produced by any major film company to be without sound, and the last to be released without talking." The "Answer Man" is stuck, so he has asked us. Answers may be sent direct to this department.

▽

Mr. Carl Laemmle, Sr., retired Universal film pioneer, held a premiere on the lawn of his Beverly Hills, California, mansion, last weekend—he premiered a self-heating hot-dog.

Mr. Laemmle, who presumably is having a good time with the $6,000,000 he received for his film company, two years ago, also featured other heated foods in cans at his weekend party, but the heated hot-dog was his pride and joy.

The can is a double-decked affair. When the lower section is punctured with a can opener, the admitted air causes a reaction in the secret chemicals inside which heats the food in the upper section.

▽

Pretty Glenda Farrell was installed last weekend as Mayor of Hollywood, Fletcher Bowron, Mayor of Los Angeles, doing the installing. Miss Farrell immediately afterward turned to her constituents and remarked as how she was thinking of a program calling for flowers in all vacant lots, ribbon-tied rubbish cans for every street corner and a daily morning scrubbing of the streets.

▽

United Press picks Adolph Hitler as the big news story of 1938, and also lists Republicans' gains at election, the New England hurricane, enactment of the wages-and-hours law, Richard Whitney's Wall Street confession, but says nary a word about Dave Selznick having ALMOST cast Scarlett O'Hara in "Gone with the Wind."

▽

Radio's talent-digger-uppers are "scooping" Hollywood's talent scouts right and left, NBC alone, within recent weeks, presenting to their public scores of persons who have never before been seen or heard on either medium of mass entertainment and enlightment.

Virtually pulling rabbits right out of the talent hat, NBC, for example, has had of late on its ether waves one Robert Cantwell, of Oak Park, Ill., a former lawyer who collects cases on persons who have been executed for murders, later found never to have been committed; and Dr. Charles Berger, of Quincy, Mass., who wears a pair of spectacles that came over on the Mayflower—along with all of that antique furniture.

They have also had broadcasting to the American public Mrs. E. Goldstein, Youngstown, Ohio, who goes around gathering data on unusual birth certificates; Calvin Spears, of Oneonta, Alabama, who grows colored cotton—blue, green, yellow and black; George J. Lacey, of Houston, Texas, who collects murderers' bullets; Mrs. Marie La Salle, of Erath, La., who trains cats and canaries to live together "in perfect harmony"; and Paul Bechtold, of New York, who collects methods of curing hiccoughs.

Also found for broadcasting by NBC's talent scouts were Norman Windsor, St. Louis, who collects shoes without mates; John Cz, who grows pumpkins in the shapes of human heads, fitting masks over the little plants; Fred D. Kipp, of Perry, Iowa, who turns hamburgers into stone (no difficult task); Dr. George G. Bell, of Cattelsburg, Ky., who collects old furnaces; and Frank S. Miller, Jr., of Pittsburgh, who collects mustaches.

▽

Warner Brothers have received the endorsement of the Boy Scouts of America for "Angels with Dirty Faces", and the rank and file of little eagles are wondering just who their big eagles had in mind.

▽

Now that Hollywood press agent Russell Birdwell has suggested licensing press agents, *Motion Picture Daily* thinks newspapers should suggest that they be fingerprinted.

▽

The days of the old nickel movie have not only returned, but have come back three better, a motion picture theatre in the Mexican section of San Antonio, Texas, setting up new matinee prices at two cents the head.

▽

New York's Hollywood-minded detectives can no longer depend on the newsreels and news camera for screen tests, all hopes of having Hollywood talent scouts pick out their "Adonis-like" profiles either on screen or newspaper having been blasted by Police Commissioner Lewis J. Valentine.

The Commissioner decided he was sick and tired of seeing pictures in public in which the detectives were more prominent than the prisoners with whom they were pictured, and so ordered detective commanders to "inform" all detectives that if they appear in photographs in the future they will face "drastic action."

THREE PER CENT QUOTA ON U. S. FILMS LAW IN NEW SOUTH WALES

Measure Includes 25 Per Cent Cancellation Provision; Expected To Be Followed by Other Australian States

by LIN ENDEAN

in Sydney

A new film quota law, which is expected to be followed by other states in the Australian Commonwealth, was passed Tuesday by the legislature of New South Wales, containing an increase from 12½ to 25 per cent in exhibitors' film rejection privileges, a three per cent quota on American films, provisions for a new standard exhibition contract, and the formation of a film commission to pass upon applications for building new theatres. Signature of the premier, expected shortly, will make the law effective.

While cursory examination of the rejection privilege increase would indicate a blow to American film sales, opinion differs on the actual effectiveness of such a measure. Rapid growth of theatres in that country, a preference for American films by the public and large exhibitor interests, and a comparatively small Australian producing industry, are factors which may make the intended "blow" to American interests undeliverable.

Victoria Has Rejection

Victoria is the only other state with a 25 per cent rejection privilege.

Suspended "for the time being," though in the bill, is a provision making compulsory the showing by Australian exhibitors of at least 15 per cent British product annually. The suspension is in effect till the Australians obtain "reciprocity" from England. The provisions in the new bill are expected to appease the English.

Australian producers have been agitating for an effective quota law, and the new measure is apparently the answer, being written in a constitutional way, and without loopholes, handicaps which made two previous quota laws inoperative.

The new law provides that the three per cent must be made in Australia, and that after 1939 this percentage is subject to change.

The new Films Commission has wide powers It can examine contracts of exhibitor and distributor; it can penalize for failure to live up to such contracts; it can cancel licenses.

Expected in the United States soon is Gordon Ellis, of Greater Union Theatres, Australia, who will discuss relations between American film distributors and Australian exhibition and production.

The public press has picked up the quota provisions as a subject of controversial interest. Three of the most widely circulated newspapers have discussed them editorially. The *Daily Telegraph* has devoted leader space to protest against the legislation, emphasizing that "filmgoers want entertainment, and the quickies that a sheltered system produces don't provide it."

The Truth, which has a nationwide Sunday circulation, came out with a strong article by G. R. W. McDonald, referring to the proposed act as "the resurgence of the agitation for removal of 'disabilities' against which the New South Wales film industry is said to be struggling," which he said "again directs attention to what seems to me to be outrageous demands."

ONTARIO PLANS FOR 16MM. FILM IN HALLS

The newly reorganized Film Section of the Toronto Board of Trade has taken under advisement several proposals for regulations to govern the exhibition of 16mm. films in rural halls of Ontario. A draft will be submitted at the approaching session of the legislature. T. J. Bragg, secretary-treasure rof Famous Players Canadian Corporation, is chairman of the Film Section. Louis Rosenfeld of Columbia Pictures of Canada, Ltd., is vice-chairman.

A former member of the N. S. W. Legislative Council, and a director of Carroll-Musgrove Theatres Pty., Ltd., controlling a Sydney first-run house, the Prince Edward, Mr. McDonald continued that the industry, in his opinion, "consists of a few producing companies and studio owners, coupled with a few ambitious people who, armed with other people's money, are prepared to march to fame and fortune, filling financial cemeteries with the dead of other sections."

"These parties," he wrote, "appear to aim at the complete subjection of all film interests for their particular benefit. The signatories to the demands [This is a reference to a memorandum which various interests recently submitted to the Premier seeking the new legislation] have sunk—I said sunk—relatively small capital in their enterprises. They seek not merely regulation of their own businesses, but of those of other people.

"In the theatres throughout Australia, many millions of pounds have been invested—in picture production, a trifling percentage, comparatively—and although the proposals submitted for the benefit of film producers and studios really involve the control of these millions, not one suggestion is put forward on behalf of the large body of shareholders in those theatres.

Prophesies Failure of Scheme

"The producers and studios, in conjunction, will bring into existence Australian films. Because they are Australian is no reason why they should be condemned—quite the contrary. But merely because they *are* Australian does not guarantee a box-office success.

"That the theatres would gladly welcome attractive pictures from any source whatever goes without saying; but unless compulsory attendance by all at theatres is made part of the scheme, it is doomed to disaster."

Not in any of the recommendations to the government does Mr. McDonald see a contribution to the common good. Those who sponsored them are asking for the "substitution, with themselves in control, of legislative sanctions for ordinary business negotiation, wherein the parties 'dicker' (let's go American!) from their own angles in the hope of doing business on a basis mutually satisfactory," he said.

At the offices of the Motion Picture Producers and Distributors of America in New York, officials voiced their belief that the new bill may run into legal trouble. Wonderment was expressed that the new bill should be "legal," because all previous attempts were unconstitutional. The powers given to the Film Commission were declared so wide as to encounter opposition on constitutional grounds. In line with their persistent campaign, Australian producing interests were expected to ask for governmental subsidies.

"We do not think they will get what they want," said an MPPDA official; "or at least, we do not see why the Australian government should pour any money into production; Australian pictures have been 'flops,' and there is no reason to believe that they will be any better, to warrant government help."

The MPPDA spokesman declared that back of the new legislation were the producing studios, several owners of which are powerful politically, and publish newspapers. "These men," the official asserted, "have been hell-bent to have us use their studios for production. It is entirely possible that Premier Stevenson, in pushing the bill, had in mind the fact that, no doubt, he owes his political life to them."

Legion of Decency Pledge Renewed

Roman Catholics throughout the country, last Sunday, for the fifth successive year, renewed their pledges to the National Legion of Decency, in 18,000 churches. The pledge renewal was followed by an endorsement of the Legion's policies and aims by Will Hays, president of the M.P.P.D.A.

Speaking at the communion breakfast in New York's Hotel Roosevelt, of the Notre Dame University Club, Mr. Hays indorsed the Legion, and compared its pledges to those of the motion picture industry; to make better pictures.

Frank C. Walker, head of the Comerford theatre circuit, former treasurer of the Democratic National Committee, and a member of the Notre Dame class of 1911, presided.

At solemn high mass, in St. Patrick's Cathedral, New York, the Very Reverend Nicholas Higgins, guardian of the St. Francis Friary, of Providence, observed that the Legion was formed only because there were some in the motion picture industry who made it necessary.

The Reverend T. Lester Graham, a member of the St. Patrick's Cathedral staff, who led the congregation in renewing the pledge, asserted there was moral improvement in films of today over those of five years ago.

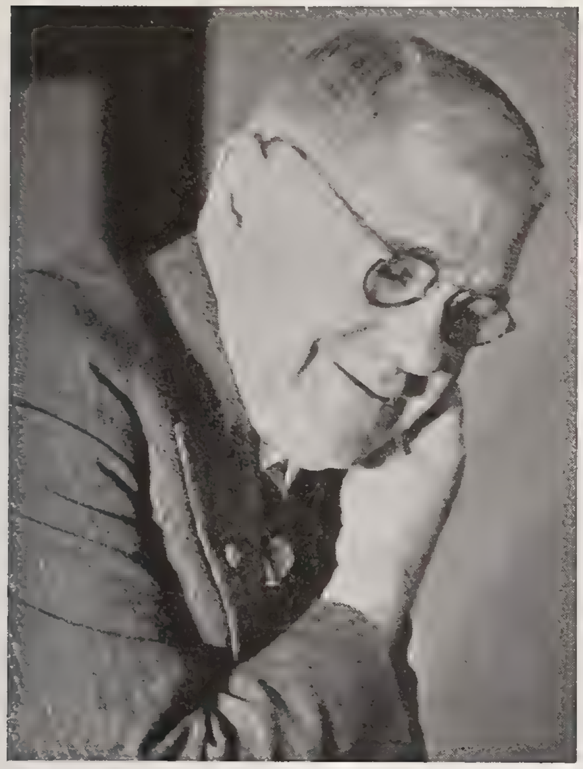
The motion pictures, radio, and the press generally had avoided or suppressed the true story about the Spanish war, Michael Walsh, United States Attorney in Brooklyn, charged, before the fourth annual communion breakfast of the La Salle Academy Ladies Auxiliary, at the Hotel Pennsylvania.

L. E. Kennedy Joins GN

L. E. Kennedy, former Pathe branch manager in Denver, has been added to the San Joaquin Valley, Cal., sales force of Grand National.

New Australian Legislation And Its Effect on the Market

A Herald Camera Interview with Sir Samuel Walder of National Studios, Ltd.



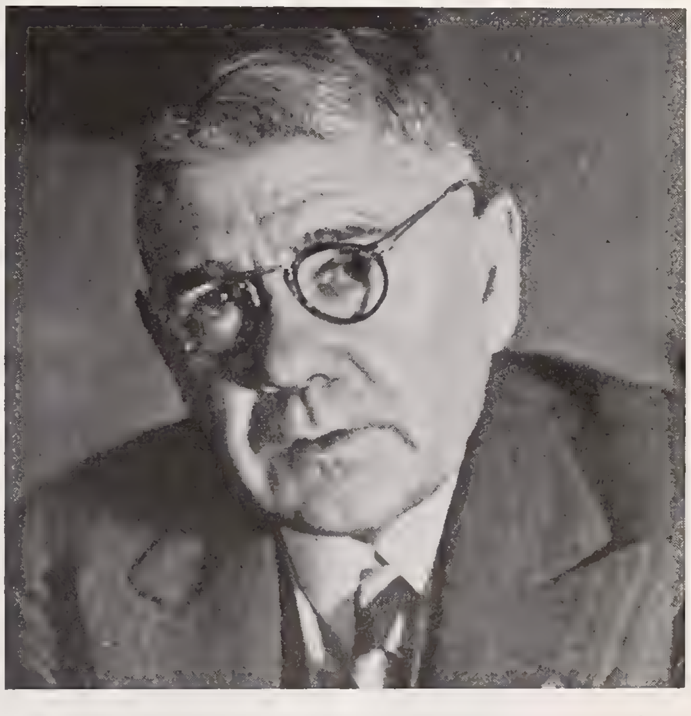
DRASTIC in theory, the New South Wales law giving exhibitors a 25 per cent rejection privilege will work no great harm in practice because of product shortage, Sir Samuel explains.

"Australian distributors can not get enough product as it is. Suburban houses show two pictures a week, some of them three, and the available product, including foreign, does not cover this need."

On the New South Wales quota, fixed at three per cent but reworded to insure enforcement: "I do not think it will affect American films adversely, certainly not enough to bar them from the market."

"The new quota, however, is so phrased as to be entirely legal and constitutional. Loopholes have been eliminated and more strict enforcement than has been the practice is probable."

Legislation directed at control of new theatre building compensates for any harshness in companion film bills: "Such control will stabilize the industry and end a trend toward an impossible competitive situation."



In New York for a short visit en route to London, Sir Samuel is negotiating for American distribution of two National Studios pictures, "The Flying Doctor" and "Wrangle River" both of which have been well received in England. Arrangements for handling the films have not been completed.

B. & K. BUYS 6 MILLIONS OF INSURANCE FOR 2,200

Paramount Unit Second Circuit to Cover Employees' Lives with Multi-Million Policy

Balaban and Katz Corporation this week bought a $6,000,000 quadruple insurance policy for the 2,200 employees of its B. and K. and affiliated Publix-Great States circuits at the home office in Chicago, and in their 100 theatres in Indiana, Ohio and throughout Illinois.

Paramount's Netco circuit, operated by George Walsh, in New York, also is taking out group employee insurance, to the amount of $400,000.

Described by Equitable Life Assurance Society, with which the policy was taken, as "one of the most important group insurance transactions" to be underwitten, Balaban & Katz thus became the second theatre circuit to buy a multi-million dollar policy for its workers. The Griffith Brothers, in Oklahoma and Texas, participate with their employes in a $2,000,000 insurance plan with John Hancock Mutual and Great Southern Life. Griffith also participates in additional insurance that permits employees to retire after five years of service and receive 17 per cent of their salary, on up to 20 years' service which would give the entire accrued benefit.

The Balaban & Katz insurance, however, is paid for entirely by the company, as arranged for by John Balaban, treasurer, who, with Barney Balaban, now president of Paramount Pictures, and others, developed the circuit, now controlled by Paramount.

Complete protection, including life insurance, health insurance, accident insurance and hospitalization insurance is provided by the policy. This is the first quadruple insurance plan written by Equitable that is paid for completely by the employer. It was said that no organization of the size has ever before provided four-group coverages without cost to employees.

Protection became effective Thursday. Life insurance provides payment for death from any cause, and the accidental death and dismemberment insurance, makes provision for accidental loss of life, limb or eyesight, incurred while at work or away from it. Amounts of such insurance for individuals are based on earnings, with $2,500 as the maximum of each coverage.

Added to these two forms of protection are group accident and health insurance, specifying weekly payments for disability resulting from accident or sickness, and group hospitalization.

Variety Clubs Elect Officers

Variety Clubs in ten cities have elected officers for 1939. In Philadelphia, 1200 people attended the Variety dinner last Sunday at which William P. Clark was named the tent's new chief barker. William E. Dodd, former Ambassador to Germany, was the principal speaker, and George Jessel was toastmaster and Joe E. Lewis, master of ceremonies. Other guests were Neville Miller, president of the National Association of Broadcasters; Governor Richard McMullen of Delaware, Governor Harry Nice of Maryland, and Harold G. Hoffman, former Governor of New Jersey. Among those who had reservations were: Nate J. Blumberg, Ned E. Depinet, William F. Rodgers, William Scully, Ed Kuykendall, James R. Grainger, Mayor S. Davis Wilson, Jules Levy, Joseph Bernhard, Louis Krouse, Jack Cohn, John B. Kelly, John P. Harris, Ted Schlanger, Rabbi Louis Wolsey, Dr. John R. Hart, the Rev. Sylvester McCarthy, Arthur Lee and Dr. Leon Levy.

In St. Louis, Louis K. Ansell, head of the Ansell Brothers Circuit, has been named chief barker of the local Variety Club; with A. L. Matreci, elected first assistant chief barker; Harry Hynes, second assistant chief barker; Herbert Washburn, property master, and Joseph Ansell, dough guy.

Chief Barker R. R. Biechele of the Kansas City Variety Club has called for the annual election of officers, and in Dallas, Robert J. O'Donnell, general manager of the Interstate Circuit, has been reelected Chief Barker of Tent 17.

In Baltimore and Minneapolis, incumbents were also reelected Chief Barker, Lou Rome keeping his office in Baltimore and W. A. Steffes of the Twin City Variety Club receiving a unanimous vote for the office. In Buffalo, Robert T. Murphy, booking director of Shea's Theatres, succeeded Jacob Lavene as Chief Barker of the Variety Club there. H. H. Shumow, has replaced W. M. Green as Chief Barker of the Omaha Variety Club. Nat Wolf was reelected in Cleveland, and Charles C. Perry was elected in Detroit.

Technicolor Profit $1,200,000

Technicolor's consolidated net profit for 1938 was estimated at about $1,200,000 before Federal taxes, by Herbert T. Kalmus, president and general manager, at a meeting of the board of directors held Tuesday. This compares with $571,395 for 1937. The directors also voted a dividend of 15 cents a share, payable December 28th to stockholders of record December 21st. This makes a total of $1.00 a share paid this year, compared with 75 cents paid in 1937.

Dr. Kalmus has announced that the company's new plant in Hollywood will be ready for occupancy February 1st. Print capacity increases to 130,000,000 feet annually.

File Complaint Against MGM

The bill of complaint filed in the breach of contract suit brought by Edgar F. Bitner and the Leo Feist estate against Metro-Goldwyn-Mayer Corporation, alleges that MGM purchased in October, 1935, 1,450 shares of Leo Feist, Inc., giving it control of the company. The complaint charges the purchase price was $177,000 each, to Mr. Bitner and the late Mr. Feist, payable in installments of $44,250. The last installments were unpaid, the complaint says.

Gillham to New York

Robert Gillham, director of Paramount advertising and publicity, is expected back in New York Monday after having spent about 10 days at the company's studio.

PARAMOUNT DOUBLES INTERNATIONAL AWARD

Opinion of the judges in deciding the winner of the International Plaque in Paramount's advertising and exploitation contest held in connection with the "Paramount on Parade" sales drive, resulted in a tie between Harold Armistead of the Lyric theatre in Easley, South Carolina, and J. Castro Ramos of the Cine Plaza of Rio de Janeiro, Brazil. Both men received a plaque emblematic of international winners.

New Photophone Contracts

RCA Photophone has been awarded contracts by three theatre circuits. The Sparks circuit has given the company service contracts covering the sound reproducing equipment in its 82 theatres throughout Florida, as well as contracts for replacing the sound apparatus in five theatres in the chain. Service contracts for the sound reproducing equipment in the 80 theatres in the Blank circuit in several Midwestern states, and in the 32 theatres of the Commonwealth circuit throughout Missouri, have also been consummated.

Copyright Meet Held

The latest in the series of meetings sponsored by the Committee for the Study of Copyright, division of the Committee on International Intellectual Co-operation, was held Thursday at the quarters of the Association of the Bar of the City of New York. Further progress was reported in the Committee's aim of finding a common ground for revision of the existing copyright law, which is being done by bringing together representatives of the main industries affected, motion pictures included, in an effort to lay a suitable basis for suggested legislative changes.

Copyright Bureau Head Returns

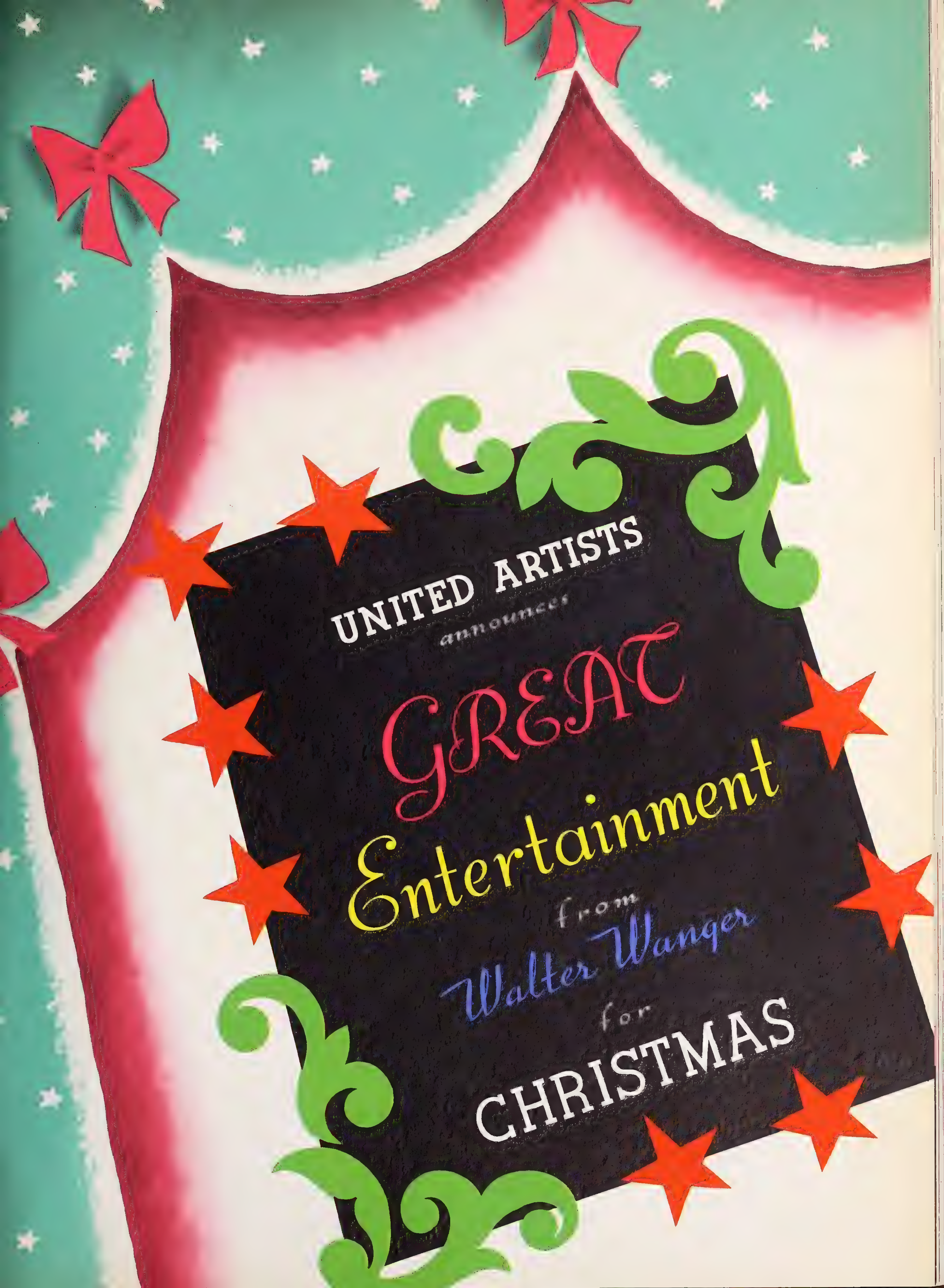
Jack H. Levin, general manager of the Copyright Protection Bureau, has returned to his office in New York after a tour of key cities which lasted about a month. Mr. Levin investigated complaints of bicycling and holding over of prints made by both distributors and exhibitors; and met with branch and district managers and exhibitors.

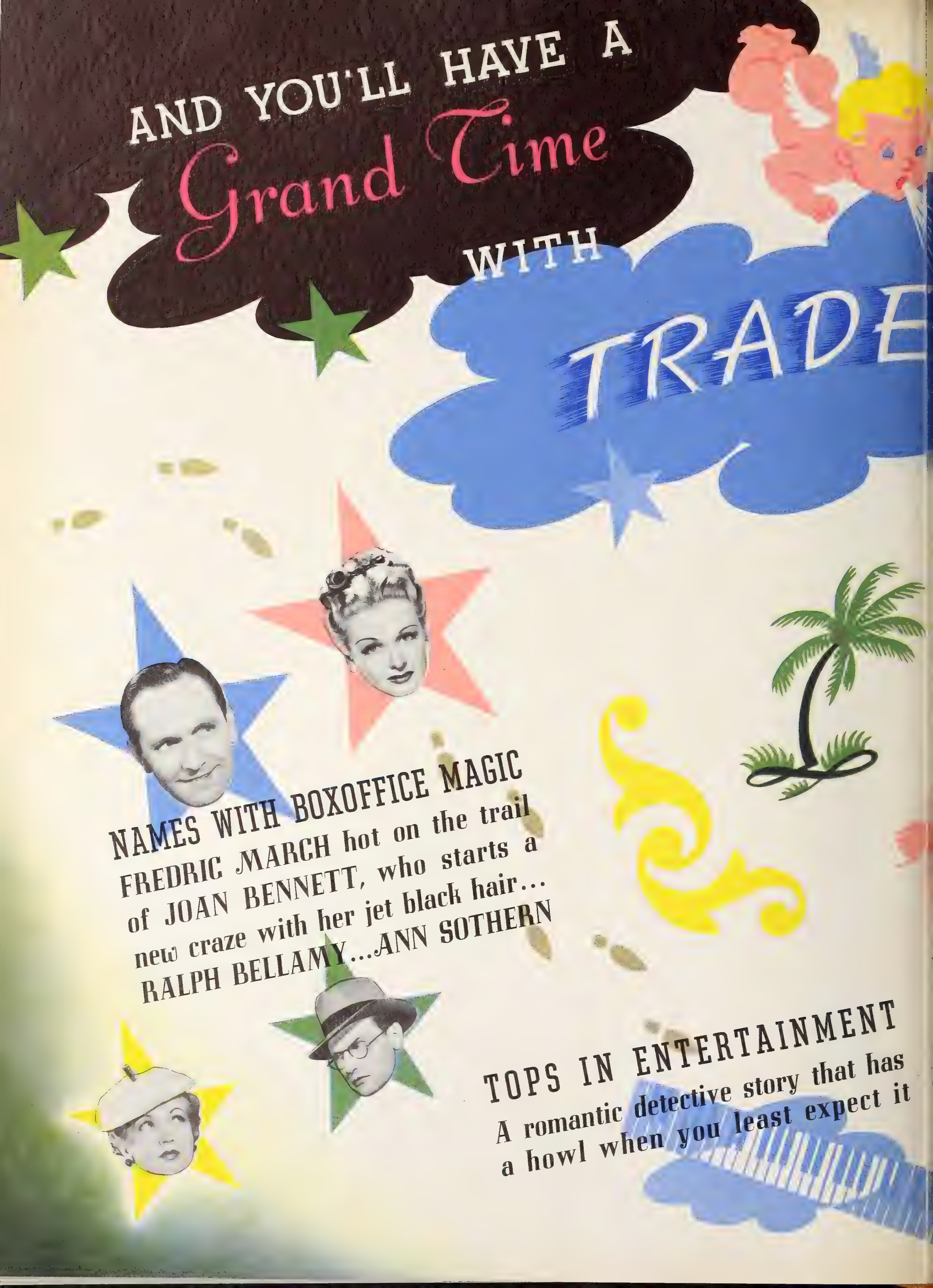
Postpone MPPDA Meeting

The quarterly meeting of the board of the Motion Picture Producers and Distributors of America, scheduled for Tuesday, has been postponed until next Tuesday due to the absence from New York of Sidney Kent, Nate Blumberg and George Schaefer. Mr. Schaefer is scheduled to be elected to the board at the coming meeting.

Laemmle, Sr., Active Again

Carl Laemmle, Sr., has acquired the west coast rights to "Ballerina," French-made film, imported by Arthur Mayer and Joseph Burstyn.


UNITED ARTISTS
announces
GREAT
Entertainment
from
Walter Wanger
for
CHRISTMAS



AND YOU'LL HAVE A *Grand Time* WITH

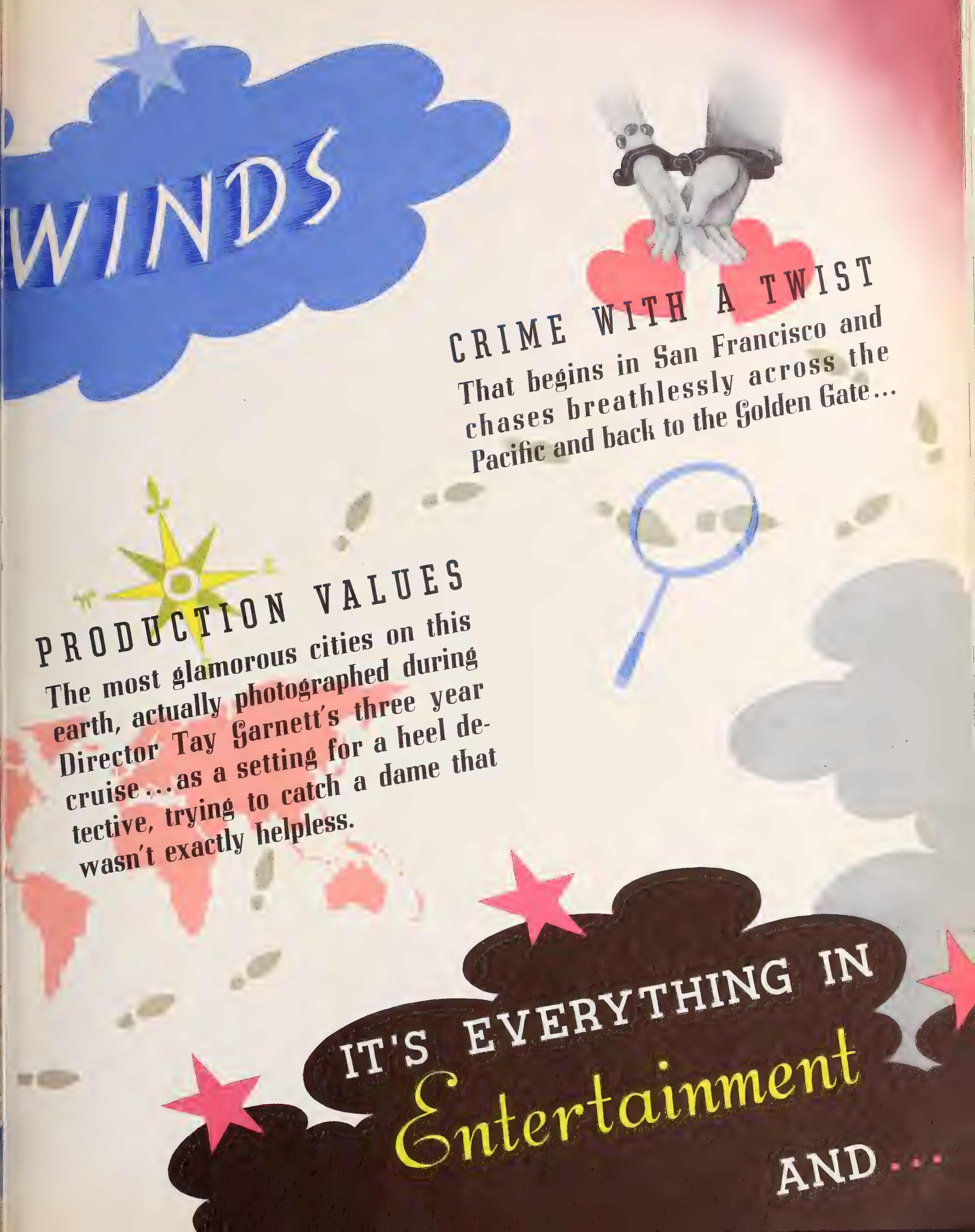
TRADE

NAMES WITH BOXOFFICE MAGIC

FREDRIC MARCH hot on the trail of JOAN BENNETT, who starts a new craze with her jet black hair... RALPH BELLAMY...ANN SOTHERN

TOPS IN ENTERTAINMENT

A romantic detective story that has a howl when you least expect it



WINDS

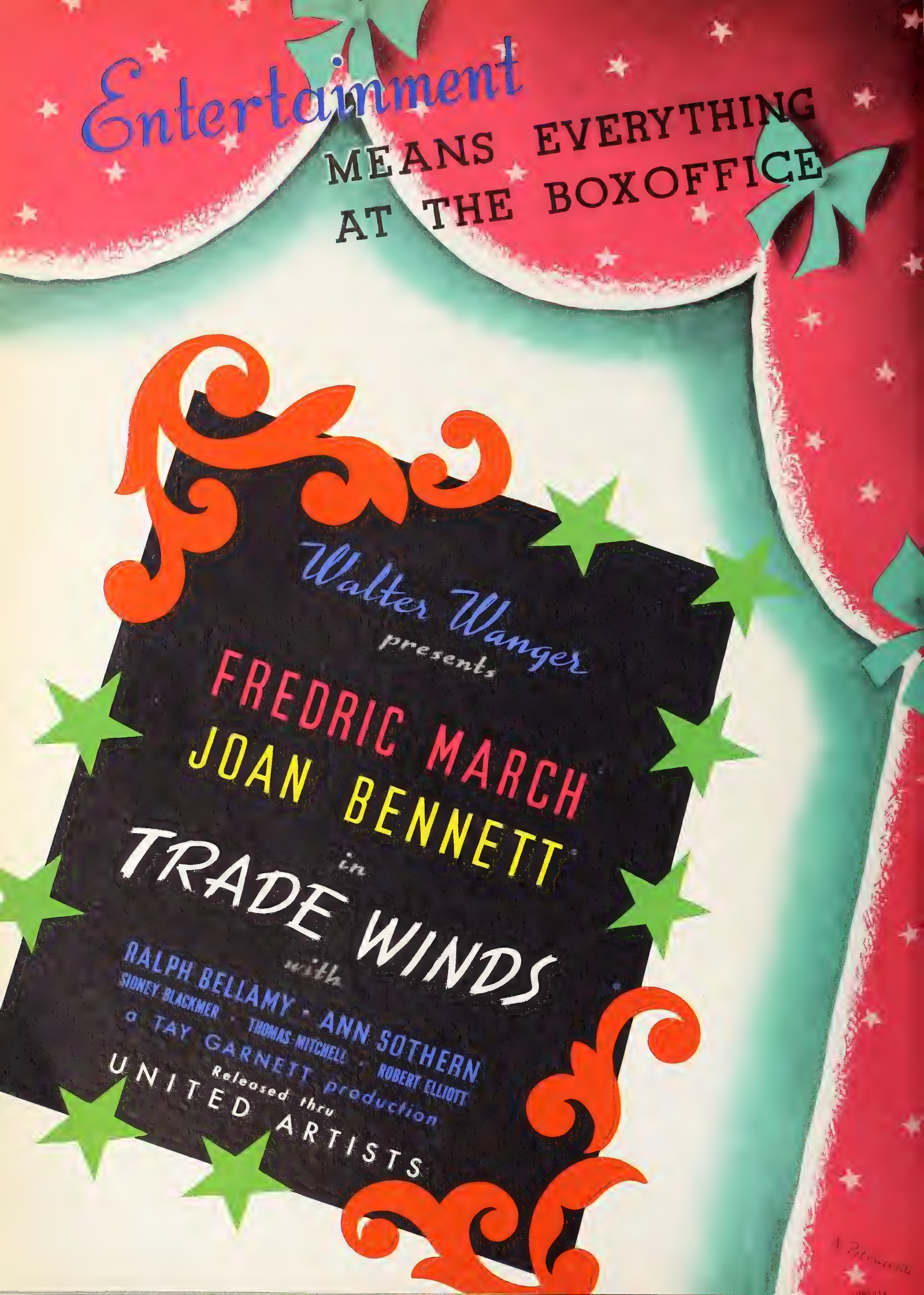
CRIME WITH A TWIST

That begins in San Francisco and chases breathlessly across the Pacific and back to the Golden Gate...

PRODUCTION VALUES

The most glamorous cities on this earth, actually photographed during Director Tay Garnett's three year cruise...as a setting for a heel detective, trying to catch a dame that wasn't exactly helpless.

IT'S EVERYTHING IN *Entertainment* AND...



Entertainment MEANS EVERYTHING AT THE BOXOFFICE

Walter Wanger
presents
FREDRIC MARCH
JOAN BENNETT
in
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UNITED ARTISTS

NON-INFLAMMABLE FILM DISPUTE ATTACKED BY GOVERNMENT BODY

Free Shows and Censorship Bound Up with Problem Before Committee Named to Study British Act of 1909

by AUBREY FLANAGAN
in London

With the initial meeting, on the last day of November, of the new Home Office Advisory Committee, elected to interpret the 1909 Cinematograph Act and advise on its administration, a new shadow, not necessarily a rosy one, has loomed over the trade horizon. The Committee, chairman of which is the Lord Stonehaven and which is made up of municipal officers representative of both England and Scotland, has launched forthwith into an immediate examination of the most vexed of the Act's many equivocal clauses, that referring to "non-flam" films. This, bound up as it is with the whole question of free shows and of censorship, is going to give both legislature and trade, considerable food for thought in the immediate future.

This, however, is not the only source of unrest and doubt, for the Committee is empowered to, and undoubtedly will, go into other vexed questions such as charity allocations, films graded for adult exhibition, and, perhaps no less significantly, the control of local authorities over seat prices and management rules.

This last factor is, of course, one which occupies the concentrated and perturbed attention of exhibitors in view of the tendency of other local authorities to follow the lead of the London County Council. The recent decision of the County Councils Association to circularize its members with the London County Council ruling, and the presence on the Advisory Committee of representatives of the Association, does not augur too happily for the trade.

The decision of the Home Secretary, Sir Samuel Hoare, immediately to consider the "non-flam" situation on the first afternoon of the Council's sitting, brings that vexed matter then to the forefront. Sir Samuel, stressing its urgency, proposes to continue the discussion at the next meeting in January, and to hear evidence from the various interested parties. The decision comes into synchrony with the CEA's current campaign against free shows and cheap entertainments. They will, of course, present their case for control to the Advisory Committee.

Free Shows a Problem

The present acute depression throughout the trade, further menaced by the extraordinary growth of free film shows staged by advertisers, local stores, uplift bodies, political parties, public house saloons and a myriad other enterprises, and the staging of shows of feature films by religious bodies in churches at an entrance fee of 2d and 3d a time, has given exhibitors acute cause for complaint, and they will continue to press for control of non-flam" shows most of which are given under circumstances which would not be possible or permissible, on grounds of public safety, with standard films, shows of which are stringently controlled under the 1909 Act.

"WRONG-WAY" FLIER EARNS $75,000

Douglas Corrigan, the former $50 a week aircraft mechanic who flew to Ireland via California, has earned $75,000 in three months, according to Associated Press, as a film star and as author of an autobiography.

The AP story said that Corrigan "is a busy fellow, salting away his overnight fortune, personally attending to all his financial affairs, working daily before the camera, and using his spare time on Sundays to reline the brakes on his 10-year old car.

"The magic-lantern town of Hollywood never saw his like before. There exist a few frugal stars, but only Corrigan lives in a low-priced hotel room, comes to the studio on a bus and lunches on a nickel ice-cream bar."

Any CEA deputation would stress the need for control on the grounds of public protection, emphasizing that whatever control is instituted, it should not be such as in any way to hinder the development or progress of the cultural film the spread of which, in schools and institutions, has been, thanks mainly to the relentless activity of exclusively trade organizations like Gaumont British Equipments and G. B. Instructional, nothing short of remarkable.

The imposition of any restrictive legislation, however, is likely to be contested with the utmost vigor by those bodies, organizations and groups directly associated with the "non-flam" film. These include cultural associations, religious bodies, industrial and commercial advertisers, political parties, churches and, not least significantly, the manufacturers. The opposition has recently mobilized itself into a solid front of defence which will also present the case against restrictive control to the Advisory Committee. The altruistic uplift nature of the block would seem to be pronounced. Its criticism of exhibitor pressure for control is that exhibitors are swayed by purely commercial considerations and that the real objective is the control, or even the stifling of competition.

Manufacturers Attacked

Exhibitors, however, have an immediate answer that the Sub-Standard Association, central body mobilizing the defense, is predominantly—if not exclusively—a group of manufacturers of apparatus and films, of producers, and of commercial 16 mm libraries.

The battle then takes on in some respects the trappings of an internal trade war, a war, if it can be termed such, impelled by conflicting trade interests.

Exhibitors may possibly hold the key to at least the commercial film show section of the problem. In one area, Bristol, they have replied to their critics by hiring out their halls for afternoon shows to various advertising organizations previously in competition with them. The commercial film is prominent in British picture theatres, and, it is stated by Harry Adley, chief of Younger Publicity Service, leading suppliers of commercial films to cinemas, that, provided the advertising or publicity film is of good technical standard and adequately entertaining, it has a chance of being shown in any brand of picture theatre, where naturally it secures a wider audience than would be possible in the sub-standard field. According to Mr. Adley thousands of British theatres, not only modest rural houses but supers, constantly collaborate in this regard with commercial advertisers.

Censorship Feared

It is not, however, the commercial advertiser who is in the front rank of the defenders of freedom so much as the uplift orginazations and radical bodies who fear censorship complications from an extension or tightening of control. At a recent conference immediately preceding the first meeting of the Advisory Committee, this section was vociferous and eloquent, stating that a case for safety could not only not be based upon censorship considerations, but that the question of censorship should not be dependent upon regards for public safety. The non-trade group is well aware that they will not necessarily have all the local authorities with them, and have not hesitated to express this fear. There are 780 odd licensing authorities involved, under whom, in the event of an extension of control, the licensing of 16 mm shows would come. The libertarians plead to the exhibitors against approving any extension of legislation which would result in a limiting of individual and commercial freedom.

At the pre-Committee conference a significant ally for the anti-control party was a representative of the Ministry of Agriculture, who feared it would interfere with Government propaganda.

The incorporation in the Act of the British Standards Institution definition of "non-flam" film would not seem to be improbable, and would undoubtedly please many and exasperate but few.

Newsreel Incident Discussed

Joseph P. Kennedy, United States ambassador to England, was criticized and defended in a Parliament debate last week in which Geoffrey Mander, Opposition Liberal, gave details of his frequent charges that the Government was using pressure on the press and newsreels. Sir Samuel Hoare, Home Secretary, denied accusations of Government influence for censorship but admitted, as he had before, that his office had called Mr. Kennedy's attention to the Paramount newsreel issue at the time of the Godesburg crisis in which Prime Minister Chamberlain's policies were attacked. The newsreel was subsequently cut. Withdrawal of the newsreel was termed "a great service to peace."

Regulation of "unfair" clearance schedules loomed as a possibility when both the Cinematograph Exhibitors Association and the Kinematograph Renters Society agreed at a joint conference this week that overlong clearance is harmful to both exhibitor and distributor.

A profit of $13,500 is recorded by Gainsborough Pictures for the year ended June 20th last, as against the loss in the previous year of $55,405. The balance from trading and sundry income amounted to $83,135. Interest, depreciation and amounts written off total $62,945.

At a meeting of the directors of the Western Electric Company held Tuesday, a dividend of 25 cents per share on its common stock was declared. The dividend is payable on December 28 to stock of record at the close of business on December 23.

Warners List 80% of "Angels" Showings As Exceeding Grosses of "Robin Hood"

Warner Brothers claim that in 80 per cent of the 214 day-and-date openings of "Angels with Dirty Faces" the receipts exceeded those on "Robin Hood", Warners' prior high gross product of the season. Typical of the "Angels" performances in their relation to "Robin Hood", playing the same theatres, are the grosses on the following 25 showings:

Theatre and City	"Angels" Gross	Amount Exceeding "Robin Hood"
Strand, Albany	$8,805	$26
Stanley, Utica	5,001	101
Metropolitan, Boston	27,889	1,126
Warner, Worcester	8,124	103
Chicago, Chicago	42,234	3,121
Victory, Dayton	7,121	135
Hippodrome, Cleveland	18,532	71
Warner, Youngstown	8,321	1,221
Mary Anderson, Louisville	7,032	18
Hollywood, Los Angeles	17,321	220
Downtown, Los Angeles	19,844	1,065
Warner, Memphis	8,866	1,232
Warner, Milwaukee	12,236	104
Roger Sherman, New Haven	9,531	102
Warner, Bridgeport	7,032	1,700
Orpheum, New Orleans	15,235	4,101
Branford, Newark	18,000	3,000
Stanley, Jersey City	18,081	4,092
Fabian, Paterson	11,177	3,123
Montauk, Passaic	7,931	1,181
Brandeis, Omaha	6,981	221
Penn, Pittsburgh	18,887	770
Fox, San Francisco	22,560	130
Fox, Oakland	14,170	2,186
Majestic, Providence	9,231	45

The marks set in many of the theatres are claimed as house records by the distributor, both for attendance and gross receipts.

500 Listed for Schine Dinner

Five hundred reservations from all fields of motion pictures, governmental and community life have been received for the testimonial dinner for Louis and J. Meyer Schine, up-state New York exhibitors, on the occasion of their silver anniversary, to be observed Monday evening at the Ten Eyck Hotel in Albany.

In connection with the dinner, sections have been reserved for the Schine Special, one leaving New York and the other Buffalo, on the day of the dinner. A section of the Commodore Vanderbilt will leave Grand Central Terminal at 4:20 P.M. Monday, arriving in Albany at 6:59 P.M. The Buffalo and western contingent will travel on the Empire State Express, leaving Buffalo at 1:30 P.M. and making stops at Rochester, Syracuse, Utica and a special stop at Fonda.

Official life is to be represented by Governor Herbert H. Lehman, United States Senator-elect James M. Mead, Congressman Frank Crowther, Assemblyman Denton D. Lake and the Mayors of Albany, Buffalo, Amsterdam and Schenectady.

Harry Hershfield will be toastmaster and Louis Nizer will be one of the principal speakers.

Among those who will attend the dinner from New York are Nate Blumberg, William A. Scully, H. J. Yates, Sr., James R. Grainger, Ned E. Depinet, George Schaefer, William F. Rodgers, T. J. Connors, Rube Jackter, Lou Weinberg, Bert Sanford, John Eberson, Edward Golden, George Weeks, George Dembow, Herman Robbins, Simon Fabian, Walter Reade, Jr., Willard McKay, L. W. Conrow, George L. Carrington, Jules Levy and Moe Streimer.

Republic Product Sold To 25 Circuits

Republic pictures this week disclosed it has closed deals for its 1938-39 product with the following circuits: Century, New York; Dickinson Theatres, in Iowa, Kansas and Missouri; Famous Players Canadian; Fox Midwest; Fox Wisconsin; M. A. Shea circuit, in Pennsylvania and New York; M. A. Lightman circuit (Malco Theatres), in Arkansas and Tennessee; Sterling Theatres (John Danz), in Washington; Harvey Theatres circuit, in California; Tony Sudekum, in Tennessee; Jefferson Amusement Company, in Texas; Benny Berger, in Minnesota.

Also to Comerford Theatres, in New York and Pennsylvania; Si Fabian circuit, in New York; Fox intermountain, in Colorado and Wyoming; Wilmer and Vincent, in Pennsylvania and Virginia; Lucas and Jenkins, in Georgia; Publix Salt Lake, in Idaho and Utah; the RKO theatres; A. E. Lichtman, in Washington, D. C.; Redwood Theatres circuit, in California; the George Hunt circuit, in Oregon; Robb and Rowley, in Texas; and Gibraltar circuit, in Colorado.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and three were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Frontiersman," "Little Orphan Annie," "Peck's Bad Boy with the Circus," "The Sunset Trail," "While New York Sleeps." Class A-2, Unobjectionable for Adults: "Disbarred," "Dramatic School," Sacrifice d'Honneur" (French).

Warners To Play National Anthem

As a result of an experiment in Warner theatres in Philadelphia and Newark, Joseph Bernhard, general manager of the circuit, has ordered "The Star Spangled Banner" played daily in all Warner theatres.

Regan Returns to Republic

After six months' absence because of "differences of opinion," Phil Regan is back at the Republic studios to make two pictures, according to his uncompleted contract, and possibly more under studio options.

Warners in Tieup With Legion Posts

As a result of requests from American Legion posts and other patriotic groups Warner Brothers has decided to establish an Americanization department to cooperate with those organizations in the showing of its historical short subjects.

Operation of the plan will be under supervision of Bob Taplinger, studio director of publicity, and the department will be headed by Jack Holmes, who has devoted past months to working with various patriotic and civic groups interested in the Warner shorts.

Holmes will go on tour to contact organizations desirous of screening patriotic subjects. The trip is to require several months and cover every big city in the country.

The next patriotic release, "Lincoln in the White House," is booked to have its world premiere in Radio City Music Hall in New York, where "Declaration of Independence" recently was given its initial public showing.

Other pictures in the series are: "The Man Without a Country," "Romance of Louisiana," "Give Me Liberty," "Song of a Nation."

WORLD PREMIERE...RADIO CITY MUSIC HALL

Thursday, December 15th

The most authentic, the most thrilling, romantic story ever told about Uncle Sam's West Point.

EDWARD SMALL PRESENTS

HE DUKE OF WEST POINT

with

LOUIS HAYWARD • TOM BROWN

RICHARD CARLSON

JOAN FONTAINE • ALAN CURTIS

Directed by ALFRED E. GREEN

Original screen play by

GEORGE BRUCE

Released thru

UNITED ARTISTS

Prints soon in all United Artists Exchanges. Your local branch manager will be glad to arrange an early screening. Contact him immediately!

INDUSTRY CONFUSED BY CRITICS, SAYS EXHIBITOR

Cincinnati Owner Decries "Outside Interference"; Cites Improvement in Production

by E. H. MAYER
in Cincinnati

"There are entirely too many individuals and groups criticizing the operation, and trying to dictate the policies, of the motion pitcure industry in its various branches from producer to exhibitor," declared Moses Wilchen, suburban exhibitor, in Cincinnati, in a 30-minute roundtable discussion on "Are the Movies a Source of Good or Evil," over WKRC, Columbia Broadcasting station, last Saturday night, in which Vice-Mayor Nicholas Klein, Charles D. Mervis, manager of the Rialto, downtown subsequent house, and Bettie Krasne, high school teacher, also participated.

"No other business or industry is thus hampered by outside interferences," Mr. Wilchen said. "People are constantly finding fault, regardless of the type or content of the story, and as a result the producers are confused as to what the public wants. This accounts to a large degree for the many and varied types of pictures being produced."

Speaking of the pictures produced for educational purposes, Wilchen said, "These have no permanent place in the scheme of things. Pictures are made for the masses, not the classes. People go to the theatre to be entertained, not to be educated in the strict sense of the term. They do not want to do any deep thinking in the theatre. If they want education, they will go to day or night school at our universities."

Asked by Klein whether he thought the happy ending should always prevail, Wilchen replied in the affirmative. "Otherwise," he said, "the illusion is ruined, and the patron often leaves the theatre with a 'bad taste in his mouth,' which not only spoils the picture for him, but often influences his future attendance."

Miss Krasne disagreed with this view on the ground that stories, instead of containing gross exaggerations and unrealities of life, or impossible situations, should mirror life as it exists, letting the ending come what may.

Calls Foreign Films Unprofitable

"There is no doubt that pictures are not 100 per cent perfect," Mr. Mervis said, "but they are constantly improving, and will continue to improve in proportion to the expressed desires of the public as to what it wants, if it knows. Stories should be kept down to earth. The 'masterpieces' are not sought after, as a rule."

Asked by Klein, who acted as a sort of "master of ceremonies," whether foreign-made pictures were desirable, Mervis said they were neither desirable nor profitable, excepting, perhaps, in situation with transient patronage.

Both exhibitors stressed the fact that star names were not always indicative of box-office success, citing specific recent releases which appealed widely without the benefit of outstanding stars, but based on simple, homespun stories or transcriptions from the books of yesteryear which were best-sellers in all sections of the country, while other films studded with big names, were decided box-office failures.

JUNIOR REVIEW GROUPS PICK "10 BEST" FILMS

Annual selection of the "ten best pictures" of 1938, made by the "4-Star Clubs," junior groups of the National Board of Review of Motion Pictures, places "Boys Town" at the head of the list. Following in order of prefence, were: "You Can't Take It With You," "Alexander's Ragtime Band," "Marie Antoinette," "Suez," "The Adventures of Robin Hood," "The Citadel," "Four Daughters," "In Old Chicago," "Snow White and the Seven Dwarfs."

Memphis Meeting Reelects Williams

R. X. Williams of Oxford, Miss., was re-elected president of the semi-annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee, on Sunday and Monday, in Memphis, attended by over 200 persons. Other officers elected were:

L. F. Haven, of Forest City, vice-president for Arkansas; W. F. Ruffin, of Covington, vice-president for Tennessee; W. S. Tyson, of Water Valley, vice-president for Mississippi. Directors named were, for Arkansas, Jess Norman of England, Cecil Cupp of Arkadelphia, M. S. McCord of North Little Rock, Sidney Wharton of Warren, W. L. Landers of Batesville, W. E. Blume of Searcy; for Tennessee, Joe Wheeler, M. A. Lightman, Howard Waugh, Fred Ford, of Memphis; for Mississippi, Earl Elkins of Aberdeen, Clyde Westbrook of Cleveland, Dave Flexner of New Albany, W. A. Rush of Houston.

National MPTOA president Ed Kuykendall outlined the 10-point trade practice program, and advised exhibitors to "stay out of courts" in their quarrels. Further in reference to the exhibitor-distributor program, Mr. Kuykendall stated that "for the first time" he felt optimistic of the outcome of the conferences.

Dave Palfreyman of the Motion Picture Producers and Distributors of America, detailed the structure of the Hays office, its workings and its origin.

Mr. Lightman boosted the newly organized Memphis Variety Club. Paramount's division manager, Oscar Morgan, stated for Paramount the company's willingness to enter into and to carry out any fair trade agreement arrived at.

Wisconsin ITPA Meet

Annual meeting will be held January 24-25 of the Independent Theatres Protective Association of Wisconsin and Upper Michigan.

The Milwaukee Common Council has authorized the appointment of a committee to consider reducing long film programs.

Agency to Aid Screen Actors' Guild Air Show

The cooperation of the J. Walter Thompson agency was assured for the Screen Actors' Guild radio program this week by Danny Danker, who said that artists under contract with the agency would be released for the SAG show "whenever the artist can be released without conflict in schedule or interest to our client and his program."

The SAG, under its contract with Gulf Oil Company which will sponsor the radio series, promised to have certain film stars appear on the show. A temporary difficulty arose when it was discovered that the Thompson agency had several of the top ranking performers under exclusive contracts.

The agency which had signed Carole Lombard for the Kellogg air show is understood to have objected to giving her a waiver to appear on the SAG program.

The SAG broadcasts will originate in the Columbia Broadcasting System's Hollywood studios. Leading producers and writers will assist in preparing and staging the programs, with the stars donating their services free in the interest of the Motion Picture Relief Fund.

The fees which customarily go to the artists, writers and producers will be turned over to the fund for use in building the proposed rest home for the aged and needy of the film industry.

The arrangements for the handling of the radio series have been consummated by Ralph Morgan, president of SAG; Jean Hersholt, president of Motion Picture Relief Fund, and Robert Montgomery, former president of SAG, and under the supervision of Will H. Hays, president of the Motion Picture Producers and Distributors of America.

The Metro-Goldwyn-Mayer radio series, "Good News," has been renewed for 52 weeks by General Foods, the sponsor. The series, which started last year, is heard on Thursdays over 82 stations of the National Broadcasting Company's network, plus the Columbia Broadcasting network in Canada. The renewal becomes effective January 5, 1939. Benton and Bowles is the agency.

Another major Hollywood program which has been renewed for a year is the Chase and Sanborn hour, broadcast Sundays over a 59 station NBC network. J. Walter Thompson is the agency.

Will Rogers will be the subject of the "Cavalcade of America" dramatization to be heard Monday evening over the nationwide network of CBS.

SMPE To Vote on Longer Term for Vice-President

Ballots have been sent the membership of the Society of Motion Picture Engineers to record their stand on an amendment, proposed at the Detroit convention of the Society by James Frank, Jr., secretary, to put the executive vice-president on a two-year basis instead of one-year tenure of office.

Ask Church Censor Boards

The result of a month's study on the question, a report of the pedagogical committee of the Montreal Catholic School Commission is understood to advocate separate Catholic and Protestant school censor boards, to rule on films for children under 16.

GOLDWYN BUSINESS

AS HEADLINED IN

MOTION PICTURE DAILY

'Cowboy' $7,850 In Oklahoma City

OKLAHOMA CITY, Dec. 8—"The Cowboy and the Lady" did the best business here, with $7,850 at the Criterion.

★

'Cowboy' Has Big $11,500 Denver Take

DENVER, Dec. 8—"The Cowboy and the Lady" took a strong $11,500 at the Denver for the best gross, and was moved to the Aladdin for a continued run.

★

'Cowboy' Second Week $10,000 in 'Frisco

United Artists Theatre $3,000 over average on second week of Goldwyn's "Cowboy and the Lady".

★

'Cowboy' Rides 'Em In Buffalo $11,500

BUFFALO, Dec. 8—"The Cowboy and the Lady" took the honors, with $11,500 at the Great Lakes.

SAMUEL GOLDWYN *presents*

GARY COOPER
MERLE OBERON

IN

The Cowboy and the Lady

with **PATSY KELLY • WALTER BRENNAN • Fuzzy Knight • Marbel Todd**
Henry Kolker • Directed by H. C. Potter • Original story by Leo McCarey and Frank R. Adams
Screen Play by S. N. Behrman and Sonya Levien • **Released thru UNITED ARTISTS**

★

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Lone Wolf's Daughter"	Original from Lewis Joseph Vance stories. Screen play, Jonathan Latimer, Al Duffy. Director: Peter Godfrey.	Warren William, Ida Lupino, Rita Hayworth, Virginia Weidler, Ralph Morgan, Marc Lawrence.	Shooting
"Let Us Live"	Screen play, Anthony Veiler, Allen Rivkin. Original, Joseph S. Dinneen. Director: John Brahm.	Henry Fonda, Maureen O'Sullivan, Ralph Bellamy, Henry Kolker, Stanley Ridges.	Shooting
"First Offender"	Director: Frank McDonald	Walter Abel, Beverly Roberts, Iris Meredith, Johnny Downs, Robert Sterling, John Tyrrell.	Shooting
METRO-GOLDWYN-MAYER			
"I Take This Woman"	Director: Joseph Von Sternberg.	Hedy Lamarr, Spencer Tracy, Walter Pidgeon.	Shooting
"Huckleberry Finn"	From the novel by Mark Twain. Director: Richard Thorpe.	Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver, William Frawley, Elizabeth Risdon, Minor Watson, Jo Ann Sayers.	Shooting
"Broadway Serenade"	Director: Robert Z. Leonard.	Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan, Virginia Grey.	Shooting
"Song of the West"	Director: Jack Conway.	Nelson Eddy, Virginia Bruce, Lionel Baryymore, Edward Arnold, Guy Kibbee, Victor McLaglen, H. B. Warner, Raymond Walburn.	Shooting
"Women in White"	Original story, Nathalie Bucknall, Endre Boehm. Screen play, Dorothy Yost. Director: S. Sylvan Simon.	Florence Rice, Kent Taylor, Alan Marshall, Ann Rutherford.	Shooting
MONOGRAM			
"Santa Fe Bound"	Original screen play, Robert Emmett. Director: Robert Hill.	Jack Randall, Edna Durand, Frank Yacanelli, Julien Revero, Rose Turich.	Shooting
PARAMOUNT			
"The Lady's from Kentucky"	Director: Alexander Hall.	George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts.	Shooting
"I'm from Missouri"	Director: Theodore Reed.	Bob Burns, Gladys George, William Henry, Judith Barrett, E. E. Clive, Patricia Morrison.	Shooting
"Me and My Gal"	Director: Kurt Neumann.	Buck Jones, Helen Twelvetrees, Grant Withers, Dorothy Howe, Donald O'Connor.	Shooting
"Heritage of the Desert"	Director: Lesley Selander.	Donald Woods, Evelyn Venable, Robert Barret, Sidney Toler.	Shooting
REPUBLIC			
"Ridin' the Range"	Director: Jack Townley.	Gene Autry, Smiley Burnette, June Storey.	Shooting
"Dr. Judith Randall"	Director: Sidney Salkow.	Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason, Cora Witherspoon.	Shooting
"Pride of the Navy"	Director: Charles Lamont.	James Dunn, Rochelle Hudson, Gordon Oliver, Charlotte Wynters, Gordon Jones, Joseph Crehan.	Shooting
RKO RADIO			
"Twelve Crowded Hours"	Original, Garrett Fort, Peter Ulric. Screen play, John Twist. Director: Lew Landers.	Richard Dix, Donald MacBride, Bradley Page, Lucille Ball, Allan Lane, Dorothy Lee.	Shooting
"The Saint Strikes Back"	From the novel by Leslie Charteris. Director: John Farrow.	George Sanders, Wendy Barrie, Barry Fitzgerald, Jerome Cowan, Neil Hamilton.	Shooting
TWENTIETH CENT.-FOX			
"Mr. Moto in Porto Rico"	Screen play, Peter Milne. Director: Herbert Leeds.	Peter Lorre, Jean Hersholt, Warren Hymer, Armanda Duff.	Shooting
"Winner Take All"	Director: Otto Brower.	Tony Martin, Gloria Stuart, Slim Summerville, Henry Armetta, Robert Allen.	Shooting
"The Jones Family in Hollywood"	Director: Malcolm St. Clair.	Jed Prouty, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Dorris Bowdon.	Shooting
UNITED ARTISTS			
"Stage Coach" **(Walter Wanger)**	Original screen play, Dudley Nichols. Director: John Ford.	Claire Trevor, John Wayne, Andy Devine, George Bancroft, Louise Platt, Tim Holt, Thomas Mitchell, Donald Meek.	Shooting
"It's Spring Again" **(Hal Roach)**	Director: Gordon Douglas.	Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady, James Ellison, June Lang, Jean Parker, Stepin Fetchit.	Shooting
"Wuthering Heights"	From the novel by Emily Bronte. Screen play, Charles McArthur, Ben Hecht. Director: William Wyler.	Merle Oberon, Lawrence Olivier, David Niven, Flora Robson, Hugh Williams, Geraldine Fitzgerald.	Shooting
UNIVERSAL			
"The Son of Frankenstein"	Original screen play, William Cooper. Director: Rowland V. Lee.	Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchinson, Lionel Atwill.	Shooting
"You Can't Cheat an Honest Man"	Original story, Charles Vogel. Screen play, George Marion, Jr. Director: George Marshall.	W. C. Fields, Edgar Bergen, "Charlie McCarthy", Frank Jenks, Edward Brophy, David Oliver, Princess Baba.	Shooting
"Three Smart Girls Grow Up"	Original screen play, Bruce Manning, Felix Jackson. Director: Henry Koster.	Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Yes, My Darling Daughter"	From the play by Marc Reed. Screen play, Casey Robinson. Director: William Keighley.	Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson, Genevieve Tobin, Roland Young.	Shooting
"Always Leave Them Laughing"	Original screen play, Jerry Wald, Richard Macaulay. Director: Ray Enright.	Dick Powell, Gale Page, Ronald Reagan, Ann Sheridan, Allen Jenkins, Maxie Rosenbloom, Jerry Colonna.	Shooting
"Dodge City"	Original screen play, Robert Buckner. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Frank McHugh, Alan Hale, Victor Jory.	Shooting
"Juarez"	From a story by Mrs. Berdita Harding. Screen play, John Huston, Aeneas McKenzie, Wolfgang Reinhardt, Abem Finkel. Director: William Dieterle.	Paul Muni, Bette Davis, Brian Aherne, Claude Rains, Gale Sondergaard, John Garfield, Gilbert Roland, Joseph Calleia, Donald Crisp.	Shooting
"Broadway Cavalier"	From a novel by Dalton Trumbo. Director: Lewis Seiler.	Wayne Morris, Pat O'Brien, Joan Blondell, May Robson, Maxie Rosenbloom.	Shooting
"Smashing the Money Ring"	Director: Noel Smith.	Ronald Reagan, John Litel, Rosella Towne, Eddie Foy, Jr.	Shooting

Coast Continues Conferences on Wages-Hours

The Federal wages and hours law will require few changes at the Coast studios, said Pat Casey, producers' labor contact man, on the coast this week. Most of the studio employees, he indicated, are already within the provisions of the law. A 40-hour maximum work week obtains in the studios, following an agreement some time ago between the studios and various employes' associations.

In spite of this, conferences were being held by studio executives and lawyers to determine which employes, if any, may come under the law, and have their conditions of work changed, with only about 200 indicated as affected.

Meanwhile, in Washington last week, Acting Wage Hour Administrator Paul F. Sifton stated he did not consider radio stations or advertising agencies as service establishments, exempt from the act's provisions.

An interpretation of the law prepared in bulletin form by general counsel Calvin Magruder of the Labor Department's wage-hour division, states that not only do distributors and producers of motion pictures come under the law, but also the manufacturers of raw film stock.

A supplement to the bulletin states that the act applies to persons "engaged in commerce or in the production of goods for commerce" and that it applies also to employes of any firm which "intends or hopes, or has reason to believe that the goods or any unsegregated part of them will move in interstate commerce."

Arguments by film industry lawyers that producers had no interstate responsibilities, once having passed title to purchasers in the state of production, have been of no avail, the department reiterating the Government's stand in other arguments, notably those relating to the National Labor Relations Board, that companies can be engaged in interstate commerce without directly shipping product across state lines.

Laboratories Under Law

It is seen that laboratories come under the law, inasmuch as the interpretation states that manufacturers of ingredients of articles which ultimately move in interstate commerce, are liable, as are also the processors of such commodities.

Exchange employes are obviously under the bill's provisions, as handlers of product moving in interstate commerce. Mr. Magruder's first ruling was that "employes who are an essential part of the stream of interstate commerce are deemed to be engaged in that commerce."

Meet on Law's Effect on Star Publicity Matters

Officials of the Screen Actors' Guild met last week with studio publicity directors to determine how far the new 48-hour week player's contract is affected by interviews, posing for still cameras, and personal appearances of players.

Fred Beetson, of the Motion Picture Producers, presided, assisted by press relations director Tom Pettey. Representing the SAG were Murray Kinnell and Lawyer John Dales. They were asked, among other things, just when overtime charges for players begin, under certain conditions.

Elsewhere on the Hollywood labor front, the screen readers are now asking recognition. Claiming to represent a majority of the screen readers in the eight majors, and to have a membership of 30, the Screen Readers' Guild filed a petition last week with the National Labor Relations Board, asking recognition as the bargaining agency for such workers.

LESSER TO REISSUE O'BRIEN PICTURES

Sol Lesser has announced that he will reissue four George O'Brien pictures which were at one time released through Twentieth Century-Fox. The films are: "The Dude Ranger," "When a Man's a Man," "Cowboy Millionaire" and "Hard Rock Harrigan." Fred McConnell, of Record Pictures, will handle the sale of these pictures. Record Pictures has announced bookings throughout the East for "Convicts at Large," and Herbert Wilcox's "The Gang."

Too Early for "One Big Union," Says Gillmore

Despite agreement by most of the heads of the member unions, that one "big union" would be desirable, last week's executive board meeting of the Association of Actors and Artists of America, produced only the declaration by president Frank Gillmore that such a consolidation at the present time would be "premature."

"Before going ahead with plans for consolidation, we must first set our present house in order," Mr. Gillmore said, pointing out that organization plans of the American Guild of Musical Artists and the American Federation of Radio Artists were the pressing problems of the moment.

Kenneth Thompson, secretary of the Screen Actors' Guild, had journeyed East last week for the meeting, to exchange information, and perhaps to participate in formation of the "big union." Understood to be the drawback preventing action is a loss of dues which would result from the combination. Reported anxious to consolidate anyway, heads of some branches are planning to act jointly with other unions of the "4-A's" in certain cities where small membership does not warrant the maintenance of a separate office.

AFA and Theatres Talk On New Vaudeville Contract

Closeted with representatives of the American Federation of Actors last week, to hear their demands for vaudeville theatres, were the following New York theatre executives: Charles Moscowitz, of Loew's; Major Thompson, of RKO; Jack Partington, of Fanchon and Marco; Irving Lesser, of the Roxy; Bob Weitman, of the Paramount; Frank Phelps, of Warners.

The actors are demanding a closed shop, a $60 weekly minimum for the principals.

Harry Calkins, eastern organizer, and treasurer Charles Mosconi represented the AFA in the discussions.

Exchange Union, Two IATSE Theatre Locals Elect

The New York Film Exchange Employes' Union, Local B-51, last week reelected as president Lou Johnson of the Loew exchange; elected Leo Braun, of Paramount, as vice-president; David Newman, of Warners, as secretary-treasurer; Gerald Lee, of Loew's, recording and corresponding secretary; Augustus Kubart, Loew's, sergeant-at-arms. Elected to the executive board were: Michael Orlando, 20th Century-Fox; Leonard Brooks, Warners; Selig Epstein, RKO; James Pope, Loew's; Victor Pepitto, Columbia; Conrad Forschner, Paramount; Frank Gollotto, Universal, and Harry Newman, United Artists. On the new board of trustees are: Perry Strow, Warners; Irving Damrauer, Columbia; Murray Engel, 20th Century-Fox.

In New Haven, Local 74 of the IATSE, elected John O'Connell president for the new year. Charles McBride was elected vice-president; Dan Cummings, business agent; Robert Watson, secretary, and Sam Wasserman, treasurer. These officers will be installed Christmas Day. Operator's Union Local 273 will install its new officers this Sunday. The whole IATSE membership will hold its annual ball for the benefit of the sick fund at the Hotel Bond in New Haven, January 27.

New IATSE officers elected in Seattle, Washington, ast week were: For Local 154 (projectionists), Harry Lampman, president; Andrew Evans, vice-president; Jay Brown, recording secretary; Robert Cameron, financial secretary; James McNabb, business agent; Frank Myers, treasurer; P. A. Snider and Donald Dvorak, members at large; Warren Smith, Frank Cook and Harry Cook, trustees.

Local 15, representing the stage employes, re-elected all officers as follows: Charles Crickmore, puresident; E. A. Clark, financial secretary; E. C. Booth, recording secretary; Colin Durie, treasurer; Basil Grey, business agent; Al McKay, sergeant-at-arms; Earl O. Gunther, Central Labor Council delegate.

Decision Due on Contract For Radio Talent

A decision is due this week by the American Association of Advertising Agencies, on a contract governing fair practices and minimum artists' pay, submitted last weekend by the American Federation of Radio Artists.

No discharge of artists and announcers, except for cause; no use of players and announcers except for live broadcasts, and then only with the approval of the agency and client by the principals and the Federation; assumption of responsibility by the client and agency for the defense of actors and announcers for civil or criminal suits resultant from their appearance in shows, and payment of all costs and judgments from such suits, by the client and agency—these are in the terms of the standard contract submitted, besides a scale of wages and hours.

In the submitted code of fair practices, the Federation obliges itself to keep its membership lists open to "all eligible" radio artists. However, it asks for a closed shop, demanding that agencies employ only AFRA members; that they use only AFRA contracts; that arbitrators settle all disputes; that the agencies do not transfer their responsibilities to the artist, or to some other party.

The Federation also asks that the contract, if approved, be effective till January 15, 1940.

"Ballerina" Rights Bought

Arthur Mayer and Joseph Burstyn have announced that Abraham J. Zimmerman, prominent Boston attorney, has purchased the New England territorial rights to their current French film, "Ballerina." Mr. Zimmerman also acquired the New England rights to the following Mayer-Burstyn product: "The Eternal Mask," "Lower Depths," "Club de Femmes," and "Generals Without Buttons."

Sarecky Leaves Universal

Barney Sarecky, associate producer at Universal since 1936, has resigned.

Fox Meet Discusses New Season Plans, Foreign Production

Plans for the new season; progress of the Sidney Kent Sales Drive; territorial sales policies; the projected production of pictures in France; new English production plans; problems arising from assumption of sales as well as physical distribution of Gaumont British films by Fox exchanges; speeches by the company's leading executives and outside luminaries; entertainment and previews of the company's latest and best product—these featured the five-day convention in Hollywood's Ambassador Hotel, from Monday through Thursday, of the 20th Century-Fox sales force.

Among those who addressed the convention were President Sidney Kent; Producer Darryl Zanuck; General Sales Manager Herman Wobber, who presided; Producers William Goetz and Sol Wurtzel, and Joseph Schenck, chairman of the board.

Present, in addition to the above, were division managers Edgar Moss, William Sussman, William J. Kupper, W. C. Gehring, Tom H. Bailey, George A. Roberts, Henry C. Ballance, Morton A. Levy, Clyde W. Eckhardt and Ward E. Scott; also J. P. O'Loghlin, William J. Clark, Jack Sichelman, Martin J. Moskowitz, Jack Bloom, Charles McCarthy, Roger Ferri, Harry Buxbaum, Joe Lee.

Outline Sales Policy

Among pictures screened for conventioneers were "Kentucky," "Tail Spin" and "Charlie Chan in Hollywood." Former was screened at the Carthay Circle theatre Wednesday, followed by a formal dinner, hosts of which were Mr. Schenck, Mr. Zanuck and Mr. Goetz. Governor A. B. ("Happy") Chandler of Kentucky was an honor guest.

Messrs. Schenck, Goetz and Wurtzel outlined for the convention the new sales policies for the coming year. Nominations were expected to be made for a new Kent Sales Drive leader. Presiding for the first time at an annual sales meet was general sales manager Herman Wobber, appointed this year.

Revealed previous to the convention was the news that all pictures scheduled through May on the Zanuck and Wurtzel programs have been completed.

The English production plans under discussion were for use of the GB-Gainsborough studios in England, under Robert Kane. Expected to be produced next year are eight pictures, at a cost of about $3,750,000. There may be exchange of talent and technicians between English studios and the coast.

The above is reported part of a new setup connected with the acquisition of GB sales and distribution by Fox in America. The details await completion of financial talks, but the general outline is expected to be as follows: Fox financing GB-Gainsborough production to about 50 per cent, possibly distributing such product in England, and here.

GB-Fox Transfer in Effect

The GB-Fox transfer in America went into effect Monday, with President Sidney Kent of 20th Century-Fox stating that it would mean economies for both companies, avoiding duplication of costs.

Vice-president Arthur Lee of Gaumont British Corporation of America, will retain his post, under a contract which has a year to go, and will probably work closely on sales policies with Fox. The GB company will retain its corporate identity for the sake of contracts still running, and other legal angles.

About 12 more pictures are still to be delivered by GB on its present season lineup.

Distribution of GB films in Canada is unaffected by the United States deal. Distributor in that country is Empire-Universal Films, Ltd., of which N. L. Nathanson, president of Famous Players Canadian Corporation, is a principal.

Understood to be completed are the details of a French production plan for Fox, whereby four pictures yearly will be produced in that country by Andre Devene. They will be distributed in Europe by the Fox organization. Simone Simon will be starred in one picture, its cost probably being around $120,000. Also contemplated as a star is Charles Boyer. Whether Fox will distribute the pictures here, after dubbing or titling them in English, will be dependent on their quality. Fox home office foreign department on Wednesday professed ignorance as to the confirmation of the deal, but hinted that it is probably definite.

Dan Michalove, assistant to Sidney Kent, is due back here on January 9, after a visit to Australia, especially to the Hoyts Theatres, in which chain Fox has an interest. Michalove was accompanied by Irving Barry, of Skouras.

Describes "Time" Short on Refugees

Louis De Rochemont, producer and publisher of the March of Time, described the new March of Time release, "The Refugee—Today and Tomorrow," for the benefit of the 500 delegates assembled over the weekend at Utica, N. Y., for the convention of the New York State Emergency Conference of the United Palestine Appeal. Mr. De Rochemont spoke on "The Battle Against Propaganda."

"I need not emphasize to this gathering how necessary it is to present this problem accurately for the world and for civilization itself," Mr. De Rochemont asserted. "We will have 20 minutes to tell our story, and in this time we hope to set forth the problem of the refugee, the problem that a cruel intolerance has created."

Mr. De Rochemont stated that March of Time cameramen had traveled far to get the material; one man had spent nearly two months in Palestine; other had been to refugee camps in Holland and Switzerland. Still other scenes were photographed in Poland.

Mr. De Rochemont emphasized that doubles are not used, because "in the democracies" the producers of the short obtained the cooperation of news figures.

The speech was broadcast.

RKO's fourth quarter profit, it was estimated this week, will be approximately $375,000, the estimate being based on a prediction that the October total would be $250,000. The third quarter profit has been estimated at $100,000, and totals for the two periods are considered sufficient to overcome the $480,000 loss incurred in the first six months of the year.

Arthur C. Bromberg has signed a new five-year agreement for the distribution of Republic product through his five Southern exchanges. The deal was signed Wednesday by Mr. Bromberg, H. J. Yates and James R. Grainger in Republic home office. It virtually completes Republic's new franchise setup.

Replies Indicated Thus Far in 'Quiz' Less Than 100,000

With the field staffs dismissed, the Hollywood office closed, and the headquarters organization in New York reduced to a half-dozen clerks, under Harold B. Franklin, the "Motion Pictures' Greatest Year" campaign is now winding up its affairs, as the deadline of December 31st approaches.

Winners of the $250,000 "Movie Quiz" contest, public highlight of the campaign, will be announced on January 15th. The exact number of answers received to date is not known. Mr. Franklin said it is running "in five figures," indicating that less than 100,000 persons have responded to the "million-dollar" motion picture "Quiz" advertisement to the public.

Mr. Franklin's skeletonized headquarters staff in New York is circularizing some 15,000 theatres with a questionnaire to determine the state of certain of their business methods, operations and income.

The headquarters' office some three weeks ago sent out the questionnaires, and to date is understood to have received some 3,000 replies. The general explanation was given that they are seeking through the questionnaire to determine to what extent each theatre participated in the campaign, and the net results. Questions on this subject were made secondary to questions on the conduct of the exhibitor's business. The owner, for example, is asked to specify the names of the distributors with whom he is doing business. He is asked, too, whether he plays double features, and why, and whether he has ever considered playing singles, and to mention the name of the newsreel he has bought, what stars have the best box office value, is business good or bad?

Executive members of the "Motion Pictures' Greatest Year" campaign committee said Wednesday they were surprised that a questionnaire had been sent out to exhibitors, adding it was unauthorized.

"Americanism" Radio Program Broadcast from Hollywood

An elaborate propaganda program, dedicated to "Americanism" and entitled "America Calling," was broadcast by the National Broadcasting Company from Hollywood Wednesday evening. The program featured speeches by Paul Muni, Doctor Robert Millikan, president of the California Institute of Technology; Joseph Scott, Los Angeles attorney; Robert Taylor, and Frank Capra; a "tableau" depicting the "Hardy Family," with Lewis Stone, Fay Holden, Mickey Rooney, Cecilia Parker, and Ann Rutherford; a patriotic playlet directed by Mr. Capra, entitled, "Ship Forever Sailing," in which were heard James Cagney, Pat O'Brien, Edward G. Robinson, Walter Connolly, Lionel Barrymore, and Edward Arnold; Judy Garland, and Meredith Wilson's orchestra in "a musical American flag"; Tony Martin singing Irving Berlin's specially composed song, "God Bless America"; Jeannette MacDonald singing "Star Spangled Banner"; and a benediction by the Most Reverend J. J. Cantwell, Archbishop of Los Angeles. The program observed the 147th anniversary of the ratification of the Bill of Rights.

THE BOYS HAVE A LOT TO CELEBRATE!

Four Daughters

The Sisters

Brother Rat

Angels with Dirty Faces

(In Technicolor!)

Heart of the North

The Dawn Patrol

(For Xmas!)

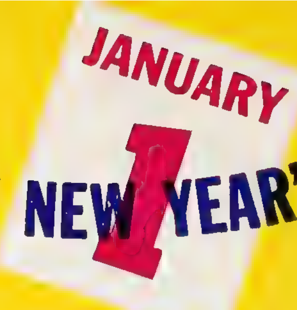
. SO THEY'RE ALL

GOING PLACES

NEW YEAR'S EVE!

C'mon Along!

A GRAND SHOW FOR ANY DATE
-- DOUBLY GRAND FOR THAT HAPPY NEW YEAR'S SPOT!



Warner Bros.'

GOING PLACES

A Cosmopolitan Production With a Big Cosmopolitan Newspaper Campaign!

Starring

DICK POWELL
ANITA LOUISE
RONALD REAGAN

Allen Jenkins · Walter Catlett
Harold Huber

1939's Big Swing Scoop!
LOUIS (Satchelmouth) **ARMSTRONG**
MAXINE (Loch Lomond) **SULLIVAN**
●
Directed by RAY ENRIGHT
Screen Play by Sig Herzig, Jerry Wald and Maurice Leo • Based Upon the Play, "The Hottentot" by Victor Mapes and William Collier, Sr. • A First Nat'l Picture

Songs——of the Best! (By the writers of 'Girl Friend of the Whirling Dervish', Warren and Mercer) *'Say It With a Kiss' 'Jeepers Creepers' • 'Mutiny in the Nursery'*

SHORT PRODUCT PLAYING BROADWAY

Week of December 10

CAPITOL	Jaipur, the Pink City	MGM
	Miracle of Salt Lake	MGM
	Daffy Duck in Hollywood	Vitaphone
CRITERION	They Live Again	MGM
	Passing Parade, No. 1	MGM
	Captain's Christmas, The	MGM
MUSIC HALL	Screen Snapshots, No. 4	Columbia
	Immortal Brush	Vitaphone
PARAMOUNT	Super Athletes	Paramount
	Costa Rica	Paramount
	Date to Skate, A	Paramount
RIALTO	Londos-Nagurski Wrestling Match	Merit Pictures
ROXY	What Every Inventor Should Know	20th Cent.-Fox
	Major Difficulties	RKO Radio
STRAND	Gadgeteers	Vitaphone
	Johnny Smith and Poker Huntas	Vitaphone

New Circuit Formed

The Pix Theatre Circuit, Inc., of Gary, Ind., has filed a registration statement with the Securities and Exchange Commission covering 50,000 shares of $5 par class A common stock to be sold at a market price of $6 per share. The proceeds of the sale are to be used for purchase of three theatres in Kansas City, Mo., operation of the theatres and further acquisitions.

"Central Casting" To Open

"Central Casting," a play by Nicholas Cosentino, who also wrote "Moon Over Mulberry Street," will open at the Shubert theatre on December 13th for a week's engagement, before its Broadway opening, next month. The play is based on the life and actions of movie "extras."

Sunday Films in Two Towns

By a referendum vote of 6,688 to 5,077, Sunday films have been approved in Montclair, N. J. Mt. Lebanon, Pittsburgh suburb, also voted in favor of Sunday showings, by a large majority.

Trailer-Made, Inc., has closed a 10-year franchise for the Boston and New Haven territories with Ben Wilenski, who has formed Trailer-Made Service of New England, Inc.

Mitchell Leichter, Hollywood producer, is in New York to arrange for distribution with a major company of a series of 8 to 12 short subjects in color.

Butterfield Theatres will erect a new theatre in Lansing, Mich., shortly after the first of the year.

Monogram plans to build a new exchange in Chicago adjacent to the new Twentieth Century-Fox branch on Wabash Avenue. Work will start in January.

BRITISH CHILDREN FAVOR STARS OF HOLLYWOOD

Juvenile Preference These Days for Military and Naval Scenes, Odeon's Matinees Show

Buck Jones, Shirley Temple, Jane Withers and Tim McCoy are the four stars best liked by children in England, where pictures from the United States are restricted somewhat by quota legislation, and where the most important motion picture interests of late have been giving attention to the "internationalizing" of British films in attempts to gain wider audiences.

Completing a study of the likes and dislikes of 150,000 active members of Saturday morning children's film-matinee clubs in his 142 Odeon Theatres throughout England, Oscar Deutsch reports the greatest juvenile preference these days is for military and naval scenes, probably reflecting the psychological effect of England's recent preparedness activity, militaristically and otherwise, in connection with the headline "scares" and war talk.

Ninety-four per cent of the 150,000 children covered in the study like military and naval scenes, 90 per cent like airplane flights, 89 per cent "royalty" scenes, 83 per cent newsreels—and 88 per cent reported a definite dislike for "foreign dictators," 53 per cent of this number giving vent to their feelings by booing the dictators' appearances on their screens.

Organized Attendance

Mr. Deutsch's management says the organization of children matinees by the circuit has led to the largest group of children in film houses under unified control in the world.

Of the total attendance—most go to three out of every four Saturday morning shows—some 55 per cent (82,862), are boys, and 45 per cent (68,259) are girls. They range in age from 3 to 14 years. More than half have extra money to spend on sweets, at the theatre candy stand.

In the cartoon line, 97 per cent prefer the Mickey Mouse shorts of Walt Disney's; the same number prefer color cartoons to black and white.

The order of preference among children for feature films:

1. Western
2. Adventure (not Western)
3. Animal
4. Slapstick Comedy
5. Historical
6. Musical
7. Child Stars

Forty-two per cent of Odeon's managers consider Charles Chaplin still popular among children and 30 per cent reported Chaplin as unpopular, indicating that the circuit has been showing Chaplin reissues.

Seventy per cent of the managers consider that the feature film in a children's matinee should run between 56 and 65 minutes, and that the whole program should take from 90 to 109 minutes, with half of the managers favoring additional short films above the usual feature and single short. They consider that the additional shorts should be comedies.

The children like community-sing reels, mentioning 77 songs they prefer.

Eighty-three per cent of the managers said their local educational authorities had a favorable attitude toward the children's matinees, but 70 per cent explained they had not been able to obtain actual cooperation with any local authorities.

Of the top 13 "best liked" stars, all but two, Will Hay and George Formby, are from Hollywood, eight of them appearing in Westerns and outdoor "adventures," indicating the strong preference for that type of film. The top 13 rank as follows (asterisk (*) indicating British players):

Star	*Points*
Buck Jones	216
Shirley Temple	143
Jane Withers	101
Tim McCoy	93
Ken Maynard	38
*Will Hay	24
Tarzan	24
Gene Autry	20
John Wayne	16
Bob Steele	12
*George Formby	10
Laurel & Hardy	9
Jack Hoxie	9

Eighty-three per cent of the children report they never are frightened by cartoons, and 61 per cent never are frightened by incidents in serials. (The "scary" witch sequences in Walt Disney's "Snow White and the Seven Dwarfs" occasioned some adverse comment among British authorities on its release.)

From general comment by the managers, Odeon learned that all feature films offered at children's matinees should first be carefully re-edited—"every unnecessary line of dialogue, every inconsequential scene likely to hold up the action, should be eliminated."

"Children's preference in films seems to be simply and wholly in 'action.' As long as there is something happening, they like it; dialogue to them is a complete waste of time."

Pickett Testimonial

John T. Pickett, who had been assistant manager at Fabian's Proctor Theatre in Troy, New York, for the past nine years, was tendered a dinner at the Elks' Club last week upon his retirement. Fabian executives, Troy exhibitors and every major company branch manager from Albany's film row was in attendance, as were many from Schenectady. Mr. Pickett will enter the insurance business.

Schaefer to New York

George Schaefer, president of RKO Radio, arrives in New York next Monday from the coast. Mr. Schaefer had held preliminary studio conferences, and plans to return the latter part of January for further product discussions.

Tim Holt, the son of Jack Holt, has been signed to an RKO term contract for possible grooming as an action series star.

Loewenberg in Publicity Post

Charles Loewenberg, associated with the film industry for more than 25 years, has been named advertising and publicity executive of Fox theatres in Wisconsin. He has been serving as supervisor of the circuit's south side theatres where he is succeeded by Lowell Parmentier, manager of the Paradise in West Allis.

3,000 Stand on Broadway to See Shaw's Picture

George Bernard Shaw, the "second Bard of Avon," socalled, came to the screen of Broadway this week, with Metro-Goldwyn-Mayer's presentation of his play "Pygmalion," British-made, at the Astor Theatre.

Admitted by Metro to contain "a series of special problems" in promotion, Howard Dietz, MGM advertising-publicity director, for the opening "stressed the popular theme of the film to offset the danger of scaring off those to whom 'Pygmalion' and Shaw's reputation were too highbrow-sounding."

Playing to Capacity

The results were a suspension of ticket selling five times on Thursday, the opening day, and the stopping of ticket sales several times over the weekend, with the 844-seat Astor playing to 26,500 persons in the first four days, capacity houses throughout plus some 3,000 "standing-room-only" payees during the 28 performances of the four days.

Nicholas M. Schenck, president of MGM, set the Astor showing as a test. He felt that the picture deserved strong American presentation, but wondered whether it would stand up as a road show, or whether it would have any market at all on general release. Accordingly, he decided on a new releasing arrangement—special engagements in metropolitan centers at popular prices—25 to 55 cents—for indefinite runs.

MGM said Tuesday that it believed that the plan as tested at the Astor will work. This, of course, again throws open the question of zoned metropolitan audiences, for whom special-appeal pictures can be shown "without worry about being too highbrow for subsequent run."

The only known star value for publicity purposes at the Astor opening was Leslie Howard. Gabriel Pascal, the film's producer, was comparatively unknown here, but he was extensively publicized as the "hobo producer" whom Mr. Shaw had singled out for endowment with screen rights to his work after refusing all the big Hollywood names and offers. Arrival of Mr. Pascal in New York, and later of Leslie Howard, was the signal for a double barrage of interviews. (The British campaign was hardly applicable here. It concentrated on the "bright hope" of British production, on Wendy Hiller, and on the London stage names who play minor parts but are practically unknown here.)

Mr. Shaw, himself, contributed a trailer in which he described his work as "magnificent" and urged Americans to see it "at least 20 times."

Publicity stories stressed the popular theme, and daily releases were so worded as to carry the style and general tenor—and wherever possible, direct quotations—of Shaw. Ads were built around caricatures of Shaw, his quotations and barbed criticisms.

Monday night, in the Grand Ballroom of New York's Waldorf Astoria Hotel, Metro-Goldwyn-Mayer held the finals of the national "Great Waltz" contest, run in conjunction with their picture of the same name. The 12-zone winners competed, with first prize, a three-month contract at the company' studio, going to Mr. and Mrs. Charles Lawrence Smith of Brooklyn.

Preceding the contest, judged by dance teachers, a show was presented, with proceeds, about $3,500, donated by MGM to the American Red Cross. Deems Taylor, music critic, was master of ceremonies. The performers included Bill Robinson, the Albertina Rasch ballet, Paul Draper, Allan Jones, Kitty Carlisle and Paul Haakon.

Among the several hundred persons present were Mr. and Mrs. Nicholas Schenck, Mr. and Mrs. J. Robert Rubin and Mr. and Mrs. David Bernstein.

BEST SELLERS AND RENTERS

The outstanding success in fiction at the moment is "Rebecca" by Daphne du Maurier, followed by A. J. Cronin's "The Citadel" which has been among the leaders these many months. "My Son, My Son!", the Howard Spring novel, the screen rights of which have been purchased by Edward Small Productions, leads the best renters and is third on the best sellers' list. Following are the leaders in both classifications, according to the monthly listings of "Ten Bests" in The Retail Bookseller, *house organ of The Baker & Taylor Co., New York.*

Ten Best Sellers

(Based upon a count of sales from September 12th to October 12th)

1. Rebecca, by Daphne du Maurier.
2. The Citadel, by A. J. Cronin.
3. My Son, My Son!, by Howard Spring.
4. The Yearling, by Marjorie Rawlings.
5. . . . and Tell of Time, by Laura Krey.
6. Dynasty of Death, by Taylor Caldwell.
7. No Star Is Lost, by James T. Farrell.
8. The Long Valley, by John Steinbeck.
9. The Joyful Delaneys, by Hugh Walpole.
10. The General's Lady, by Esther Forbes.

Ten Best Renters

(Based upon nationwide reports)

1. My Son, My Son!, by Howard Spring.
2. The Yearling, by Marjorie Rawlings.
3. . . . and Tell of Time, by Laura Krey.
4. The Mortal Storm, by Phyllis Bottome.
5. The Citadel, by A. J. Cronin.
6. Rebecca, by Daphne du Maurier.
7. The Wall, by Mary Roberts Rinehart.
8. The Rains Came, by Louis Bromfield.
9. Bricks Without Straw, by Charles G. Norris.
10. May Flavin, by Myron Brinig.

Goldgraben in New Post

Harold Goldgraben of the Metro-Goldwyn-Mayer home office has taken over the position of office manager at the New York exchange. He succeeds Douglas Peck, who has been transferred to the home office checking department. Mr. Goldgraben has been with the company 10 years as a theatre and traveling branch auditor.

Adele Nathan with GN

Adele Gutman Nathan, author, stage director and public relations counsel, has been appointed eastern story editor for Grand National by J. H. Skirball, vice-president in charge of production.

1937 Canadian Film Year Is Best Since 1930

Attendance at film theatres of Canada reached the highest point since 1930 and revenue was the greatest since that peak year, the report for the 12 months of 1937 by the Department of Trade and Commerce for Canada shows. Paid admissions at the 1,047 theatres last year totaled 134,374,061 as compared with 127,441,574 for the previous year, while receipts mounted to $32,499,300 against $29,610,300 for 1936 and $37,479,500 for the all-time record in 1930.

The annual payroll for 1937 was reported at $5,627,300, compared with $4,928,700 for the previous year when the number of theatres in operation was 959, or 88 less than on December 31st last. In 1935, the number of theatres in the Dominion was 862, an increase in the two years of 185.

Ontario headed the list of provinces with receipts in 1937 of $14,457,000 for 356 theatres, compared with revenue of $12,888,400 in 1936. All provinces showed gains in receipts with the exception of Saskatchewan, where grain production has been hard hit by drought, the revenue for the Prairie Province dropping to $1,351,000 from $1,369,300.

The expenditure for film entertainment per person in British Columbia was $4.82 in 1937 compared with $4.31 in 1936 and $6.05 in 1930, this being the highest figure for any section of the Dominion. The average per person in Ontario was $3.90 last year and $3.49 in 1936.

With 88 new theatres coming into operation, seating capacity was increased by 35,410 to 601,611 one year ago, according to the Government statistics. The 1,047 theatres were given a physical valuation of $67,538,400 for property and equipment, the average theatre valuation being $64,500.

Erpi Introduces New Directional Microphone

The new 'Cardioid directional" microphone, recently developed by Western Electric, gives the pickup engineer in picture production "positive control over the direction of sound," according to Electrical Research Products, Inc., which has announced the new product to the motion picture industry.

Directional properties are said to be equally good for the lowest bass and the highest overtones, a heretofore unattainable result. An example of the way in which the instrument can function is given by its proponents in a hypothetical example of a symphony orchestra being filmed and recorded. With the new microphone, the individuality of the separate choirs, and even the separate instruments, may be made to stand out clearly.

The "dead zone" which exists behind the microphone when in use, is so pronounced, it is declared, that the instrument may be used near a wall. It is asserted that this will mean considerable "working area" added to the average sound stage.

THE HOLLYWOOD SCENE

Seasonal Activity

Practically all major and independent organizations are working at top speed and only at RKO-Radio might new activity be described as slack. Eight pictures were started during the second week of December and eleven were finished.

Republic and Warner Brothers, both of which started three productions, vied for honors as the busiest studios. Most important of the Warner starting lot is "Broadway Cavalier," a comedy romance. Pat O'Brien, Joan Blondell and Wayne Morris head the player list with May Robson, Sidney Toler, Maxie Rosenbloom and Jane Wyman in support. Glenda Farrell and Barton MacLane along with Tom Kennedy, John Miljan and Joseph Downing, will be seen in a topical mystery comedy, "Torchy Runs for Mayor." The third picture, "Smashing the Money Rackets," a crime melodrama, will feature Ronald Reagan and Rosella Towne.

The three new Republic efforts embrace a wide range of entertainment. In "Pride of the Navy," a comedy romance with a service background, James Dunn, Rochelle Hudson, Horace MacMahon, Gordon Oliver, Franklin Parker and Gordon Jones will be seen. Although the cast has not been completed Gene Autry, Walter Miller and Gordon Hart will be the principals in "Ridin' the Range." The players in "Dr. Judith Randall" are Frieda Inescort, Henry Wilcoxon and Claire Dodd.

MGM started "Women in White." It will present Florence Rice, Alan Marshall, Kent Taylor, Jean Carmen, Una Merkel, Buddy Ebsen, Jessie Ralph and Judith Allen.

"The Saint Strikes Back," melodramatic mystery, started at RKO-Radio. George Sanders, Wendy Barrie, Barry Fitzgerald, Jerome Coan and Neil Hamilton are the important players.

Three at Warners

Three pictures were completed at Warners. Two of them are big picture potentialities. "The Oklahoma Kid," an elaborate western, will star James Cagney, feature Rosemary Lane, Donald Crisp, Humphrey Bogart and Hugh Sothern and present Ed Pawley, Ward Bond, Lew Harvey, Trevor Bardette, Robert Steange, Granville Bates and Charles Middleton. Star of "Dark Victory" is Bette Davis. The supporting company includes George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Henry Travers, Dorothy Peterson, Cora Witherspoon, Virginia Brissac, Charles Richmond, Dottie Williams, Herbert Rawlinson, Leonard Mude and Ray Helm. In "Nancy Drew, Reporter," Bonita Granville, Frankie Thomas, Astrid Allwyn, Leonard Mude, John Litel, Thomas Jackson, Frank Mayo and Mary Lee will be seen.

Republic finished two productions. Ralph Byrd, Mary Carlisle, George Hayes, Marvin Stephens and Robert Allen will be featured in "Fighting Thoroughbreds." Cast of "Mysterious Miss" includes Michael Whalen, Mary Hart, Chick Chandler, Regis Toomey, Mabel Todd, Don Douglass, Wade Bateler, Dorothy Tree and Frank Thomas.

Twentieth Century-Fox also finished two. Loretta Young, Warner Baxter, Binnie Barnes, Cesar Romero, George Barbier, Eugene Pallette, J. Edward Bromberg, Helen Westley, Ruth Terry, Harry Rosenthal, Edward Cooper, Iva Stewart, Alice Armond, Doroth Dearing, Kay Griffith and Helen Ericson will be seen in "Wife, Husband and Friend." Preston Foster and Lynn Bari will be the principals in "Chasing Danger," which will also feature Wally Vernon, Henry Wilcoxon, Joan Woodbury, Harold Huber and Tony Merlo.

Columbia finished "Racketeers." It will present Alan Baxter, Jacqueline Wells, Joseph King, Gordon Oliver, Willard Robertson, John Tyrell, Ed Featherstone, Dick Curtis, Harry Strong, Joseph Caits, Eddie Laughton, George Taylor and Stanley Brown.

Grand National Release

With Anna Sten starred, Frenke Productions finished "Exile Express" for Grand National release. The unusual name value cast includes Alan Marshall, Jerome Cowan, Jed Prouty, Walter Catlett, Stanley Fields, Leonid Kinskey, Irving Pichel, Harry Davenport, Addison Richards, Feodor Chaliapin, Spencer Charters, Byron Foulger, Etienne Girardot, Henry Roquemore, Vince Barnett and Maude Eburne.

"Stand Up and Fight" was finished at MGM. Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Charles Bickford, Charley Grapewin, Barton MacLane, Robert Gleckler, Jonathan Hale, Minor Watson, Claudia Morgan, John Qualen, Clinton Rosemond, Cy Kendall, Paul Everton and Selmer Jackson are the star and principal support players.

In Paramount's "Never Say Die," a comedy, Martha Raye, Bob Hope, Andy Devine, Gale Sondergaard, Alan Mowbray, Ernest Cossart, Paul Harvey and Siegfried Rumann will be seen.

BLUEGRASS PREMIERE GIVEN "KENTUCKY"

All the formality of a big scale premiere surrounded the press review of the Twentieth Century-Fox production, "Kentucky," at the Carthay Circle on the evening of the 14th. Dress was obligatory and the Messrs. Joseph M. Schenck, Darryl Zanuck and William Goetz entertained, following the preview, at the Trocadero Cafe.

This was the nature of a new high for press previews and there were reasons. For one, Mr. Zanuck thinks extremely well of "Kentucky," well enough to have invited Governor A. B. Chandler of that state, his Lieutenant Governor and the Mayors of various Kentucky cities to come to Hollywood to see it. Present also, of course, were Sidney Kent and other home office executives of the company, here for sales and product conferences with division and branch managers, and one Irving Berlin, composer, whose "Alexander's Ragtime Band" was previewed almost as gloriously as "Kentucky" and whose follow-up on the same, if one can be worked out, will be unveiled under even more candle-power. A review of "Kentucky" will appear in next week's edition.

Guns Apoppin'

Anyone venturing into Hollywood and environs nowadays might think that by some queer quirk of fate he had been miraculously transported to war-torn Spain or China. From the sound of things hereabouts there's as much shooting and bombing going on as there is in those strife shattered domains.

Paramount is only one of the companies which is keeping munitions makers busy. On location and on the stage Cecil B. DeMille's "Union Pacific" reechoes to the popping of rifles and pistols and dynamite blasts. Bombs have dropped all over the "Hotel Imperial" set. The sharpshooters in Harry Sherman's "Heritage of the Desert" are having a grand time.

Peaceful San Fernando Valley, where Messrs. Warner hold forth, has been given a pretty good imitation of any no man's land. The numbers of bullets fired in "Oklahoma Kid," "Juarez" and "Dodge City" would provide plenty of sound effects for any of those South American revolutions that O. Henry used to delight in describing. The heros and bad men in Walter Wanger's "Stagecoach" have shot tons of make believe bullets at each other.

Columbia has been roaring to the sound of machine gun and pistol fire, with an occasional pineapple grenade to vary the monotony as a couple of crime melodramas and a G-man picture or two have been under way. The blasts heard in Culver City are caused by the bombs dropping on the "Idiot's Delight" sets.

Monogram Writers

Planning its heaviest production program in several years, Monogram presently has nine writers working on original stories and screen plays. With three pictures definitely slated to start before Christmas, five more have been earmarked for production immediately after the first of the new year.

Scott Darling is preparing the screenplay of "Mr. Wong at Headquarters," which will star Boris Karloff in the second of the "James Lee Wong" series. Ray Trampe, who collaborated with Norman S. Hall on the original story, is doing the screen play for "Boys' Reformatory," which will feature Frankie Darro and which Lindsley Parsons will produce. E. B. Derr has Jack Neville busy on the screen play of "The Star Reporter," which will be John Carroll's next film.

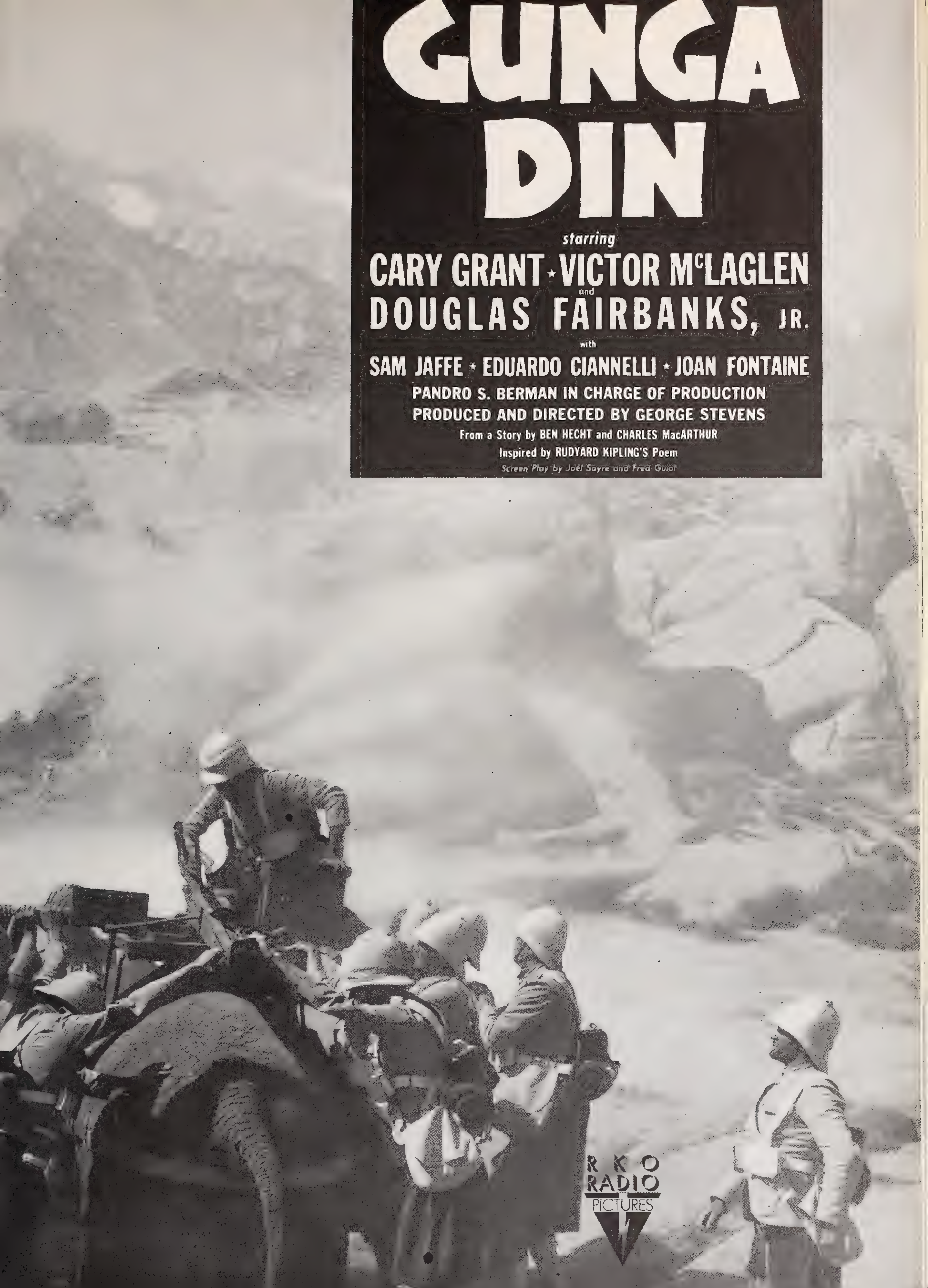
The story for the third Jackie Cooper Monogram picture, "Streets of New York," is being written by Harold Andrews. "Navy Girl" is receiving the literary attention of Harvey Gates and Marion Orth is working on "Freckles Comes Home."

An untitled Jack Randall picture is being written by Robert Emmett and William Nolti is finishing up Tex Ritter's next picture, "Sundown on the Prairie."

Cowdin, Blumberg to New York

J. Cheever Cowdin, Universal board chairman, is expected to arrive in New York, after a trip to the coast, on Friday, as is Nate Blumberg, president of the company, who stopped in Chicago on his way east.

. . . where elephants shoulder artillery,
and battalions march at dawn!



GUNGA DIN

starring

CARY GRANT ★ VICTOR McLAGLEN
and
DOUGLAS FAIRBANKS, JR.
with
SAM JAFFE ★ EDUARDO CIANNELLI ★ JOAN FONTAINE

PANDRO S. BERMAN IN CHARGE OF PRODUCTION
PRODUCED AND DIRECTED BY GEORGE STEVENS
From a Story by BEN HECHT and CHARLES MacARTHUR
Inspired by RUDYARD KIPLING'S Poem
Screen Play by Joel Sayre and Fred Guiol

RKO
RADIO
PICTURES

IN THE CUTTING ROOM

The Romantic Vernon Castles

(Tentative)

(RKO Radio)

True Life Romance

The picture is based on the life story of the famous dancers, Vernon and Irene Castle. It will trace the love story of the pair who revolutionized ballroom and stage dancing, their struggle to win success in America and abroad, their fame and happiness which was shattered by Vernon's untimely death in 1918 in an airplane crash in Fort Worth, Texas, while serving as a flying instructor in the World War.

The principal locales are New York City, New Rochelle, N. Y., Paris, Hollywood and Fort Worth. Some of the elaborate bits of production detail will recall the Cafe Louis in Paris, Restaurant Sans Souci in New York and the famous Castles-By-The-Sea Ballroom on Long Island.

Fred Astaire and Ginger Rogers will reenact the life story of the Castles. Lew Fields, of the Weber and Fields team, who gave Vernon Castle his first chance, will be in the cast. Walter Brennan will be seen in the role of the faithful butler whom Mrs. Castle's writings have made almost as famous as herself and husband, and Edna May Oliver will appear as the chambermaid who turned agent and really made the Castles a success.

A sort of Samuel Goldwyn influence is traceable as the picture proceeds through the various production stages. The producer, George Haight, learned his trade under the Goldwyn guidance via association with such pictures as "Beloved Enemy," "These Three," "Goldwyn Follies" and "Adventures of Marco Polo." The director, H. C. Potter was similarly associated in "Beloved Enemy' and "The Cowboy and the Lady."

It might be noted that there will be but one modern musical number in the piece, the main harmonic content having to do with such old-time numbers as "In My Merry Oldsmobile," "Too Much Mustard," "Row, Row, Row," "Every Little Movement," "By the Light of the Silvery Moon," "Missouri Waltz," "Pretty Baby" and "Its a Long Way to Tipperary."

Release date: To be determined.

Idiot's Delight

(Metro-Goldwyn-Mayer)

Romance, Comedy and Melodrama

Probably no subject which has engaged Hollywood attention of late has aroused as much discussion as Robert E. Sherwood's "Idiot's Delight." For a time the planned production threatened international complications. However, all matters have been adjusted.

The stage play in which Alfred Lunt and Lynn Fontaine were starred won the Pulitzer prize. The screen play, which Sherwood did, parallels the book and play. But Sherwood, who is noted for the manner in which he creates vivid characters, pointed dialogue and swift action ("Petrified Forest," for example) has written in a new start and, taking advantage of the wider possibilities of the modern camera, has amplified and clarified the relationships among the several characters, especially the hero and heroine.

Clark Gable and Norma Shearer will play the leading characters. Their latest co-starring film was "A Free Soul." Gable recently was in "Too Hot To Handle" and "Test Pilot." Miss Shearer starred in "Romeo and Juliet" and "Marie Antoinette." Gable will sing and dance in Idiot's Delight." A strong and notable cast has been chosen to support the stars, among them Edward Arnold, in "You Can't Take It With You"; Joseph Schildkraut, in "Suez" and "Marie Antoinette"; Burgess Meredith, in "Spring Madness"; Charles Coburn, in "Lord Jeff," Pat Paterson, Peter Wills, an English import who makes his American debut in "Dawn Patrol"; Laura Hope Crews, Skeets Gallagher, Edward Raquello, Fritz Feld and William Edmonds.

The producer-director team of Hunt Stromberg and Clarence Brown, which was responsible for "Wife vs. Secretary," "Ah Wilderness," "Chained" and "Letty Lynton," again has combined forces to turn out "Idiot's Delight."

The plot combines all the elements of a romantic love story, a theatre life comedy and a war melodrama. It opens in Omaha, where vaudevillian Gable meets the mysterious Miss Shearer, working in an acrobatic act. There is an interlude of six years and the locale shifts to Europe, where Gable is touring with his musical show. On rumors of war, they are stopped at a frontier post and again he meets Miss Shearer. She is now a countess and companion of Arnold, a munitions manufacturer. The strange gathering of persons in the hotel, who want to cross the border but can't, reacts variously to news of an air raid.

Release date: To be determined.

Newsboys' Home

(Universal)

Action Melodrama

Just about all other kinds of newspaper people, publishers, editors and reporters, have been glorified or otherwise made prominent on the screen. But the one with whom the public most comes in contact, the newsboy, has, heretofore been pretty effectively ignored. Usually he has been a clip shot character, just like the rolling presses, standing on a street corner, possession of which he has sometimes had to fight for, bawling the latest sensational headlines.

However, in "Newsboys' Home," a "sheet hustler" will be the hero. In the main the story to be told will have to do with the blood and thunder circulation wars that used to be waged a generation or so ago.

Jackie Cooper last in "That Certain Age" and "Gangster's Boy," is the top cast name. Others are Edmund Lowe, noted above everything else for his long ago "sez you—sez me" characterizations, Wendy Barrie now in "Pacific Liner" with Loew's erstwhile protagonist, Victor McLaglen, Edward Norris previously seen in "They Won't Forget" and "Boys Town," Elisha Cook, Jr., now in "Submarine Patrol" and "The Little Tough Guys."

Gordan Kahn wrote the original and collaborated with Charles Grayson on the screen story. H. C. Potter who made "The Storm" and "Little Tough Guys" is the director.

Release date: December 23, 1938.

Union Pacific

(Paramount)

Empire Building

Cecil B. DeMille, who has made many great spectacular pictures, never before so thoroughly prepared one as he has "Union Pacific." It will tell the story of the building of a railroad, the Union Pacific, first to span the continent to the Rockies in a race with the builders of the Central Pacific. Great things, melodramatic, romantic and heroic, happened when the first rails were laid across the prairies and deserts. It might be said that "The Iron Horse" pictured them long ago. But a new generation has grown up since that famous picture was made, and the older generations have forgotten.

The rival construction crews are waging a spirited race; blackguards in the employ of each are doing all they can to impede the completion of the other, but herein the builders of the Union Pacific will be made heroes and those of the Central Pacific will be castigated. Running parallel to the action is an equally stirring story of conflicting romance, a story of men and women who loved greatly and hated mightily.

Thousands of players will be seen grouped in those demonstrations of thrilling spectacle for which DeMille is famous. Production detail will carry audiences back to the days and locales when the roads were building.

For principal name value, "Union Pacific" will have Joel McCrea, Barbara Stanwyck, Robert Preston, Lynne Overman, Akim Tamiroff, William Haade and Brian Donlevy.

Release date: To be determined.

Fighting Thoroughbreds

(Universal)

Race Horse Romance

Horse sense is a byword, but had there never been such a biological phenomena as horse sex there probably would have been no occasion for "Fighting Thoroughbreds." A famous stud horse breaks loose from his stall one night and pays a visit to a mare. The respective owners have long been at odds and the equine clandestine event is just so much kerosene tossed on the flames.

The foal, out of the mare by the racing champion stud, grows up to become a derby champion despite the fact that it was helped into the world not by a veterinarian but by a doctor of medicine and breaks a leg sometime during its formative years. The colt, of course, has a tough time and so do the humans who are a part of the story, but when he hits the tape a winner, everybody, even those who were enemies, are happy. Armand Schaefer, who is producing the picture, and his director, Sidney Salkow, trust that those who see the story on the screen will be happy, too.

The horses concerned are not identified, but Ralph Byrd, Paramount's Mary Carlisle, Harry Sherman's George Hayes of "Hopalong Cassidy" repute, the "Jones Family's" Marvyn Stephens and Robert Allen, ex-Columbia and ex-20th Century-Fox are the principal representatives of the human element.

Clarence E. Marks and Robert Wyler wrote the original story.

Release date: December 23, 1938.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Christmas Carol

(Metro-Goldwyn-Mayer)

The Charles Dickens Story

Merry Christmas, all ye Ladies and Gentlemen of the theatre, and may each and every one of you find a print of Metro-Goldwyn-Mayer's "A Christmas Carol" in your stocking on Christmas morn.

This is the special holiday wish your Hollywood Bureau has for you this very special year, for "A Christmas Carol" is an extraordinarily special motion picture and there have been persistent rumors to the effect that an uncommonly large number of the world's people are in somewhat special need of exactly this right now.

Of course there are not enough prints to fill all your stockings (and make a note, if you're not among the fortunate, to enter your 1939 order early). Working at full blast, the spacious Metro-Goldwyn-Mayer laboratory has tunrned out 275 copies (as of December 10th) and the efficient Metro-Goldwyn-Mayer distribution machinery has been pushed to utmost resourcefulness to arrange bookings so that these will serve the mathematically maximum number of showmen during the pre and post-Christmas weeks. This totals quite a lot of exhibition hours, but the picture is, if there ever was one, a valid argument for the bicycle as standard cinema equipment.

The Metro-Goldwyn-Mayer production of "A Christmas Carol" is, as subcaptioned above, the Charles Dickens story. That is to say, it is not a modernized version of the Charles Dickens story, nor a streamlined version, an "interpretation," an approximation nor, for that matter, what is commonly referred to as a "Hollywood" version. With an understanding and appreciation of public attitude seldom matched in the history of the art, Mr. Joseph L. Mankiewicz has produced a film which any and all lovers of the Dickens classic may and must relish as a direct, literal and meticulously authentic transcription of the story from printed page to living screen. Mr. Edwin L. Marin has directed his players with no less loyalty to the Dickens characters and Mr. Hugo Butler's screen play follows the Dickens text like a shadow.

What these three gentlemen have done is a rare thing. They have given to the job of screening a revered English classic a singularly uncommon reverence. Mr. Dickens didn't write "A Christmas Carol" for the screen and so didn't fit it out with a sequence of crises building steadily toward a towering climax. He didn't equip it with intricate subplots and optional meanings. He didn't strain after plausibility, punch—any of the things film makers fight for. Neither did the Messrs. Mankiewicz, Marin and Butler. Some other three—almost any other three—might have tried to glamorize the subject. These three contented themselves with translating it, faithfully, veraciously, and rate a special place in the year's record of artistic achievements therefor.

Something of the same fidelity to a great work shines through the performances of the players. Reginald Owen is a convincing "Scrooge," perhaps a more convincing one than Lionel Barrymore, originally cast for the part, might have been, the Barrymore personality being so indelibly Barrymore. Gene and Kathleen Lockhart play "Bob and Mrs. Cratchit" as if living them. Terry Kilburn's "Tiny Tim" is straight from the pages of the book.

The picture is, of course, for the holiday season, this one or the next or any subsequent one. It is a superb piece of product, on any basis of estimate, and a considerable ornament to the art-industry responsible for it. It is made to order for any theatre in Christendom.

"A Christmas Carol" was previewed at the Village theatre in Westwood, California, on the evening of December 8th. On the afternoon of that day the thermometer in Hollywood stood for two hours at 92, breaking all previous December records. People came to the preview from beach, tennis court and shower stalls—and 30 seconds after the picture started they were shivering in a snow-covered London they believed in utterly. The production is that good. —WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Joseph L. Mankiewicz. Directed by Edwin L. Marin. Screen play by Hugo Butler. Story by Charles Dickens. Photographed by Widney Wagner. Music score by Franz Waxman. Film editor, Boemler. P. C. A. Certificate No. 4884. Release date, December 16, 1938. Running time, when seen in Westwood, 60 minutes. General audience classification.

CAST

Ebenezer Scrooge	Reginald Owen
Bob Cratchit	Gene Lockhart
Mrs. Cratchit	Kathleen Lockhart
Tiny Tim	Terry Kilburn
Fred	Barry Mackay
Bess	Lynne Carver
Marley's Ghost	Leo G. Carroll
Spirit of Christmas Present	Lionel Braham
Spirit of Christmas Past	Ann Rutherford
Spirit of Christmas Future	D'Arcy Corrigan
Young Scrooge	Ronald Sinclair

Dawn Patrol

(Warner Bros.)

War Aviation

The 1938 version of "Dawn Patrol" has a proud tradition to uphold. The first "Dawn Patrol" released in 1930, based on a story conceived by John Monk Saunders, transcribed into screen play form by Seton I. Miller and Dan Totheroh, made screen history. Its memory is not yet dimmed. The present production, starring Errol Flynn, featuring Basil Rathbone, David Niven, Donald Crisp, Melville E. Cooper and a host of lesser known players, does not tarnish that memory.

Today's "Dawn Patrol" is second to no aviation picture in entertainment commercial merit. It is equally as good as any war story. Devoid of any romance other than that which concerns flying soldiers who live robustly and die heroically, it endows the "Men Without Women" premise with a new glamorous appeal.

In character "Dawn Patrol" is gruesome, but it is that gruesomeness that hits human emotions with powerful impact. Under the skillful direction of Edmund Goulding, made vividly real by the expert work of the featured and support players, the picture makes no concessions to anything that might suggest that war is a glorious adventure.

The plot is simple. Dangerous missions are the lot of a British aviation squadron patrolling World War front lines. Its major, "Brand," hates his duty that forces him to send raw recruits out with "Courtney" and "Scott," veterans who always return as the replacements are shot down. He accepts his assignment to another post with joy, ironically sympathizes with "Courtney," the ace, who succeeds him. That horror that was "Brand's" is forcefully brought home to "Courtney" when he must send other youths out to death. It kills his spirit almost when he has to send his pal "Scott's" inexperienced brother on a patrol from which he does not return. His patrol ordered to destroy an enemy troop concentration point, rail head and ammunition dump, "Courtney," drinking "Scott" into drunkenness, takes the solo job himself. In a spectacular episode, one of many sensational incidents shown, he completes the mission. When he does not return the duty of sending other fledgling flyers out to death falls upon "Scott."

The showmanship of "Dawn Patrol" is simply that which accrues to any great war aviation story of dangerous personal adventure that features players of the repute of those here presented. One needs really to go back to "The Big Parade," "What Price Glory," "Hell's Angels," the first "Dawn Patrol" or any of their equals that have appeared in the intervening years to find similar interest arousing qualities in a picture of this type.

Previewed December 12th at the Warner Hollywood theatre. Audience reaction was enthusiastic with the spellbound interest of those in gallery presaging the condition likely to prevail wherever and whenever the picture is shown.—GUS MCCARTHY.

Produced and distributed by Warner Brothers. Associate producer, Robert Lord. Original screen play by Seton I. Miller and Dan Totheroh. Director, Edmund Goulding. Assistant director, Frank Heath. Cameraman, Tony Gaudio. Special effects by Byron Haskins and Edwin DuPar. From an original story by John Monk Saunders. Music by Max Steiner. Art director, John Hughes. Film editor, Ralph Dawson. Sound, C. A. Riggs. Technical advisor, Capt. L. C. S. Scott. Unit manager, Robert Ross. P. C. A. Certificate No. 4585. Running time, when seen in Hollywood, 105 minutes. Release date, December 24, 1938. General audience classification.

CAST

Courtney	Errol Flynn
Major Brand	Basil Rathbone
Scott	David Niven
Phipps	Donald Crisp
Watkins	Melville Cooper
Bott	Barry Fitzgerald
Von Mueller	Carl Esmond
Hollister	Peter Willes
Ronnie	Morton Lowry
Squires	Michael Brooke
Flaherty	James Burke

There's That Woman Again

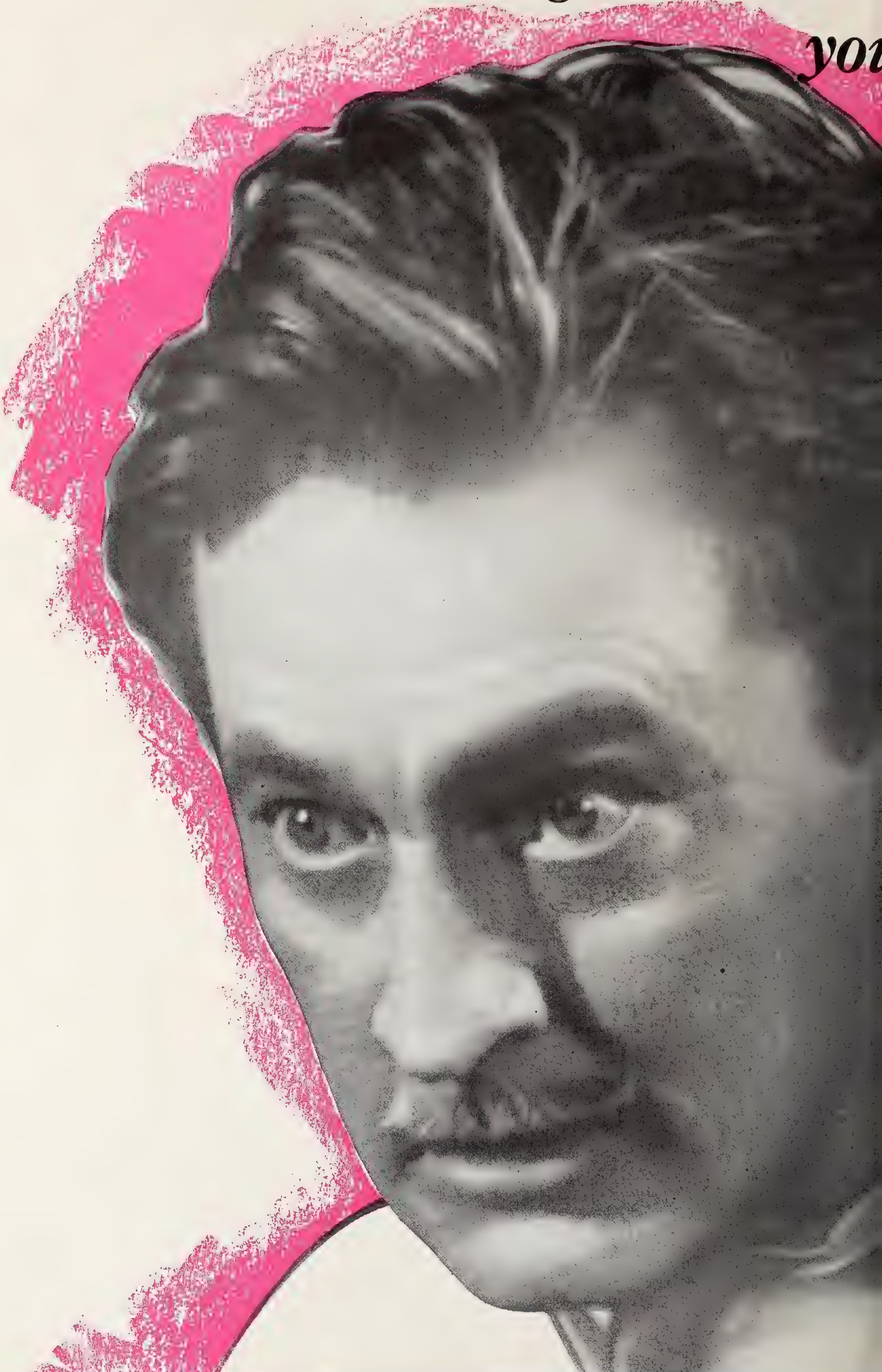
(Columbia)

Comedy-Melodrama

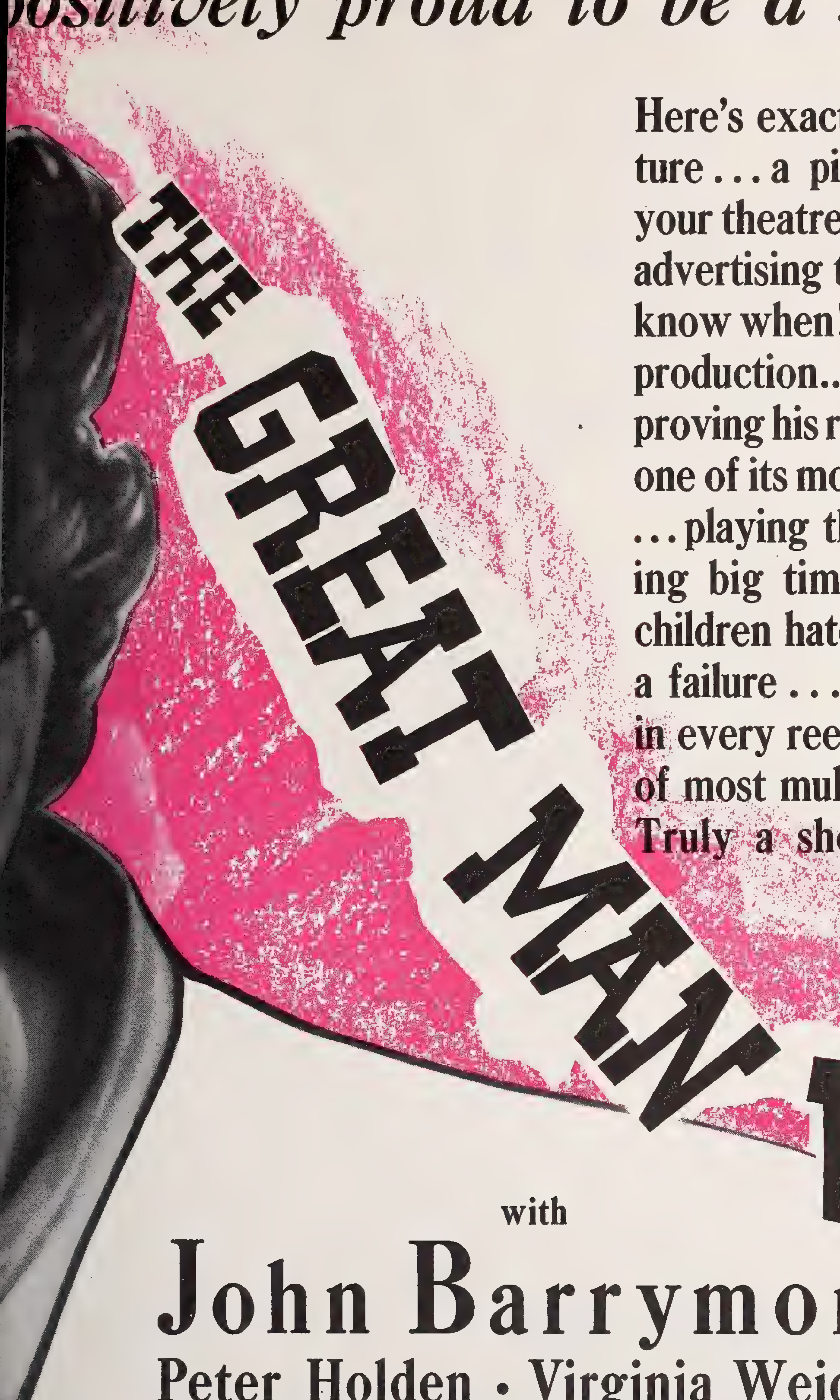
Melvyn Douglas and Virginia Bruce have in this decidedly well wrought comedy-melodrama a vehicle in the general format of the Powell-Loy "Thin Men" films and on a par with the best of them for audience values. Margaret Lindsay, Tom Dugan and Paul Harvey furnish

(Continued on page 52)

How long is it sinc
yo



you've booked a show that made positively proud to be a showman?



Here's exactly that kind of a picture . . . a picture that will bring your theatre more word-of-mouth advertising than it's had since you know when!... A marvelously fine production...with John Barrymore proving his right to give the screen one of its most beloved characters . . . playing the part of a backsliding big timer whose two loyal children hated to see their father a failure . . . More human feeling in every reel than in the entirety of most multiple reel "supers" . . . Truly a show to shout about!

with

John Barrymore

Peter Holden • Virginia Weidler

Donald MacBride • Katharine Alexander

Pandro S. Berman in Charge of Production

Directed by Garson Kanin • Produced by Cliff Reid • Screen Play by John Twist

RKO RADIO PICTURES

(Continued from page 49)

competent support performances and Alexander Hall, directing for associate producer B. B. Kahane, keeps an intricately integrated series of sequences honed to fine edge. For half the distance comedy of extremely infectious variety is to the fore, and then the picture turns melodramatic, without keeping the audience in the dark as to who's doing the dirty work, with the comedy cutting into the criminality to the profit of both. Showmen can offer it as comedy, as melodrama or as both without hesitancy.

The oncoming Mr. Douglas, personally active of late in other than acting matters and acquiring quite a press, has a role to his measure as the private detective whose wife is a little too helpful. Miss Bruce, who gets no chance to sing, suggests Miss Loy and Miss Lombard alternately but is mostly Miss Bruce and extremely effective as the wife.

The screen play is by Philip G. Epstein, James Edward Grant and Ken Englund from a story by Gladys Lehman based on a work by Wilson Collison. That sounds like a lot of writers for one story, but this one is a lot of story. Not to try telling on one typewriter what they told on five, it may be set down that the detective has been hired to find out who is stealing jewelry, a piece at a time, from a jewelry store located at Fifth Avenue and 50th Street in New York City, and that he does find out, with the inadvertent aid of an incautious wife, after a pair of murders and assorted minor adventures.

The affair takes place in New York City as of now and what happens could happen about this way in about that place.

Previewed December 9th at the Pantages theatre, Hollywood, where it made a mixed audience laugh until it cried and then laugh through its tears.—W. R. W.

Produced and distributed by Columbia. Associate producer, B. B. Kahane. Directed by Alexander Hall. Screen play by Philip G. Epstein, James Edward Grant and Ken Englund. Story by Gladys Lehman. Based on a work by Wilson Collison. Photographed by Joseph Walker. Film editor, Viola Lawrence. P. C. A. Certificate No. 4033. Release date, Dec. 24, 1938. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Bill Reardon	Melvyn Douglas
Sally Reardon	Virginia Bruce
Mrs. Nacelle	Margaret Lindsay
Tony Croy	Stanley Ridges
Charles Crenshaw	Gordon Oliver
Flannigan	Tom Dugan
Johnson	Don Beddoe
Rolfe Davis	Jonathan Hale
Mr. Nacelle	Pierre Watkin
Stone	Paul Harvey

Duke of West Point

(U.A.-Small)

Service Romance

Edward Small resumes his production career with a picturesque and interesting story of cadet social and sport life at West Point. While the film depends heavily on dialogue as an interpretative medium, exciting sequences and spectacular episodes are not lacking. The plot basis rests on the traditionally rigid honor system through which the cadets govern themselves. Consequently most of the action concerns the cadets. But the required romantic love interest has not been ignored.

Although a great many players are presented the main responsibility for carrying the story rests upon Louis Hayward, Tom Brown, Richard Carlson, Charles D. Brown and Joan Fontaine. All are natural and convincing in their roles with Hayward, who has a rather difficult character to portray, appearing to good advantage.

Substantiating production detail giving an intimate inside view of cadet scholastic, dormitory and personal life with plenty of marching pageantry included, the theme concerns itself with a plebe who got off to cadet life on the wrong foot. Fresh from Cambridge "Steve Early" is considered very fresh by upper classmen. A cocky fellow, he has supreme confidence in his class room, athletic and romantic abilities. He proves himself by becoming top man in his classes; a sensation on the football field and by moving in on "Strong's" girl friend, "Ann."

Making it possible for "West" to remain in the Academy by secretly lending financial assistance to his classmate's mother, "Early" lies to explain his absence from quarters. For violating the Academy's honor system, he is disciplined and silenced. No one will recognize or talk to him. His feats on the gridiron are ignored, but the boy takes his punishment manfully. Preparing for the traditional hockey game with Royal Military College of Canada, "Drew" is seriously injured and though a Christmas celebration and the sympathy he receives from "Ann" tend to buck "Early" up, he determines to resign after the game. With "Early" mainly responsible, the game is won by West Point. Later "West" learns from his mother the reason for "Early's" absence from quarters. Calling it to "Strong's" attention that upper classman who has been the hero's chief persecutor has the honor of presenting "Early" to the student regiment as a cadet whose conduct best exemplies all West Point traditions.

In comparison with other West Point or Annapolis service stories, "Duke of West Point" approaches its subject from a unique angle. That it will have a strong appeal and be of interest to those who hold high regard for the nation's Military Academy goes without saying. But it is evident that producer Small, director Alfred E. Green and George Bruce who wrote the original screen play were pointing their efforts to interest younger audience contingents. For the younger element there is an inspiring ring to the story. Even though it discredited its hero for a good portion of the way, it shows how a boy with strength of character can make good under the most adverse handicaps. Of course the picture is wide open for stirring and spectacular showmanship.

Previewed December 13th at Grauman's Chinese theatre. The audience which included many Army and Navy officers and a large professional delegation as well as all paying customers who could get in, watched it with considerable interest although at times it was noticeable that prolonged dialogue caused restlessness.—G. M.

Distributed by United Artists. Produced by Edward Small. Director, Alfred E. Green. Original screen play, George Bruce. Photographer, Robert Planck. Art director, Jack Schulze. Film editor, Grant Whytock. Musical director, Frank Tours. Sound, J. V. Schwartz. Second unit manager, Richard Talmadge. Technical director, Lieut. Walter K. Tuller, Jr. Assistant director, Charles Kerr. P. C. A. Certificate No. 4858. Running time, when seen in Hollywood, 105 minutes. Release date, December 29, 1938. General audience classification.

CAST

Steven Early	Louis Hayward
Ann Porter	Joan Fontaine
Sonny Drew	Tom Brown
Jack West	Richard Carlson
Cadet Strong	Alan Curtis
Cadet Grady	Donald Barry
Cadet Rains	Gaylord Pendleton
Doc Porter	Charles D. Brown
Mr. Drew	Jed Prouty
Mrs. Drew	Marjorie Gateson
Mrs. West	Emma Dunn
Varsity Hockey Coach	George McKay
Plebe Hockey Coach	James Flavin
Plebe Football Coach	Nick Lukats
Varsity Football Coach	Kenneth Harlan
Colonel Early	Jonathan Hale
Honor Committee Captain	William Bakewell
Country Boy	Art Raymond
First Captain of Corps	Anthony Nace
Nurse	Mary MacLaren
Surgeon	Edward Earle
Tactical Officer	Alan Connor

Paris Honeymoon

(Paramount)

Comedy with Songs

This is a quite different type of vehicle for Bing Crosby but he rides it in his usual easy manner. It is at its best when he's singing and he has four songs by Robin and Rainger who also wrote another for the chorus. Between songs it tells a fantastic story humorously with varying degrees of effectiveness. Bing's singing and the nameful support are the items for showmen to tell the customers about.

Franciska Gaal plays an incredible peasant girl winsomely. Akim Tamiroff displays his versatility as an actor by doing a character comedy chore that ranges from dialect to slapstick. Edward Everett Horton has less than his customary allotment of good dialogue as the star's manservant and Shirley Ross is eye-filling in a starchy heiress assignment that gives her one chance to be funny which she makes good use of.

Frank Butler and Don Hartman based their screen play on a story by Angela Sherwood about a wealthy westerner who sets out to marry an heiress in Paris and winds up marrying a peasant chosen Queen of Roses at a fiesta in a mythical European country. No attempt at realism is made. Most of the action takes place in the mythical country and extensive use is made of a violently effective liquor which throws its consumers into convulsions. There is also a bit of gamboling on the green. Harlan Thompson produced and Frank Tuttle directed.

Previewed December 13th at the Paramount in Los Angeles where the audience response was spotty.—W. R. W.

Produced and distributed by Paramount. Producer, Harlan Thompson. Director, Frank Tuttle. Photographer, Karl Struss. Screen play by Frank Butler and Don Hartman. Based on a story by Angela Sherwood. P. C. A. Certificate No. 4435. Release date, January 27, 1939. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Lucky Lawton	Bing Crosby
Manya	Franciska Gaal
Peter Karloca	Akim Tamiroff
Sitska	Ben Blue
Ernest Figg	Edward Everett Horton
Countess De Remi	Shirley Ross
Count De Remi	Gregory Gaye
Fluschotska	Rafaela Ottiano
Butler	Keith Kenneth

Orphans of the Street

(Republic)

Boy and His Dog

The orphan boy and his ever faithful dog is the theme upon which this appealing production has been constructed. The boy is a cadet at a military academy who is unable to remain there when the funds his parents had left him are gone. Rather than go to an orphanage school the boy and his dog run away. The adventures of the two are climaxed by a trial in which the dog's life is at stake, a trial similar to the one which some time ago was widely publicized in the press of the nation.

Supplementing the main theme is the romance of a newspaper reporter and the daughter of a veterinarian, a trio that looks after the boy and helps him in the fight to save the dog's life. The boy is played by 12-year-old Tommy Ryan, who recently had the title role in Republic's "Tenth Avenue Kid." Robert Livingston is the newspaper reporter and June Storey the girl. Harry Davenport as the vet gives an excellent performance, while others in a cast studded with well known character players include Ralph Morgan, Sidney Blackmer, Victor Kilian, Hobart Cavanaugh and Herbert Rawlinson.

After "Tommy" has left the freight train on which he made his get-away he comes upon a hobo camp and is robbed but while there sees an ad in a newspaper on a dog show. Deciding to enter "Skippy" in the show, "Tommy" starts to walk towards town and is given a lift by "Bob," a reporter on his way to cover the dog show. In town "Tommy" is hit by a car driven by "Farmer." The dog leaps at "Farmer." Later, after he has been befriended by "Doc Ramsey" and his daughter "Tommy" tries to enter the dog in the show but is unable to produce its pedigree.

That night "Tommy" attempts to smuggle the dog into the show with the help of "Doc"

(Continued on page 54)

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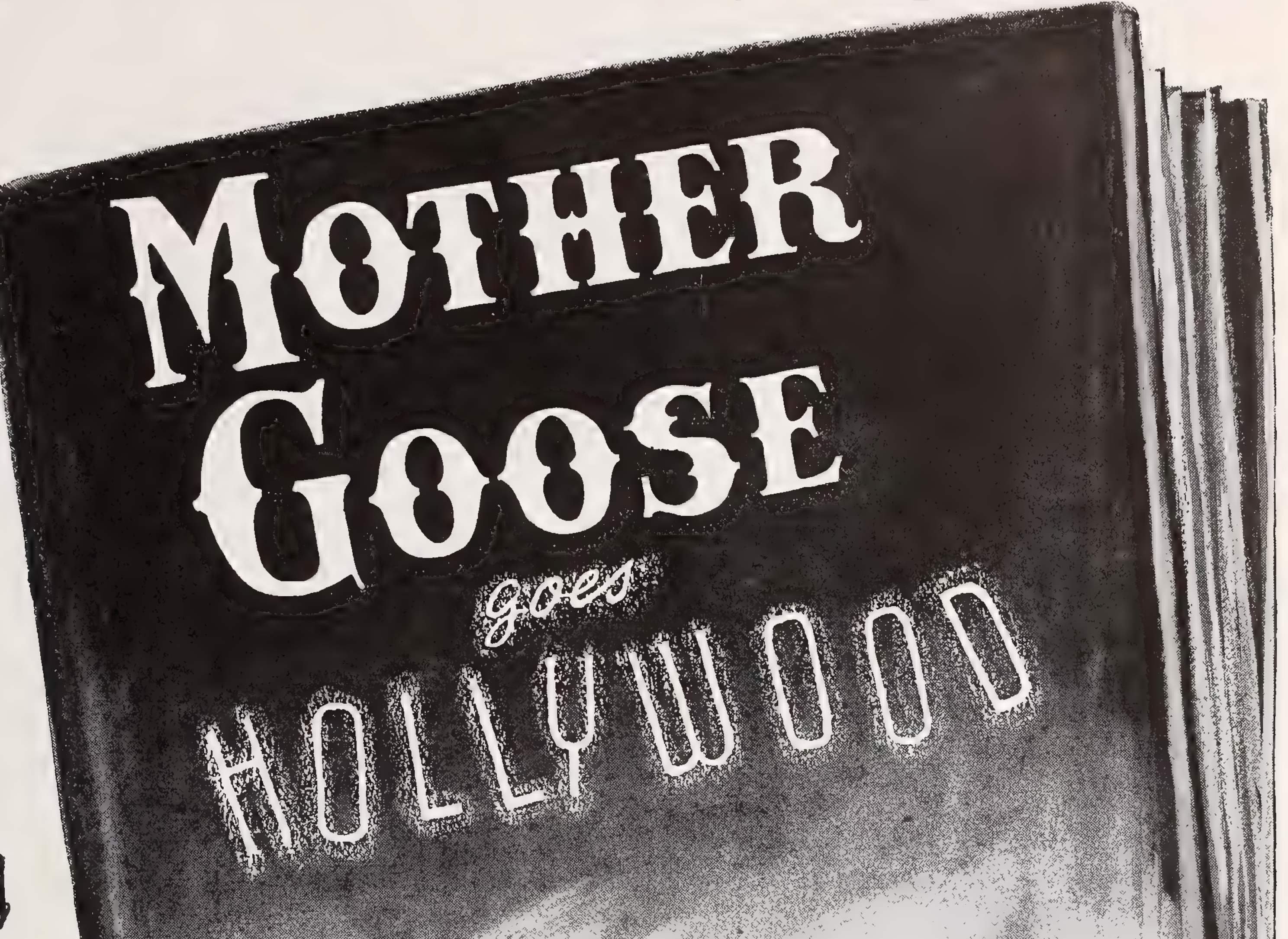

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Released January 13

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THE PRACTICAL PIG
Released February 24

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WALT DISNEY
PRODUCTIONS *in Technicolor*
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but is caught. "Tommy" manages to escape. Still later that night "Tommy" and the dog meet "Farmer" and the dog leaps for him again. When "Farmer" is found murdered the dog is blamed. At the trial the dog is convicted. "Tommy" breaks into the dog pound and frees "Skippy." Investigation of the spot where "Farmer" was slain leads to the real murderer and while "Tommy" is being held prisoner in a burning barn the dog goes for help.

Reviewed in projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Herman Schlom. Directed by John H. Auer. Screen play by Eric Taylor, Jack Townley, Olive Cooper. Original story by Earl Felton. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. P. C. A. Certificate No. 4804. Running time, 64 minutes. Release date, December 5, 1938. General audience classification.

CAST

Tommy	Tommy Ryan
Bob	Robert Livingston
Lorna	June Storey
Sands	Ralph Morgan
Doc Ramsey	Harry Davenport
Manning	James Burke
Parker	Sidney Blackmer
Farmer	Victor Kilian
Grant	Hobart Cavanaugh
Adams	Herbert Rawlinson
Hughes	Robert Gleckler
Bunting	Ian Wolfe
Miller	Reed Hadley
Col. Daniels	Don Douglas
Judge	Paul Everton
Skippy	Played by Ace

"Climbing High"

(Gaumont British - MGM)

Comedy

Possibly the last film to be made by Jessie Matthews, now retired into her theatrical shell, this can hardly be hailed as her best. Not that it is in any way a bad or a poor film—far from it. It is rather that a note of tiredness and indecision seems to have entered and the boisterous custard pie target into which she has been translated is scarcely as charming—or as commercial—as the singing ballerina of yesterday. The situation hints at suitable story material being a problem.

Carol Reed, most interesting of Britain's contemporary directors, has scored again with a film which for all its incipient craziness is inventively handled, infused with constant gusto and has some very amusing situations and sparkling dialogue passages. From an original by Lesser Samuels and Marion Dix, it casts Jessie as a hoofer who becomes a photographic model and wins a wealthy boy friend away from a designing social climber. It is, on the romantic side, flimsy stuff, though the relations of Michael Redgrave and Margaret Vyner, as the designing Lady Constance, are brightly handled. Reed may extract a great deal of fun from the bizarre Alistair Sim as a work shy but verbose Red, but he is not above etching in acid hues the ungraceful materialism of the Society Set. A great deal of the fun is woven around Noel Madison's advertising studio whither Jessie and Alistair go as models. The resourceful and eloquent mind of the advertising agent is a sure key for comedy lines and situations, and there is a very fast slapstick episode with an uncontrollable wind machine which, if a little elongated, will get the unsophisticates. Miss Matthews is not called upon for a great deal of singing or dancing, her share of which is confined to two encounters with a lunatic virtuoso, one of them a rustic passage, quite funny, and another an Alpine episode, a misfire climax. Though the slapstick note creeps in now and again, lingering sometimes beyond its welcome, Reed has likewise infused some pointed satirical passages at the expense of the business mind and the Mayfair Mother, and some of the dialogue lines are occasionally too subtle for the average audience. An unusual melange, "Climbing High," but refreshing enough and an appetizer for more of Reed's work.

Redgrave's masculinity is a welcome relief from its contemporaries; Madison and Sim are both successful in their divergent lines of character comedy; Margaret Vyner as the minxlike Miss; Enid Stamp-Taylor in a small but skilfully etched cameo as a receptionist; Basil Radford again the complete English Ass and Mary Clare as Lady Emily, all grace a cast not only well chosen, but zealous in its collaboration. Camerawork and settings—despite an occasionally flimsy backcloth—are of a sound standard.

Though Miss Matthews is the exploitation handle, the film is one many of the customers will talk about as a film rather than as a starring vehicle, and is not too Englishly English entirely to limit its appeal to its country of origin.

Seen at a Cambridge Theatre trade show the film was obviously enjoyed by an all trade audience, though certain of the slapstick passages seemed to pall, and the climax was not a bullseye. Final judgment was that there was little to sell Jessie Matthews on, but that the comedy situations of the film would compensate the patron for his expenditure.—AUBREY FLANAGAN.

A Gaumont British Production. Distributed by Metro-Goldwyn-Mayer. Directed by Carol Reed. Based on an original story by Lesser Samuels and Marion Dix. Scenario, Lesser Samuels. Cameraman, Mutz Greenbaum. Art Directors W. Murton and A. Junge. Film editor, Michael Gordon. Wardrobe, Norman Hartnell. Running time, 79 minutes. General audience classification.

CAST

Diana	Jessie Matthews
Nicky	Michael Redgrave
Gibson	Noel Madison
Max	Alistair Sim
Lady Constance	Margaret Vyner
Lady Emily	Mary Clare
Madman	Francis L. Sullivan
Jim	Torin Thatcher
Winnie	Enid Stamp-Taylor
Patsey	Tucker McGuire
Reggie	Basil Radford
Uncle	Athole Stewart

Swing, Sister, Swing

(Universal)

Jitterbug Comedy

This is Hollywood's first direct response to the wide interest in jitterbugs. It is about jitterbugs and is played principally by people built and conditioned to the portrayal of this uptodate type of young person. The appeal is so directly to jitterbugs and persons interested in them that the showman's cue, quite obviously, is to sell it just as directly to these same.

The story by associate producer Burt Kelly and the screen play Charles Grayson made from it are not merely a jazz chronicle improvised to fill in between musical numbers. On the contrary, it is a plausible tale about three small town people who work out an eccentric dance routine, go to New York and rise to a transient and profitable fame as the dance becomes a fad, returning home after the fad gives way to another. It neither glorifies nor scorns the jitterbug, but shows him to be a normal sort of modern youngster subject to the urges, influences and incentives youth was always heir to. The treatment of the subject is a good deal more commonsense than the current status of the jitterbug phenomenon would have given showmen reason to expect to obtain for their customers.

Ken Murray is the top name in the cast and he does his usual type of comedy in his usual bland manner. Ernest Truex also has a characteristic appointment. Johnny Downs, Kathryn Kane and Eddie Quillan appear as the three young people who learn about show business the hard way—but not too hard—and Ted Weems has a speaking part in addition to appearing with his band.

Joseph Santley's direction is of the practical variety and the picture is without lulls. Frank Skinner and Charles Henderson wrote the original music and at least one of the tunes, "Wasn't It You?" is entitled to Hit Parade honors. The film is suitable for any type of location, action starting in a small town, moving to New York, hence across country to Los Angeles via key city film houses, and winding up in the small town again.

Previewed December 7th at the Pantages theatre, Hollywood, where it followed "Reformatory" and preceded "That Certain Age" successfully.—W. R. W.

Produced and directed by Universal. Associate producer and author, Burt Kelly. Directed by Joseph Santley. Screen play by Charles Grayson. Songs by Frank Skinner and Charles Henderson. Film editor, Frank Gross. Photography, Elwood Bredell. P. C. A. Certificate No. 4925. Release date, Dec. 16, 1938. Running time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

"Nap" Sisler	Ken Murray
Johnny	Johnny Downs
"Snookie"	Kathryn Kane
"Chick"	Eddie Quillan
Prof. L. Orlando Beebee	Ernest Truex
Nona	Edna Sedgwick
Hyacinth	Nana Bryant
Mrs. Fredericks	Esther Howard
Mr. Beagle	Herbert Heywood
"Ma" Sisler	Clark Blandick

Ted Weems and his Orchestra

The Singing Blacksmith

(New Star Films, Inc.)

Jewish Folk Tale

Following its predecessor, "Green Fields," this Jewish folk tale film continues a cinematic consideration of the rural days, both comic and tragic, of Russian life in the small town and countryside.

For all the production's extended length, the tale told is exceedingly simple and appealing. Yankel is introduced as a young boy who is an apprenticed blacksmith. Subsequent reels depict his growth to manhood and the position of the village smithy. After sowing a couple of small town wild oats in the town tavern and with the village belles, Yankel settles down to married life with the orphaned Tamara. The glad tidings that he is the father of a male heir, together with the imbibing of a little too much vodka and the appearance of the tempting presence of a former flame, almose cause the breaking of the husband's resolutions. However, the sobering influence of the next day and the wife's forgiving and understanding attitude keep the little family together for a happy ending.

Seen at an afternoon performance at the small but nicely appointed Ascot Theatre in the upper Bronx of New York City where a surprisingly large audience for the time of day seemed to enjoy the picture immensely, especially the comic moments of the performances.—JOSEPH F. COUGHLIN.

Produced under the supervision of Collective Film Producers, Inc. Presented by New Star Films, Inc. Released by Yankel the Blacksmith, Inc. Based on "Yankel Der Schmidt," by David Pinski. Director, Edgar G. Ulmer. Collaborators, Ben-Zvi Baratoff, Ossip Dymow. Adaptation, David Pinski. Musical composition and arrangement, Professor Jacob Weinberg. P. C. A. Certification No. 02037. Running time, 100 minutes. Release date, November 1. Adult audience classification.

CAST

Yankel	Moishe Oysher
Tamara	Miriam Riselle
Rivke	Florence Weiss
Chaye-Peshe	Anna Appel
Bendet	Ben-Zvi Baratoff
Raffuel	Michael Goldstein
Mariashe	Lea Noem
Simche	Max Vodney
Frumeh	Lube Wesoly
Reb Aaron	Yudel Dubinsky
Spritze-Dnesye	Luba Rymer
Froike	B. Fishbein
Elia	R. Wendroff

Comet Over Broadway

(Warner Bros.)

Career Story

There is much entertainment and commercial value in "Comet Over Broadway," Kay Francis' swan song picture for Warners. The motivation, adapted from a Faith Baldwin *Cosmopolitan Magazine* story, with screen play by Mark Hellinger and Robert Buckner, has a dual character. In one way, it is a straight career

(Continued on following page)

(*Continued from preceding page*)

story. In the other, which is more important, it is a melodrama tinged but sentimental emotion stirring romance that brings into play considerable mother love and womanly sacrifice qualities. Consequently the film's direct appeal is to women.

Country girl, "Eve Appleton's" only ambition is to go on the stage. Her association with Broadway actor "Banks" leads to his murder by her husband, "Bill" for which he gets a life sentence. Dedicating her life to making his fate easier and eventually securing his freedom, "Eve" goes on the stage. Happy moment of her carnival, burlesque and vaudeville career is the friendship of burlesque queen "Tim Adams," who becomes child "Jackie's" second mother. Deprived of a Broadway chance by the jealousy of actress "Janet Eaton," "Eve" goes to London and becomes a great success. Found there by producer "Ballin," who had an early sentimental attachment for her, she is invited to star in one of his plays in New York. At the hour of triumph, word comes from lawyer "Grant," that "Appleton" is to be paroled. Pulled in three directions by three forces, desire to continue her career, wish for romance with "Ballin" and the memory of her promise to be "Bill's" wife when he is freed, she sacrifices the first two for the last.

In none of Miss Francis' recent pictures has she demonstrated her talents and abilities as effectively as she does in "Comet Over Broadway." There have been only a few times since "Westward Passage" when she has been so natural and convincing. It may be difficult for exhibitors to appreciate this, but if they recall that Miss Francis was once a high ranking box office name and that there are still a lot of people who regard her highly, there is an unusual opportunity available in "Comet Over Broadway" to apply showmanship tact and ingenuity that may cause the film to become a popular and profitable attraction. Plenty of effort should be directed towards interesting women patrons in the show.

Previewed December 9 in Warner studio projection room.—G. M.

Produced and distributed by Warner Bros. Mark Hellinger, associate producer. Directed by Busby Berkeley. Screen play by Mark Hellinger and Robert Buckner. Story by Faith Baldwin. Russ Saunders, assistant director. James Gibbon, film editor. Photographed by James Wong Howe. Running time, 65 minutes when seen in Hollywood. P. C. A. Certificate No. 4500. Release date, December 10, 1938. General audience classification.

CAST

Eve Appleton	Kay Francis
Bert Ballin	Ian Hunter
Bill Appleton	John Litel
Grant	Donald Crisp
Tim Adams	Minna Gombell
Jackie	Sybil Jason
Emerson	Melville Cooper
Wilton Banks	Ian Keith
Janet Eaton	Leona Marical
Brogan	Ray Mayer
Mrs. Appleton	Vera Lewis
Haines	Nat Carr
Willis	Chester Clute
Harvey	Edward McWade
Benson	Clem Bevans
Miss McDermott	Linda Winters
Hotel Manager	Jack Mower
Stage Manager	Jack Wise

Heart of the North

(Warner Bros.)

Action Adventure

This is a Royal Northwest Mounted Police story. It has been done in color. Thematically it makes use of all those elements that are common to a "Mountie" story as well as those that are the substance of all outdoor action adventure pictures which major in situations, episodes and events, calculated, as suspense is deftly applied, to provide plenty of thrills.

Departing from that custom which has caused color pictures generally to be considered as prestige attractions, "Heart of the North" is a melodrama, the entertainment of which is pointed to appeal to the masses. When a river boat is looted of its cargo of gold dust and furs, circumstantial evidence points to "Dave MacMillan" being implicated in the robbery. The murder of "Corporal Montgomery" intensifies the determination of his brother "Mounties" to track down the culprits. Disobeying "Inspector Gore's" orders, who is influenced by trader "Drummond," officers "Baker" and "Hardsock" are prevented from catching up with robber "Crocker's" gang by the sensational dynamiting of a dam. Under arrest, "MacMillan" is placed in further jeopardy by "Miss Spaulding," who jealous of "Miss MacMillan" identifies him as the hold-up man. Breaking arrest, "Baker" and "Hardsock" commandeer an airplane and, although this is shot down in flames by "Crocker's" mob, the officers catch up with their quarry. A spectacular gun battle is followed by a sensational cliff-edge fight, before "Baker" subdues "Crocker." Captive and captors return to the post just in time to prevent the miners and trappers from lynching "MacMillan." When "Drummond" is killed by a deranged mountie after "Crocker" has identified him as the brains behind the robbery, "Baker" and "Hardsock," restored to duty, are promoted. "Miss Spaulding," aware that she has fought a losing battle with "Miss MacMillan" for "Baker's" affection, leaves for civilization.

Much in the nature of a condensed serial, "Heart of the North" stacks up as an attraction that will give juvenile audience contingents ample opportunity to whoop and holler. Grown-ups who have any appreciation of hair-raising adventure, done without any frills or flounces, also should find the show entertaining.

Previewed December 9 in Warner Studio projection room.—G. M.

Produced and distributed by Warner Bros. Bryan Foy, associate producer. Directed by Lewis Seiler. Screen play by Lee Katz and Vincent Sherman. Story by William Byron Mowery. William Kissell, assistant director. Louis Hesse, film editor. Photographed by L. William O'Connell. Color photography by Wilfrid M. Kline. Color director, Natalie Kalmus. P. C. A. Certificate No. 4498. Running time, 80 minutes when seen in Hollywood. Release date, December 10, 1938. General audience classification.

CAST

Sgt. Alan Baker	Dick Foran
Joyce MacMillan	Gloria Dickson
Elizabeth Spaulding	Gale Page
Corporal Bill Hardsock	Allen Jenkins
Corporal Jim Montgomery	Patric Knowles
Judy Montgomery	Janet Chapman
Inspector Stephen Gore	James Stephenson
Whipple	Anthony Averill
Red Crocker	Joe Sawyer
Mac Drummond	Joseph King
Dave MacMillan	Russell Simpson
Larry Young	Arthur Gardner
Tom Ryan	Garry Owen
Father Claverly	Pedro de Cordoba
Lunnon Dick	Alec Harford
Captain Ashmun	Robert Homans
Burgoon	Anderson Lawlor
Pedeault	Bruce Caruthers

Dave Apollon and His Orchestra

(Vitaphone)

Melody Master Turn

If previous appearances of Dave Apollon and his bandsmen have received satisfactory audience response, this newest turn by Maestro Dave and his boys should keep his record on the credit side of entertainment. Aiding the band numbers are the vocal renditions of Aunt Jemima and the dance steps of Bobby Graham. As for Mr. Apollon, himself, besides still being an adept baton waver, he continues to be humorously equipped with a flip tongue.—Running time, 11 minutes.

Blue Grass

(RKO Radio-Pathe)

Miniature Horse Opera

Despite a complaint voiced in "What the Picture Did for Me" columns of the HERALD from a mid-west exhibitor contending that newsreel makers err in the composition of their pictorial papers by including horse racing sequences which have little or no interest for the corn belt movie goer, this Sportscope slant on the breeding, training and debut of equine champions should prove interesting screen material to watch for any audience. The scenes depicting the nursery days of the young colt, his early dawn workout periods and his actual performance on a track have been vested with drama, excitement and pictorial beauty. Highlights of the subject's running time are slow motion shots of that classic competition between those two peers of the post, War Admiral and Sea Biscuit, through which device the amazing powers and poetic movements of the steeds can be analyzed and appreciated. Andre Baruch handles the commentary covering the academic days of horse training while Clem McCarthy voices in his clipped, tight tones the reports on the racing sequences. Editorial make-up, musical background and camera handling combine to produce a first rate reel.—Running time, 10 minutes.

On with the New

(Paramount)

Hamburgers Before Babies

A more correct title for this Betty Boop escapade might have been "Off with the New, or On with the Old." Betty, at first pictured as a busy hash-slinger, wearies of the hectic and harried job of dishing out orders and rejoices when she puts off her old position to assume a new one as a guardian of a nursery; but, after the little darlings prove to be angels with dirty faces as well as dispositions, so, back to the beanery rushes Betty, to be queen of the pots. Sprightly dotted with spicy dialogue lines, particularly in the kitchen shots, and smartly animated, especially in the portions devoted to the toileting of the babes, this subject is fast, funny and furious.—Running time, seven minutes.

Home on the Rage

(Columbia)

Clyde Comedy

In this typically Andy Clyde comedy the comedian believes his wife and brother-in-law have designs on his (Clyde's) life. The situation resulted from an attack on the brother-in-law by Clyde's dog. The brother-in-law and the wife discuss ways and means of doing away with the dog, but Clyde, who is a-sick in bed, believes they are referring to him. He in turn becomes excited and they decide Clyde has become insane. In the end everything turns out all right. Others in the cast besides Clyde are Leila Bliss, Shep Howard, Gene Morgan and Vernon Dent. Running time, 17 minutes.

Treacherous Waters

(Vitaphone)

The Making of a Trainman

For his latest thrilling moment, Floyd Gibbons turns the pages of adventure backward to present the boyhood experience of an adult. It seems that years ago the spinner of the tale was one of a legion of youthful enthusiasts who covet the possession of an engineer's cap. When one of the boy's companions is in danger of drowning in the perilous flood of the subject's title, the lad in order to win the promised prize of a trainman's headgear, swims out to rescue his friend. Slow in starting, the adventure account picks up excitement in the concluding scenes of the rescue. Photography in this sequence is excellent.—Running time, 10 minutes.

Stranger Than Fiction, No. 57

(Universal)

Interesting

A potpourri of oddities and ends is offered in the newest batch of curiosities from the Stranger Than Fiction series. There is the retired millionaire who devotes his time to the manufacture of toys for the use of poor children. Shown also are bovine quadruplets, a sculptor who works in metal, a choir recital in the sign language by deaf singers, a London couple who go in for mass production with a family of thirteen, a painter of miniatures, the smallest post office in the world, and a young woman acrobat from Buffalo, N. Y., a human pretzel.—Running time, nine minutes.

What a Worker thinks of the Industry he works for

ADDRESSED to Martin Quigley, editor-in-chief and publisher of Motion Picture Herald, comes a letter from Michael J. Boscia, who lives up in the Bronx and describes himself as a clerk employed in the motion picture business. Mr. Boscia's expression is discovered to be remarkable in that a young man of obviously some militancy and capacity for expression has found occasion to take his pen in hand in behalf of what he deems the proper conduct of the industry he serves. We hear much of what's wrong, much of special pleading for special causes, much of many movements, but almost never, in such terms as Mr. Boscia's, about a state of mind that looks level-eyed at the hell-raisers on the fringe of the motion picture and tells them that he sees some things that are all right as they are.

—THE EDITOR.

Dear Mr. Quigley:

I think Hollywood is doing well. I think pictures which provide a door to escapism and fantasy live up to the truest functions of motion picture art. I do not believe that the motion picture industry is run, as some stupid critics would have us believe, by morons for morons. I believe that the motion picture industry has come of age. It has recognized its vast social responsibility, re-adjusted its aims and re-defined its true function as an entertainment and escape mechanism, and as a powerful force bolstering those elements which are the real, true American way of life.

I believe in the sincerity of the industry's purpose, its honest desire to project a new art soundly and profitably and in its aim to contribute something of value to our civilization by broadening the intellectual horizon of the mass.

I do not agree with those very able but destructive critics within the industry who seem to forget that motion pictures are an industry and not a political pulpit.

I believe that it is time for those within the industry to stop their carping criticism and give constructive suggestions and thought to its betterment. I believe too that every person employed in the industry, high and low, should be on guard against unfounded attacks which are made against pictures and methods. Every worker should deem it his duty to act as an ambassador of good will, not of ill-will as is too often the case now, for both his industry and his individual enterprise.

"Pseudo Scholars"

For example, there are pseudo scholars and supposed thinkers who demand that the motion picture alone bring about a re-adjustment of the social order. There are others obsessed with the idea that the industry controls the economic and political destiny of the nation. Thus, upon the shoulders of the world's newest art, social dreamers would throw the burden of leading the world from chaos to supposed stability.

Where science, literature, journalism, the school and university have failed, these people would have the movies bring forth the panacea.

How can such a task be assigned to an art which is some 40 years of age? Movies bring entertainment; they cannot function as changers of the world.

Recently, Mr. Walter Wanger made an analysis of the cause of supposed stagnation of the industry. And when one of our leading producers takes it upon himself to point out difficulties and problems within the industry, his words do more harm than good. People don't wish to know what problems Hollywood is faced with. They are interested first and last in pictures which will entertain them.

Hollywood does not produce all junk as its critics say. Nor does it produce all art. You cannot expect an industry which is geared to mass production methods, to turn out all artistic productions which will please the "ultra-ultra" lads and fail at the box office. Motion pictures are a new, collective art involving many artists, technicians and much money. Where the artists can practice their art with pen and paper or paint and brush—"art for art's sake" is possible. But where productions run into hundreds of thousands of dollars, art for art's sake is impossible.

"Artistic Side"

On the artistic side there is something to be said for Hollywood. Many great works of art were held in disrepute in their day. Later, mellowed by time and good judgment, they took their position in the hallowed halls of honored art. So with our industry. Who knows, but in those vast spaces of time before us people may look at many of our productions as "literature on celluloid." As our industry suffers the pangs of growth and quick development, so did the Elizabethan Theater. Then as now, the new medium of expression was stoned verbally by the giants of art and literature. Wasteful, catering to the moronic mass, run and ruined by grasping money lenders—those were criticisms, such as we have now. But that theater flourished, grew and produced a Shakespeare, a Marlowe.

Critics who cannot see the commercial side of motion picture art will continue to flounder and to emit blasts. But as long as pictures remain purely an entertainment medium there is no real cause for worry. Entertainment with a by-product of sane instruction and messages is the function of great literature and of good motion pictures too. People may begin to doubt these facts. That is why we need ambassadors of good will, unofficial interpreters who will defend the industry against unwarranted attacks. This is the world's newest art and seventh largest industry. In the hands of dreamers it will be abused and destroyed.

The battle of functions will go on. But regardless of everything else, the consumer is king and his likes and dislikes are registered at the box-office. Wise producers give him what he wants. Wise producers are not tyrants against social legislation, for example. They know that a betterment of economic conditions means better box-office. They know that shorter hours, higher salaries for labor, mean more time and money to be spent for entertainment.

"Films for Democracy(?)"

Despite this, many clouded thoughts are rising on the motion picture horizon. The newly founded Films for Democracy(?) is one of these. Its very name is a mis-application and an attempt to envelop its true purposes in a maze of high sounding language and platitudes. For example, what may be democracy to this group of brilliant thinkers, may be tyranny to us.

What does democracy mean to this group? Does it incorporate an honest desire to protect and perpetuate those sturdy pillars of a free society under which this nation has flourished and grown—or is it really a sugar-coated pill for the real, true purpose of driving America towards a new economic and political system?

Does democracy mean, for example, being anti-fascist and pro-communist? Is their democracy the real expression of the will of a people or the right for a small minority to make up the people's mind for it?

How do these people know that the ultimate consumers of film product want what they are about to give them? What would happen once their democratic ideal was established? What do they want to change? How do they want to change? What do they wish to preserve?

Wise producers are abreast of the times. When there is a need for a defense of true democracy, they will rise to that task. When people make it known that they wish to study sociology or philosophy in the movie house, they will make it known to the producers. Then, only then, can Hollywood deviate from the necessary money-making formula for production. Changes, new themes, new methods will never come from the propagandist or the prejudice producers. Changes must come from the audience itself.

"Courage and Foresight"

Producers with courage and foresight are constantly in touch with their public. At present, they know that the greatest and widest audience for motion pictures is in the field of pure escapism and entertainment.

To dress up propaganda as entertainment would be a larceny and a betrayal of faith which the consumer has when he slaps down his money for a theater seat in return for a few hours of entertainment.

As for myself, I should like to state that I work for an organization in which I believe and have the utmost faith in—20th Century Fox.

More leaders in the industry should adopt our production chief's philosophy of "doing." Mr. Zanuck, is to my mind, the producer of the industry. He has a true conception of the mass audience, its likes and dislikes, its needs and changes. Where others talk and make enemies, he produces an "Alexander's Ragtime Band."

Lastly, I should like to apologize for this intrusion on your busy affairs. However, I feel sure that you like to know what, when, how, where and why your readers think. Of course, speaking from my lowly station as a clerk my words may not carry much weight. My ideas, too, may possibly seem youthful, inexperienced, crude, and the form they take, illiterate. More important is the communication of ideas and the spirit of friendly suggestion with which I send this letter.

Reopen Omaha Theatre

Tri-States theatre Corporation has reopened the 3,000 seat Paramount in Omaha on a "trial" basis. The house has been closed for two years except for occasional legitimate shows. "Dracula" and "Frankenstein" constituted the opening bill with prices at 15 and 25 cents. Jack Kolbo is manager.

Sarnoff To Be Honored

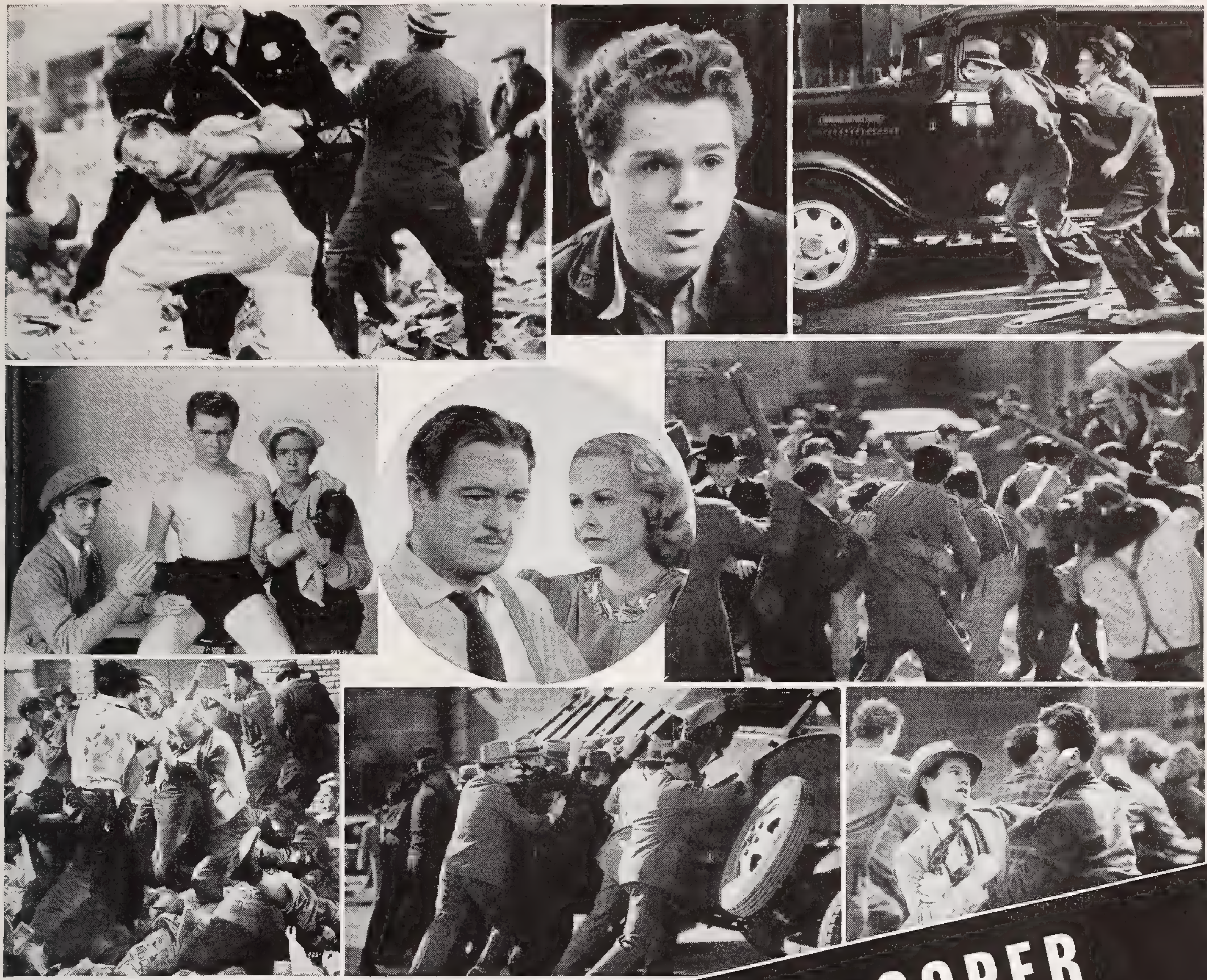
David Sarnoff, president of Radio Corporation of America, was notified this week that he is to be this year's recipient of the Poor Richard Club's gold medal of achievement, for "contributions to American civilization." The medal will be awarded in Philadelphia at a club banquet January 17th.

Winston to Puerto Rico

Harold Winston, assistant manager at Loew's Poli, Worcester, sailed last week for Puerto Rico where he will manage the new Metro in San Juan, which will be opened next Tuesday.

VIOLENCE....

Reading time this ad 1 minute. Playing time this picture three times normal run!



...the violence of hardpressed youth...of hungry hearts and hungry stomachs...guarding the street crumbs that gave them life!

JACKIE COOPER
in A UNIVERSAL PICTURE

NEWSBOYS' HOME

with
EDMUND LOWE
Wendy BARRIE · Edward NORRIS
Samuel S. HINDS · Elisha COOK, Jr.
and
THE LITTLE TOUGH GUYS

Associate Producer KEN GOLDSMITH
Directed by HAROLD YOUNG
Screenplay by GORDON KAHN
Screenplay by Gordon Kahn and Charles Grayson
Original story by Gordon Kahn and Charles Grayson

FOR RELEASE
DECEMBER 23RD

NBC Expects to Finish at FCC Within a Week

by FRANCIS L. BURT
in Washington

Representatives of the National Broadcasting Company, under investigation since November 14, are hopeful of finishing with the Federal Communications Commission radio "monopoly" probers by Christmas. Columbia Broadcasting System is the next network to be investigated.

W. C. Lent, of NBC, was on the stand most of the week to complete his explanation of NBC's 317-page volume of charts and maps comprising the results of a study of duplication of service.

William S. Hedges, NBC vice-president in charge of station relations, testified that the present form of station contracts represents the results of many years of experience in network broadcasting. Initially, he explained, the agreements with the station were "very loose" and as a result the time came when NBC found itself getting the short end of the deal.

Under the present agreement the affiliated stations, which originally paid $40 an hour for sustaining programs, then $25 and still later $1,500 a month, now give NBC, usually, 16 unit hours free transmission of commercial programs and in return gets a certain number of unit hours of commercial programs for which it is paid and may take such sustaining programs as it wishes.

Mr. Hedges explained that a station may cancel a commercial in favor of some local feature which is of greater public service. In the event NBC could not agree that the local program was more important, provision is made for arbitration.

Discussing advertising rates, the witness explained that they are based on circulation, the same as newspaper rates. Thus WJZ, WEAF and WLW, with the greatest coverage of audience, have a rate of $1,200 an hour; WMAQ and WENR-WLS ask $720, five stations ask $480 and so on down the line to KUTA, for which a rate of $80 an hour is asked.

Mr. Lent told the FCC that there were about 13,000,000 persons in various parts of the United States who could not receive adequate service from NBC networks under proposed FCC standards.

Broadcasters Ask for New Practices Code

The board of directors of the National Association of Broadcasters this week approved four resolutions pointing to self-regulation. They were: that a committee be appointed to re-examine the 1935 N.A.B. code; that the committee obtain copies of existing program policies and practices from all stations; that a new standard of practices be written, following study of these old procedures; that a copy of these new rules be submitted to all N.A.B. members for study, before the next annual convention, which will then take up the matter for approval.

Renewal Rule Stressed

Radio stations hereafter must strictly conform to an FCC rule, heretofore loosely adhered to, that they must apply for license renewals 60 days before expiration of their old licenses, according to a warning issued this week by the Federal Communications Commission.

Hal Horne, Walt Disney executive, arrived from Europe on the Queen Mary Thursday.

IOWA OWNER MARKS 31ST ANNIVERSARY

Thirty-one years ago Tom Brown was advertising "A new show every six minutes" at Brown's Nickeldom, Iowa City, Iowa. His "clean, moral and instructive" two reels also were heralded as "The first show of its kind in Iowa". Today Tom Brown and his son, Charles, who started at the box-office booth at the age of eight, operate the Strand theatre, built in 1918, *on a site very close to that of the original Nickeldom. His chief plaint against modern conditions is the prevalence of "cheap pictures, hurried productions and bank nights".*

U.S.-Canada Pact Cuts Negative Tax

A clause in the trade agreement between the United States and Canada makes for a hitherto unannounced reduction in the Canadian duty on film negatives imported from this country from 32½ to 27½ per cent. Because of the wording of the clause, this was not realized at the time that general details were revealed. The actual description reads: "Manufacturers of pyroxylin plastics, or of which pyroxylin plastic is the component of chief value."

This means exposed negative film, according to experts of the Customs and Excise Divisions of the Department of National Revenue. This change is comparable with the reduction in duty on positive prints from three cents to 2¼ cents per linear foot. No change has been made in the Canadian tariff on imports of 16 mm. films from the U. S., which remains at 20 per cent ad valorem.

New Altec Plan

Altec Service Corporation is inaugurating a plan to make servicing available to exhibitors at reduced rates through contracts with exhibitor organizations.

Korda to Coast For Production, Board Meeting

Alexander Korda, co-owner of United Artists and head of London Films, England, producing independently for U. A., arrived in New York from London last Friday and a few days later left for Hollywood to arrange for his first producing projects in this country.

While in Hollywood Mr. Korda will make plans for his coming American production, which may be "Pocahontas," with Merle Oberon. Four other films planned include "Four Feathers," now in production and expected to be completed in March, the first; "Thief of Bagdad" and Kipling's "Jungle Book," both with Sabu, in addition to another film with Miss Oberon. Also, he will produce three features for the Spanish-speaking markets.

Lubitsch May Produce

Mr. Korda plans to remain in Hollywood for about two weeks. C. H. Brown, his British counsellor, accompanied him.

Indications are that Ernst Lubitsch will produce for United Artists. If a deal is concluded, it may run for five years, under which Mr. Lubitsch likely would make at least one picture a year for United Artists distribution. He would provide his own financing.

United Artists will hold its annual shareholders' meeting on the coast in January. There was a board meeting in New York Saturday, which Mr. Korda attended prior to leaving for the coast. Mechanics of the company's profit-sharing plan for non-owner producers were discussed.

Mr. Korda's London Films, producing independently for United Artists reports net profits of $3,780 for its last fiscal year. The company's actual profit was $82,530, before deduction of $78,750 to compensate for cancellation of a corporate contract.

London Films will hold ten shares of $5 par stock in the new Denham-Pinewood studio combine. This new studio company has been formed with a capitalization of $3,750,000. Control will be in the hands of Prudential Assurance, financial backer of London Films, indicating that the latter may be in charge of operations through its financial connection.

London Films' inventories of completed films and its interest in other productions was placed in the financial report at $6,809,270.

Florida Court Rules On Games Collection

The supreme court of Florida has ruled that a person can collect Bank Night prizes if the method of operating the drawings does not constitute a lottery. The decision was rendered in the case of Mrs. R. E. Dorman of Gainesville, Fla., who was in the lobby of the local theatre the night her name was drawn, but the theatre refused to pay her the $500 prize. In her suit she contended that a person could not be required to purchase an admission ticket to qualify for the prize.

In a campaign in La Crosse County, Wis., officials have removed Bank Night equipment from the Rivoli and Hollywood there and have issued a warrant charging operation of a lottery against the La Crosse Theatres Company and William Freise, operators and manager of the Rivoli.

IN THE BRITISH STUDIOS

by ***AUBREY FLANAGAN***
in London

Transplanted

A new setting for much of the action of Gainsborough's "A Girl Must Live," being made at Islington for release by Twentieth Century-Fox, has transplanted the unit to "Pangborough Manor," Tudor mansion and home of Hugh Sinclair as a blue blooded Earl. It is to the Manor that the Earl invites a bevy of glamour girls to spend a weekend, and it is thus that song and dance rehearsals take place in the baronial hall, constructed with care by art director Vetchinsky, whose penchant for realism inspired him to incorporate in the sets a genuine seventeenth century hand constructed fireplace, valued at just under £1,000. Gilded five-candled wall brackets, once ornamenting the liner *Majestic*, also were used.

"A Girl Must Live," in which Margaret Lockwood, Lilli Palmer and Renee Houston jointly star, is being directed by Carol Reed.

For Treble Quota

Shooting is due to start immediately on Metro-Goldwyn-Mayer British's third treble quota production, "Good-bye, Mr. Chips." Sam Wood is set to open on scenes at "Brookfield School," scene for more than half a century of the labors of schoolmaster Chips. Location scenes were taken at Repton the latter weeks of the Summer.

Robert Donat has the role of Mr. Chips passing in his stride from youth, as an assistant master, to ripe and yellow old age full of honor. Greer Garson is due from Hollywood to play opposite Donat. Production, as with the two predecessors, will be at the Denham Studios of London Film Productions.

For the Cause

Towards the dramatic ends of his new A.T.P. comedy, "Trouble Brewing," George Formby, leading British star, has had to subject himself to the ministrations of eighteen-stone wrestlers from the London center of the beefy sport, Lane's Club. Other troubles have followed him into such locales as a police station, a newspaper office and a racetrack. Formby and his fellow conspirator, Gus MacNaughton, in one sequence are called upon to mistake the chief of police for the leading figure in a counterfeiting gang.

Googie Withers, as a news editor's secretary, this time supplies Formby with his romantic cues. The film is being directed at Ealing by Anthony Kimmins.

Period Comedy

Latest subject to be launched by Jerome Jackson on the Warner Brothers First National production schedule for 1938-39 is a costume comedy for Max Miller. The wisecracking comedian will appear in "The Good Old Days," a period piece set in 1830, in which he will play the part of a traveling showman whose troupe not only attempt drama, but song and dance shows in taverns and local market places.

"The Good Old Days" will be directed by Roy William Neill, who was responsible for Max Miller's last film "Everything Happens to Me," and the cast will include Kathleen Gibson, Hal Walters, Anthony Shaw, Allan Jeaves, Phyllis Monkman and others. Sets will include scenes in old London, country inns, and village greens with the 'stocks,' all of which have been designed by art directors Peter Proud and Michael Relph.

Albert de Courville, director of of "The Lambeth Walk," watches Lupino Lane and Sally Gray doing their version of the dance of that name in a scene from the Anthony Havelock-Allan production now under way at the Pinewood Studios, Iver Heath, Bucks.

Further additions to the production schedule are announced by Jerome Jackson and include, "North Atlantic Ferry," a film based on the history of the Cunard Steamship Line, an Ian Hay subject dealing with Colonial administration on the North West frontier and Hugh Walpole's "A Prayer for My Son." Others include a new 'Evans' story for Max Miller, L.A.G. Strong's "Sea Wall," a thriller "Too Dangerous to Live" by David Hume, and "Concert Party," a film with a background of Blackpool, Britain's most famous seaside playground.

Pathe's Latest

Production has just been completed at Welwyn on Pathé's latest British subject, "Asking for Trouble." It is a farce concerning the activities of a gang of insurance racketeers and was directed by Thomas Bentley, with Dave Willis, George Moon, Pat Kirkwood, John Warwick, A. Giavanni, Hugh Dempster and Arthur Margetson.

▽

Reshooting of certain sequences in "Q Planes," first production from Denham for release in Columbia's British quota schedule, was decided on after the film had been concluded by director Tim Whelan. The reshooting was conducted by Brian Desmond Hurst.

▽

The success of their "Romances of the Turf" series, acquired by them for shorts quota, has led Paramount to sign up Widgey Newman for more subjects in this series. Newman, who recently filmed at the racing centers, Liverpool and Newmarket, plans a trip to France to shoot scenes of the new British racing colony which is centered around the racecourses of Paris.

Epic of Steel

A dramatic epic of the British steel industry is planned by Charles Boot, the man who built the Pinewood Studios, Iver. It will be called "Steel Saraband," and is from a story by Roger Dataller.

Mr. Boot says the film, while dealing with British steel and its manufacture, also will treat equally dramatically of the men within working in its foundries. The picture will be shot in color.

Blakeley's Plans

John E. Blakeley, producer of the classic "Penny Pool," goes into production in January on a screen version of one of the most popular radio programs of the British Broadcasting Corporation, "Monday Night at Seven." Leading vaudeville and radio stars will be featured. Following this Mr. Blakeley plans to start production of another football pool picture, "Oh! Mr. Littlewood," "Two Little Drummer Boys" and later on "Pontoons."

Itemized

Following production on "Night Journey" at the Nettlefold Studios, Walton-on-Thames, British National goes into production early this month on "Official Secret," which will be directed by David Macdonald.

* * *

Widgey Newman is to direct "Men Without Honor," a film dealing with sharepushing, which has been commissioned by Bernard Smith to be released by his company, Equity British. Production has been started at Bushey.

* * *

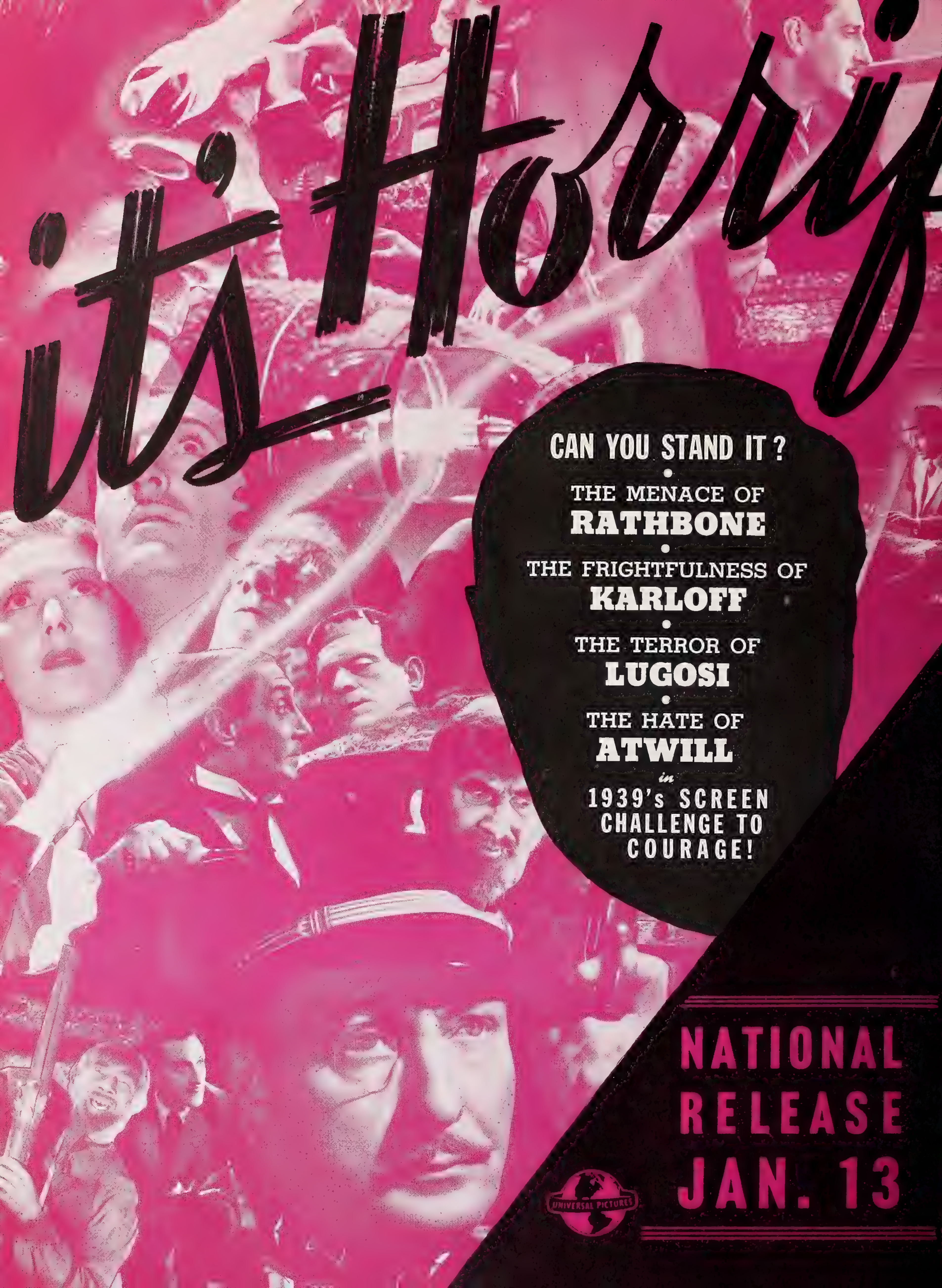
Edna Best and Wilfred Lawson are to play the leading parts in "The Relief of Lucknow," which Maurice Elvey is to make for release by Butch's Film Service.

* * *

"Many Tanks, Mr. Atkins," the Claude Hulbert-Reginald Purdell comedy directed by Roy William Neill at the Warner-First National studio, Teddington, goes to the Warner theatre, Leicester Square, this week, and is to be the first British production to be screened there.

* * *

A four poster bed, once the property and personal couch of King James the First of England, and later used bv King Charles the Secong, is being used as a prop in "The Lambeth Walk" film now in production at Pinewood, with Lupino Lane, star of the stage show, and Sally Gray in the leading roles. Albert de Courville is directing.



CAN YOU STAND IT?

•

THE MENACE OF
RATHBONE

•

THE FRIGHTFULNESS OF
KARLOFF

•

THE TERROR OF
LUGOSI

•

THE HATE OF
ATWILL

in

**1939's SCREEN
CHALLENGE TO
COURAGE!**

UNIVERSAL PICTURES

**NATIONAL
RELEASE
JAN. 13**

The greatest fear figures in screen history . . . All in Universal's NEW Cavalcade of Profit-Horror!

Basil
RATHBONE
Boris
KARLOFF
Bela
LUGOSI
Lionel
ATWILL
in

"SON OF FRANKENSTEIN"

with
Josephine **HUTCHINSON**

Emma Dunn · Donnie Dunagan · Edgar Norton
A ROWLAND V. LEE PRODUCTION

Original Screenplay by Willis Cooper
Directed by ROWLAND V. LEE

Hollywood Asks Nazi Boycott; Aid for Refugees

Motion picture industry luminaries on the West Coast have initiated a movement to have the United States Government declare an economic boycott against Germany. Some 60 of these figures, presided over by actor Melvyn Douglas, met at the home of actor Edward G. Robinson and drafted the preliminary outline for a petition to be circulated in theatres, churches, clubs and all other public meeting or entertainment places. The petition calls for an embargo on German goods. It is hoped that 30 million people will sign it; whereupon it will be given to Congress and the President.

Among those who attended the meeting at Robinson's home were Bette Davis, Fred Astaire, Paul Muni, Miriam Hopkins, John Cromwell, Rosemary Lane, Anatole Litvak, Aline McMahon, Robert Montgomery, Groucho Marx, John Ford, Fay Bainter, Ginger Rogers, Claude Rains, Martha Raye, Gloria Stuart, Jack L. Warner, Walter Wanger, Carl Laemmle.

Mr. Douglas described the meeting and movement as "spontaneous." Said Mr. Douglas: "The President can't order an embargo, because this is not a dictatorship. He has done all he can in the matter." According to Mr. Douglas, it is up to public opinion to force Congress to act.

BLANKS SIMPLIFIED FOR TAX RETURNS

Last week's announcement by the U. S. Bureau of Internal Revenue at Washington that hereafter "small" businesses, including those in motion pictures, will be saved considerable work and accounting expense in preparing income tax returns, through a new simplified form, was followed this week by specific instructions on the use of the new blanks.

Businesses eligible to use the simplified form are those with total receipts of not more than $250,000 and net income not exceeding $25,000, as already announced, but this week the Revenue Bureau explained that to determine whether gross income is within the $250,000 limit or exceeds it (in which event the larger form must be used), corporations must add gross sales or gross receipts to interest received from any source, all rents, royalties, capital gain, gain from sale or exchange of property other than capital assets, dividends, and all other income now required by the Revenue Act to be included in gross income.

The Revenue Bureau said approximately 85 per cent of all corporations would be able to use the simplified form.

Industry Benefits Add To Nazi Refugee Fund

An offer by Major Leslie Thompson, president, and Percy Furber, chairman of the board, of Translux Corporation, will enable Protestant, Catholic and Jewish charitable organizations of Boston to raise $25,000 to aid victims of Nazi persecution in Germany. The offer places 100,000 tickets of admission to the Translux Theatre, in Boston, at the disposal of the Ames Lodge of the B'Nai Brith and the Hadassah; the Catholic Daughters of America; and two leading Protestant organizations.

Boston is the only city to benefit from this plan. Organization members are selling books of ten tickets at $2.50 each, the proceeds going immediately into the coffers of each organization. The tickets are good for any performance, during the next two months. While there will be no benefit performances at the Boston Translux, programs during the next two months will include special films on the refugee problem.

In Dallas, Texas, it was estimated by the Interstate Circuit that up to the beginning of this week $70,000 had been collected at refugee benefit performances in all of its 137 houses, with $10,000 being garnered in Dallas alone.

The Minneapolis-St. Paul Variety Club has voted to raise $25,000 for the fund at theatre benefit performances.

In New York, the special preview last week of "Pygmalion" at the Astor Theatre, brought $1,561.75, which was distributed among the American Jewish Joint Distribution Committee, the American Committee for Christian German Refugees, and the American Friends Service Committee. Nicholas M. Schenck, president of Loew's, was responsible for the benefit preview.

In New York, Mrs. Franklin Delano Roosevelt last week inaugurated the ticket selling by the Motion Picture Art Fund For German Refugees by buying the first four tickets from comedian Jack Benny, in a well publicized ceremony, in front of the newsreel and still cameramen.

Henry R. Rittenberg, portrait painter and a member of the National Academy, has offered to do a portrait of the person drawing the first winning ticket in the Motion Picture Art Fund, which itself consists of a raffle of paintings by nationally famous artists, to the holders of the winning tickets.

Sponsors of the raffle plan to hold the drawing February 12 on the steps of New York's City Hall, with Mayor LaGuardia officiating.

Luncheon to Bernie in Jewish Charities Drive

Under the leadership of Major Albert Warner and Loew's David Bernstein, the amusement division of the Federation for the Support of Jewish Charities held a report meeting Tuesday at New York City's Hotel Astor, preparatory to the luncheon next Tuesday at the same hotel in honor of Ben Bernie, sponsored by the division, and headed by comedian Eddie Cantor.

The report meeting heard that the amount to be raised this year, $225,000, is considerably more than last year because of budgetary exigencies.

For the Bernie luncheon, Mr. Cantor heads a list of 50 on the committee, which includes Harry Brandt, William Brandt, Nate Blumberg, Jack Cohn, George J. Schaefer, Martin Quigley, Joseph M. Schenck, Donald Flamm, Barney Balaban, William Morris, Marvin Schenck, Leo Brecher, Herman Stark, Jack Alicoate, Red Kann, Sid Silverman, Dave Rubinoff, Louis Sobol, Benny Goodman, Abe Lyman, George Jessel, Eddie Duchin, Phil Baker.

Stars To Help Paralysis Drive

Keith Morgan, chairman of the Committee for the Celebration of the President's Birthday, has announced the formation of a group of stars in the entertainment world headed by Eddie Cantor, who have pledged cooperation in the "Fight Infantile Paralysis" campaign.

Paramount Chiefs Confer on British Production Plan

Adolph Zukor, new director general for Paramount in Europe; John W. Hicks, vice-president in charge of Paramount foreign distribution, and David Rose, in charge of Paramount production in England, opened conversations at the home office in New York this week on the company's plans abroad.

It was decided at the Wednesday conference to abandon all plans for the present at least for theatre expansion in Great Britain.

Mr. Hicks on his arrival in New York said that British production has slackened and England is faced with a drought of native-made films, in the summer. The post of managing director for Paramount in London is still held by Mr. Hicks, but he will relinquish this post as soon as the company decides upon a permanent successor to John C. Graham, who resigned some time ago.

Seven Films Planned

Mr. Rose, who arrived with Mr. Hicks, had been abroad for three months, studying the London production side. He will present his views to the company board, while in New York. He sails Saturday, returning to England. Mr. Zukor is expected to go with Mr. Rose.

Present plans are for Paramount to make seven quota films, if possible, for the coming year, and 10-12 films in London, for the year following. First on the schedule will be "French Without Tears," a double quota film and "Hatter's Castle," by A. J. Cronin.

C. J. Dickinson has been named general sales manager of Paramount Film Service, Ltd.

Paramount Board Votes Dividends

The usual quarterly dividend on Paramount first preferred stock and 15 cents per share on the second preferred was voted by the company's board of directors this week. The dividends are payable December 24th to holders of record on December 16th.

The directors' meeting lasted only 45 minutes, one of the briefest held at Paramount for months. Adolph Zukor, chairman, and E. V. Richards of New Orleans, whose appearances at board meetings have been infrequent, attended the session.

Hungarian Here To Buy Pictures for Schools

Production is expected to start soon on educational films for use in schools of Hungary and other European countries, as the result of the visit here of Mr. Arpad Szemere, general manager of the Film Credit and Control Company, of Lucerne, Switzerland, and of Kultur-Film, in Budapest, Hungary. The shorts, based on the ideas of Mr. Szemere, will comprise three series, with one short produced each month.

Rosener Opens Vogue Theatre

Herbert Rosener of San Francisco has opened the Vogue theatre in Kansas City, Mo., as the eighth in his circuit of foreign language theatres.

THE BIGGEST THEATRE IN THE WORLD MAKES AN IMPORTANT DECISION!

RADIO CITY
MUSIC HALL
RADIO CITY Music Hall
RADIO CITY
RADIO CITY
MUSIC HALL

The largest house, the greatest grosser in the world, with the pick of pictures chooses the attraction for its most valuable playing time, Christmas week. It's M-G-M's soul-stirring Charles Dickens masterpiece

A CHRISTMAS CAROL"

superb production of Charles
ickens' immortal classic. The
oliday offering par excellence
remendous human punch! Real
eart interest!" —FILM DAILY

"Exploitable, timely, beautiful Dickens' immortal story is drama surprise of the year!"
—JAY EMANUEL PUBLICATIONS

"Touches the heart deeply. Will delight and mellow youngsters and oldsters alike for the holiday mood and should be a Yuletide cleanup at the b.o."
—DAILY VARIETY

"It belongs in the special treat class. It should make the box-office bloom with health. Its message is one of happiness. It's the tops."
—HOLLYWOOD REPORTER

Charles Dickens' "A Christmas Carol" with Reginald Owen, Gene Lockhart, Kathleen Lockhart, Terry Kilburn, Barry Mackay, Lynne Carver. Screen Play by Hugo Butler. A Metro-Goldwyn-Mayer Picture. Directed by Edwin L. Marin. Produced by Joseph L. Mankiewicz.

Loew Stockholders Suit Is Continued

The $30,000,000 accounting suit brought by minority stockholders against officers and directors of Loew's, Inc., before Justice Louis A. Valente in New York Supreme Court, resumed Monday with additional testimony by Bernard J. Reis, an accountant employed by the plaintiffs.

Mr. Reis testified that while only $12,500 was paid for the story on which the motion picture "Marie Antoinette" was based, $420,698 was paid to eight continuity writers who worked on the story between 1933 and 1938. The names of the writers were not put into evidence, the writers' salaries being carried as an asset. Plaintiffs contend these should be charged off as losses each year against the defendant's position that all expenses in producing a film could not begin to be amortized until the picture was finally released.

Last week Sidney R. Kent, president of Twentieth Century-Fox, testified for the defendant. He attributed the rise and success of Loew's, Inc., to the men who are being sued. He told the court that should the present employment contracts of these executives be abrogated or invalidated, Loew's would be wrecked.

"The assets of the motion picture industry are the human assets. Money can't stand alone," he said.

When questioned about a drop in Loew's studio earnings from $9,900,000 in 1930, to $3,800,000 in 1932, Mr. Kent declared that in 1932 Fox Films lost $12,000,000, of which $9,000,000 was a loss on studio operations.

It was brought out, in a deposition of Louis B. Mayer, that Mervyn LeRoy, producer and director, receives $300,000 yearly from Loew's. He also revealed that Samuel Goldwyn had offered Norma Shearer $250,000 a picture and 50 per cent of the profits of that picture, but that she preferred a contract with Metro-Goldwyn-Mayer for two pictures a year at $150,000 a picture, plus profit-sharing.

Other depositions read were those of Sam Katz, Hunt Stromberg and Bernard Hyman. The testimony of William Parker, Charles C. Moskowitz and former Judge John R. Hazel for Loew's, was reviewed.

Nicholas M. Schenck will probably be the first witness for the defense. Mr. Mayer's presence in court is said to be uncertain because he is needed on the coast.

Seek Dividend Arrears

Shareholders of Marcus Loew's Theatres, Ltd., holding 698 shares of preferred stock, have entered protests to the officers of the company to what is declared to be inadequate liquidation of arrears in dividends on the stock, which now amount to $38.50 per share following the current payment of $3.50 for the half yearly period ending September 30, 1934.

In a letter, it is pointed out that working capital was built up from $14,926 to $264,999 in the period from January 2, 1932 to August 26, 1937, during which time a substantial amount was spent on redecorating. No dividends were paid for many years up to June 30, 1934.

Joseph Schenck To Broadcast Film Trade Forecast for 1939

Joseph M. Schenck, president of the Motion Picture Producers' Association, will forecast the business outlook for the industry in 1939 in a special network broadcast December 29th which will present leaders of the country's nine leading industries. The broadcast, arranged by National Broadcasting Company, will be heard over the Blue network from 8:30 to 9 P. M. Mr. Schenck will speak from Hollywood.

IN NEWSREELS

MOVIETONE NEWS—No. 26, Vol. 21.—President Roosevelt tells college boys about himself....U. S. delegates to Lima parley shape policies enroute.... Official films of the French Maginot Line....Winter fashions....Lew Lehr....New York Giants win eastern pro football title.

MOVIETONE NEWS—No. 27, Vol. 21.—Eden addresses business congress in New York....Landon accused of being good Republican on mission trip....Streamlining hits the farm....Statue of Liberty cleaned for World's Fair visitors....James A. Farley....Governor Chandler of Kentucky....Linton Wells....Fashions ....Undersea party....Giants capture pro title....Lehr.

NEWS OF THE DAY—No. 224, Vol. 10.—President talks about himself at college function....French-Italian crisis causes new tension....Dr. Dafoe takes orders for Santa....Yellowstone Park greets Jack Frost....Pan-American mission off to a good start.... New York Giants win pro grid title.

NEWS OF THE DAY—No. 225, Vol. 10.—Eden in U. S. plea champions democracy....Father Neptune initiates Landon....New dance named for Mrs. Roosevelt....Paris salutes Christmas holidays....New York Giants win.

PARAMOUNT NEWS—No. 37.—Daredevil pair cheat death in Colorado rapids....President speaks of himself at North Carolina ceremony....James Roosevelt welcomed to film capital by Samuel Goldwyn.... Monopoly investigation....Pan-American mission at sea....Mission greeted on arrival in Panama....Winter sports show in New York....Dave O'Brien receives Heisman Trophy....New York Giants defeat Washington Redskins.

PARAMOUNT NEWS—No. 38.—Scores flee blaze razing warehouse....Eden in U. S. defines democracy.... Landon hazed on mission trip....Queen Maud mourned in Oslo, Norway....Mrs. Roosevelt and Jack Benny enlist for refugee aid....Monkeys fight for peanuts....Giants defeat Green Bay for pro title.

RKO PATHE NEWS—No. 41, Vol. 10.—President denies he is an "ogre"....Mrs. Roosevelt aids Jewish fund....James Roosevelt accepts screen job....American delegates en route to Peru....Political leaders tour Florida....Boston hockey team holds league lead....New York Giants win eastern pro grid title.

RKO PATHE NEWS—No. 42, Vol. 10—Eden upholds democratic ideals....Last rites for Turkish leader.... Czechs elect third president....Father Neptune initiates Landon....Newest Navy blimp makes debut ....Giants win.

UNIVERSAL NEWSREEL—No. 726, Vol. 10.—President answers his critics....Lima delegates pass canal ....Czech border towns change hands....James Roosevelt gets film job....Ten brothers, all are strong men....Eight die in Mexican air crash.... Amateur boxers vie for honors....Winter sports show in New York....Pro Giants rout Redskins.

UNIVERSAL NEWSREEL—No. 727, Vol. 10—Eden attacks alien "isms"....Ataturk funeral....Quaint shipboard rites held....500 monkeys in island colony ....Garner boomed for president....First Lady aids refugees....Christmas shoppers jam streets....Czechs elect new president....Giants defeat Green Bay.

Companies Cold to Italian Proposal

Greeted at first with relief, then with suspicion, and now with distaste, the new Italian offer to allow four American film companies to continue in business in Italy until June, and then to join the state monopoly, or liquidate their business, has been turned down by the four companies—RKO, Columbia, United Artists and Universal.

Meeting in Paris this week are the European Continental managers of the companies concerned, who are expected to reaffirm the decision of the companies to cease business in Italy rather than bow to the monopolistic and financially unfair demands of that country's government. Continuation would have been due to the fact that some contracts assumed by the companies continue beyond December 31. However, revelation that the Italian government offer calls for the surrender of their businesses in June at about 25 to 35 cents on the dollar, has decided the American interests to quit as soon as possible.

The Italian government is offering about $1,000,000 maximum for all American distribution business, which has an actual value of about $4,000,000.

FTC Clears GN; Stock Withdrawn

The Federal Trade Commission has dismissed "without prejudice" its complaint against Grand National Films, the old concern, charging that company with unfair competition in the sale and distribution of "In His Steps."

The complaint had charged the company with improper use of the title and false advertising representations.

The Commission noted that no "further public interest is involved"; and that the company had been judged bankrupt, its assets and properties, including the picture of the title, having been sold to Grand National Pictures, Inc. It further notes that the picture has been sold under the title, "Sins of the Children" by the new firm, since March 31, 1937.

The Securities and Exchange Commission last week granted Grand National permission to withdraw its $1 par common stock, effective at the close of trading December 9. The Commission said the reason advanced for such action was that the company is a debtor in proceedings under 77 B; that it has ceased to exist except as a corporate name; and that trading in its common stock on the New York Curb exchange has been negligible.

The Educational Pictures and Grand National Pictures office staffs have moved into their new United States home offices, in the newly completed Associated Press Building, in New York's Radio City. Educational had been in the Paramount Building for over ten years.

Still to be set are Grand National's production plans and the status of Fine Arts.

Grand National Pictures, Ltd., the English subsidiary of Grand National Pictures, has opened its London offices at 113-117 Wardour Street, Wallace House, London, W. 1.

Ralph Kinsler resigned as district manager for Grand National, in charge of Cincinnati, Cleveland and Indianapolis, effective Dec. 17, to join Trailer-Made Service, Inc., which he recently organized with Wm. Bien, operating the Theatre Poster Supply Co., in Cincinnati.

L. E. Kennedy, formerly Pathe branch manager in Denver, is serving under Grand National Picture San Francisco branch manager H. Bradley Fish as salesman for the San Joaquin Valley territory.

Herman B. Freedman, of the Film Corporation of America, is asking $251,450 from Grand National Films, Inc., alleging he contracted with the company in May, 1937 to produce 24 westerns; that the contract was abrogated last August by trustees Edward Alperson and Lloyd Wright, when the company was undergoing reorganization under 77B.

Mr. Freedman admitted he made no pictures, but claims he spent $11,450 in preparation for three series of westerns. Mr. Freedman asks the remaining amount as a sum he would have realized had the pictures been made. Mr. Freedman alleges contract provided for his receipt of negative costs upon delivering the films, and that they were budgeted at $12,000 to $15,000.

Jolly Club Meets

The annual meeting of the Jolly Club of Atlanta, Ga., an organization similar to the Variety Clubs of other cities, was held at the Ansley Hotel last week. Officers elected to serve for the year 1939, were George Jones, president; Riley P. Davis, vice-president; Billy Haines, secretary, and N. E. Savini, treasurer. The outgoing officers are: Harold Spear, president; T. H. Lucy, treasurer, and A. C. Cowles, secretary. A vote of thanks was given the retiring officers for their efforts during the past year.

Holiday Cheer!

and a cheer for another swell Columbia comedy .... funnier than "There's Always A Woman" ....

THERE'S THAT WOMAN AGAIN
for Mr. Exhibitor

FOR XMAS... GIVE YOUR PATRONS A SCREAMLINED GIFT

THERE'S THAT WOMAN AGAIN

Co-starring

MELVYN **DOUGLAS** · VIRGINIA **BRUCE**

MARGARET LINDSAY
STANLEY RIDGES

Screen play by Philip G. Epstein, James Edward Grant, Ken Englund
Directed by ALEXANDER HALL
A COLUMBIA PICTURE

WHAT THE PICTURE DID FOR ME

Columbia

"BLONDIE": Penny Singleton, Arthur Lake—Columbia sure has something started. This is the first of a series of this type of pictures. These stars walk right out of the funny paper on to your screen. If you haven't bought Columbia pictures you are missing a swell chance to give your patrons a change in pictures. Just what every exhibitor has been waiting for. Would have done better if we played it later, Running time, 70 minutes. Played November 29-30.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

"BLONDIE": Penny Singleton, Arthur Lake, Larry Sims, Don Mummert—This picture is a honey and the series should be very popular. Box office take was the best in months for a week-end show and our customers were pleased 100%. Played December 1.3.—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

CRIME TAKES A HOLIDAY: Jack Holt, Marcia Ralston, Douglas Dumbrille—Another dead sister with only the Movie Quiz Rider and a tin can.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FLIGHT INTO NOWHERE: Jack Holt, Jacqueline Wells—One of the best Jack Holt pictures played, which is not saying much. Running time, 66 minutes. Played November 19-20.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

FLIGHT TO FAME: Charles Farrell, Jacqueline Wells—A very good co-feature picture. A bit different from the average run and, athough the idea is fantastic, it proves to be quite an interesting picture to most of the patrons. Too bad Farrell couldn't get back with Gaynor. I am sure the two of them back together again would bring tops in performances and money at the box office, too. Running time, 57 minutes. Played November 24-25.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—This picture holds the box office record of my theatre. Very good and my patrons liked it immensely. Played October 6-7.—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks—Lots of action. Good music. Good western. Too bad more didn't turn out to enjoy it. Running time, 58 minutes. Played November 5-6.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

SOUTH OF ARIZONA: Charles Starrett, Iris Meredith—These musical westerns are washed up. They make them all the same. My patrons are discouraged as they really like western pictures but like a change once in a while. Running time, 56 minutes. Played November 22-23.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—A fairly good Joe E. Brown picture. Running time, 67 minutes. Played October 1.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

YOU CAN'T TAKE IT WITH YOU: James Stewart, Lionel Barrymore, Jean Arthur, Edward Arnold, Mischa Auer, Spring Byington, Ann Miller—Without a doubt the best picture of the year we think and we have played all the good ones. I believe that I can honestly say that everyone who saw this went away feeling that they had just seen the type of feature they would want to see again and some did. Business not too good but no fault of picture. Play this and talk it up big. It's good. Running time, 127 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Mischa Auer, Spring Byington, Ann Miller—One of the best of the year. Business good and the customers pleased. Played November 27-29.—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington, Samuel S. Hinds, Donald Meek, H. B. Warner, Halliwell Hobbes, Mary Forbes, Lillian Yarbo, Eddie Anderson, Dub Taylor—A picture of the screwball type that went over with a bang. Every star is excellent, even the small part of the internal revenue man. It clearly shows Capra's ability. The poorest thing in the show was the trailer which told about Capra and nothing about the picture. Do not think it will break any house records when the run is finished but will say that it is a wonderful picture for audience appeal when they come into the house. Running time, 125 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—Very good action picture with its thrilling moments. Did about average business. Played November 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan, Eddie Albert, Jane Wyman—This picture has everything an exhibitor could ask—color, fast dialogue, clever situations and a swiftly moving story. Everyone came out well pleased. Did a nice business too. Eddie Albert and Jane Wyman steal the show right from under Morris and Lane. Played, November 20-21-22. Running time, 88 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane—While not a big drawing film, "Brother Rat" is tops in entertainment. Worthy of exploitation. Played November 18-19.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane—This is above average. The picture will back up all you can say in advertising it. Good enough for best dates. Advertising angle must be worked out according to community in which picture is played. Running time, 90 minutes. Played November 25-27.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay—A surprise package of a real show. Get 'em in and relax. Played November 23-24.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

MY BILL: Kay Francis, John Litel, Anita Louise, Bonita Granville—A swell family picture. True it's a tear jerker but what family doesn't have their problems and tearful ones, too. Interesting from start to finish. We have a lot of favorable comments upon this one. Say, Warner, have you ever considered putting the cast into a regular series? Running time, 64 minutes. Played November 27-28.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent—One of the poorest pictures seen in a long time. Lots of walk-outs.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—Double billed this with "Meet the Girls" and did under average business. A bunch of good shorts with either of these would have made a far better combination. We're glad this pair is through at MGM. Running time, 55 minutes. Played November 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—One of the best of the year and business very good. Played November 13-15.—E. G. Armold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney—This two day run broke all previous three day run records.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney—Excellent picture that did a fine business. Played November 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney—Gets 'em in like nothing else will. Played November 20-22.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan—Just fair.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo; **SPRING MADNESS:** Lew Ayres, Burgess Meredith, Maureen O'Sullivan; **VACATION FROM LOVE:** Dennis O'Keefe, Florence Rice—We saw no entertaining value in any of the above and cancelled without playing them.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HOLD THAT KISS: Maureen O'Sullivan, Dennis O'Keefe—After all, MGM has the pictures and they got all the money, so what the heck.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone—This series are all good. MGM puts this up in the high bracket so you can't make any money, but they sure please.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Anita Louise, Gladys George, Joseph Schildkraut—Well, it's the same old story. Wonderful production, grand acting, morbid story, empty seats. Small town and rural communities will not go for this type of picture, yet the buying code now says we must buy it and pay a big price. Acting honors go to Miss Shearer, of course, with Robert Morley a close second in one of the greatest characterizations we have ever seen. Running time, 145 minutes. Played November 27-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power—A very sad and dreary affair and the box office returns were positively pathetic. Would advise you cancel this, if possible, and play some ordinary program feature, or even a horse opery in its stead. You'll do more business. Played November 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—A red hot date which I believe hurt as we ran it ahead of the big cities and had no chance to cash in on their publicity and it had been so long since we had had a Crawford picture that it did not draw as well as it should have. Opinions were divided as to merit of picture. Played November 19-21.—Ed Crew, Empress Theatre, Waurika, Okla. General patronage.

SHOPWORN ANGEL: Margaret Sullavan, James Stewart—Good. Has a poor title but those that came liked it.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

SWISS MISS: Laurel and Hardy, Della Lind—O.K. for those who like those boys. They always make a little money.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

TOO HOT TO HANDLE: Myrna Loy, Clark Gable, Walter Pidgeon, Walter Connolly, Leo Carrillo—Business was very disappointing on this picture. Played November 20-22.—H. G. Armold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy—The answer to any small town exhibitor's prayer. If you can't get 'em in on this and "Boys Town"—? Running time, 105 minutes.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy—Very good picture that did more than average business. Played November 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—Amusing comedy if you can get them in. I find it hard to sell a show without stars. Dennis O'Keefe is good but not well enough known for the lead. Pleased those who came. Running time, 65 minutes. Played November 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WOMAN AGAINST WOMAN: Herbert Marshall, Virginia Bruce, Mary Astor—A fair picture. They say Herbert Marshall has a wooden leg and taking this into consideration I think he plays his part wonderfully indeed. If one didn't know about his leg, they would suspect nothing. If you are watching for it once in a while, you can get a faint reminder of it. This is a good co-feature picture. Running time, 61 minutes. Played December 1-2.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Lewis Stone—Good. Was well liked here.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynne Carver, Jo Ann Sayers—A finely made picture which drew well for a holiday prevue and Thanksgiving Day. Was well liked. Title is more of a drawback than a drawing card, as most patrons seem to be fed up on Doctors and Hospitals as substance for stories.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

Miscellaneous

I DUE GEMELLI: Ria Rosa, Carlo Buti—This may go if you have a big Italian population. Otherwise, stay away from it. Picture will keep all of your other patrons away so unless you have plenty of Italians to fill up the theatre, beware! Running time, 52 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Monogram

COUNTY FAIR: J. Farrell MacDonald, John Arledge, Mary Lou Lender—A very fine program picture suitable for a dual bill. Due to adverse weather conditions, cannot boast regarding business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MR. WONG, DETECTIVE: Boris Karloff, Evelyn Brent—Karloff in a new part, that of James Lee Wong, Collier magazine's Chinese scientific sleuth. Picture OK as half a double bill. Running time, 69 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

WANTED BY POLICE: Frankie Darro, Evelyn Knapp, Robert Kent—Frankie Darro in the cast usually means a good action picture and this is no exception. Played, November 26. Running time, 58 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

WHERE THE BUFFALO ROAM: Tex Ritter, Dorothy Short—Plenty good western as are all of Tex Ritter pictures since Monogram took charge. Running time, 60 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

Paramount

BUCCANEER, THE: Fredric March, Franciska Gaal, Akim Tamiroff, Margot Grahame—Good picture but did not gross film rental. Picture is too long. Running time, 126 minutes. Played October 22-23.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

COLLEGE SWING: Martha Raye, George Burns, Gracie Allen, Bob Hope, Betty Grable, Edward Everett Horton, Jackie Coogan—Just a lot of vaudeville. Some good, some terrible but mostly terrible. Just no go for small towns. Running time, 86 minutes. Played October 29-30. Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye, Mary Carlisle, Andy Devine—Good musical and enjoyed by my patrons. The vocal orchestra very good. Played this late but did not have to hide and heard many good comments. Played December 1.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope—A satisfactory program offering that played to average business. Played November 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ILLEGAL TRAFFIC: J. Carroll Naish, Mary Carlisle—Just a little program picture that will hardly hold its own on the second half of a double bill. Pleased no one. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

KING OF ALCATRAZ: Gail Patrick, Lloyd Nolan—You surely fool the public when you play this. Not even a newsreel shot of the prison. The escape told in dialogue. Very ordinary yet it pulled as they expected something. Running time, 57 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

"We read 'What the Picture Did for Me' of each issue thoroughly and find it a great help for selecting our pictures.

—Soledad Theatre, Soledad, Cal.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell—Fine production in any spot. Running time, 110 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye, John Howard, Terry Walker—Rather disappointed in this one. Played this too late. Not so hot for my audience. Running time, eight reels. Played November 17.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander—Played this second run as half a Saturday double bill and had farmers standing up waiting in the rain. Running time, 87 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

PROFESSOR BEWARE: Harold Lloyd, Phillis Welch, Lionel Stander, Raymond Walburn—This picture was one of the biggest box office flops that I have ever played. Played October 11-13.—E. G. Arnold. nold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

SOULS AT SEA: Cary Cooper, George Raft, Frances Dee, Olympe Bradna—Very good drama of the sea. Good entertainment for a small town audience. Play it if not already done so. Running time, ten reels. Played November 24.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SPAWN OF THE NORTH: Dorothy Lamour, George Raft, Henry Fonda, John Barrymore, Akim Tamiroff, Lynne Overman, Louise Platt—Business was very good on this picture and generally pleased 100%. Played October 8-10.—E. G. Arnold, Avon Theatre, Avon Theatre, Hillsboro, Kansas. Rural patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna, Glenda Farrell, Lewis Stone—A light opera musical. If your patrons like that type of thing, well and good. There is mystery in the story with stolen jewels by a smart woman sleuth and what have you. Nothing to brag about but it will pass I suppose. Running time, 88 minutes. Played November 22-23.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

TEXANS, THE: Joan Bennett, Randolph Scott, May Robson—Good for Friday and Saturday.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—This is a comedy riot and should please anywhere. Above average business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOU AND ME: George Raft, Sylvia Sidney—My people don't care for this kind of stuff. Was good acting by Sidney and Raft.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

Republic

CALL OF THE YUKON: Beverly Roberts, Richard Arlen, Lyle Talbot—Interesting and the type my farm trade go for. Had poor attendance for this but believe it due to cold weather. Running time, 70 minutes—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CALL OF THE YUKON: Richard Arlen, Beverly Roberts, Lyle Talbot—A very nice picture of the frozen North. A credit to an independent producer. It has all the earmarks of a major production. Running time, 64 minutes. Played October 15-16.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

DOWN IN "ARKANSAW": Ralph Byrd, Weaver Brothers and Elviry, Pinky Tomlin—Just the type of picture my patrons want and the kind they will talk about. This was well liked and I believe everyone was satisfied. Played to a full house and full till. Running time, 66 minutes—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GUNSMOKE RANGE: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—The Three Mesquiteers are always a good bet. Don't think that we have ever had a really poor picture from this series. This one was old and in none too good condition and sound could have been better. Played December 3.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

HEROES OF THE HILLS: Three Mesquiteers (Robert Livingston, Ray Corrigan, Max Terhune), Priscilla Lawson—Again Republic scores with a plot that is different. An excellent western for all. This producer makes the best westerns in the business as they seldom give you a poor one. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAW MAN IS BORN, A: Johnny Mack Brown—A better than average western with a slightly different twist to the story. A good cast and fair sound to big Saturday business. Played November 26.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette, Helen Valkis—This picture played to a good Saturday and Sunday business. A swell picture either feature or western in anybody's theatre. Autry and Smiley rank as tops here. Running time, 60 minutes. Played November 26-27.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

PALS OF THE SADDLE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune)—A good horse opera.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

PRISON NURSE: Henry Wilcoxon, Marian Marsh—A good action picture which played to a fair business. Running time, 67 minutes. Played November 12-13.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette, Polly Rowles—A good musical western with good business at the box office. Running time, 60 minutes. Played September 24.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

RKO Radio

AFFAIRS OF ANNABEL, THE: Jack Oakie, Lucille Ball, Ruth Donnelly—Years ago when Oakie first came to the screen, he was funny but typing of a character unchanged for so long finally becomes tiresome and it may be that Oakie in devoting so much time to the industry's second love, the radio, had something to do with the poor business that we had on the picture. Played November 22-23.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

BREAKING THE ICE: Bobby Breen, Irene Dare, Charles Ruggles, Dolores Costello, Robert Barrat—Here is a picture. Everything a good picture should have with Ruggles and Barrat both being excellent. Wonderful show for our audiences. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—The silliest possible story that just made film rental. What a disappointment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FUGITIVES FOR A NIGHT: Frank Alberston, Eleanor Lynn, Adrienne Ames; **PECK'S BAD BOY AT THE CIRCUS:** Tommy Kelly, Ann Gillis, Edgar Kennedy, Spanky McFarland; **TARNISHED ANGEL:** Sally Eilers, Ann Miller, Lee Bowman—Watch your step with this collection. We don't need any good pictures. Haven't we got a Movie Quiz to please our patrons with?—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis—Penner's best for some time. We can use three or four a year like "Mr. Doodle." Played November 16-17.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

NEXT TIME I MARRY: Lucille Ball, James Ellison—This swell comedy drama is the best of any picture from this producer this year. Will be unusually good for Sunday, Bank Night or New Year's Eve. Running time, 75 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

ROOM SERVICE: Marx Brothers—Just a picture. Good material destroyed. The Marx Bros. would be good if they could only find a producer who would know enough to tell them how to dress. The one who wears the soft picked felt hat, that hat would ruin any picture. Just stand him in with that hat and the picture is ruined. Dress these boys like ordinary human beings and they will be a hit. The picture pleased fairly well at that. Running time, 76 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—I have just completed my engagement of "Snow White and the Seven Dwarfs" and was successful in creating an all time house record as well as playing to over twice the number of people there are in this situation. We are at the end of the steel which makes the attendance that much more remarkable. I was prepared for about 1/3 the business, as I had read some advance comment through your column but I am pleased to report that the picture not only brought out people who never come to other shows but brought lots to see it two and three times. Our profit was more than we ordinarily take in three or four weeks, so don't be afraid to

(Continued on following page)

(*Continued from preceding page*)

play this one and give it lots of publicity.—John Carlson, Carlsonia Theatre, Dawson Creek, B. C., Canada. Small town patronage.

Spectrum

KNIGHT OF THE PLAINS: Fred Scott—Just another cowboy picture. Running time, 56 minutes. Played November 26.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley—It seems useless to report on this one as I can only repeat what other exhibitors say but I cannot pass up a perfect feature without adding my word of praise. If there was anyone who did not like this show they failed to tell me about it. A perfect cast, good music and entertaining story should rate this one among the ten best of the year. Fox may well be proud of "Alexander's Ragtime Band." Running time, 106 minutes. Played November 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley—Best business in a long time. And it seemed to please our people better than any picture in equally as long a time. Had the swing, the story, the thrills, everything. Played November 13-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche—Considering the fact that most of the spots in this section had played Alexander and the fact that we ran into stormy weather we felt we did reasonably well for this unusual and most pleasing attraction. Played November 30-December 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall—Very good performance by Stanwyck and Marshall.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Beware of this baby. A good star in a vehicle destined to kill her.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Good entertaining picture with abundance of comedy. Average business. Played November 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Eddie Collins—Jane and Fox will be in trouble, and that serious, if she gets many like this large slice of fromage, cheese to you. The scenarist and director must have had an off day and the whole thing looks as though it had been made on poverty row, poverty predominating the story. It is unbelievable that a studio such as Fox would inflict a picture such as this on the public. Jane has been good box office for us, this definitely was not. It flopped the second day. They increased the rentals, then put out a cheap, shoddy picture such as this one.—A E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GATEWAY: Don Ameche, Arleen Whelan, Harry Carey, Binnie Barnes—She no hit. Where it missed I don't know, but miss it did and a loss on the picture. May be too far inland for Ellis Island. We had more walkouts than I like. Binnie Barnes in her small part pinned the ears back on the others in the cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOLD THAT COED: John Barrymore, Marjorie Weaver, Joan Davis—Very good. Just what we folks need for these times.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Jack Haley, Joan Davis—One of the best college football pictures ever made and pleased 100%. Played November 9-10.—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

IN OLD CHICAGO: Alice Faye, Don Ameche, Tyrone Power, Alice Brady—Played this picture against opposition's "Angels with Dirty Faces" and did a swell little business. Had a blowup of Chicago Tribune telling about Chicago fire plus a couple of special buggies and this drew extra attention to the picture. A swell picture and although old it will still do a record breaking business even if it is third run in town. Running time, 106 minutes. Played November 24-25.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Armanda Duff, Joan Davis, Bert Lahr, Bill Robinson, Claude Gillingwater—Bill Robinson, Claude Gillingwater and Joan Davis do their bit in their usual fine manner. But Shirley, be your age, cut out the baby talk. You are a young lady now and you have several mannerisms that it would be well for you to overcome. Did not draw as well as some of her former pictures. Played November 26-28. —Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—This picture grossed the lowest of all the Fox Temples. Played November 6-8.—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

MEET THE GILS: June Lang, Lynn Bari, Robert Allen—Even double billing this with "Blockheads" could not make it hold up. Was one of the weakest features we have ever received from this company. Played November 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—Played Thanksgiving Day and thought would surely have a nice business. But it didn't show up. Guess Sonja is slipping a little, although we think she is still one of the screen's most enchanting sweethearts. And she does some new turns on the skates, too. Played November 23-24.—Horn and Morgan Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene —A swell picture but didn't do the business that was expected. Richard Greene is very popular here. Running time, 84 minutes. Played November 9-10.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

MYSTERIOUS MR. MOTO: Peter Lorre—Just one of those things. You wonder what would make a man produce; just like all the Mr. Moto productions. Pleased the few who saw it. A weak half for a double bill. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PANAMINT'S BAD MAN: Smith Ballew, Evelyn Daw—A very good western. Very fine action picture that did record low business on account of rains and bad roads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RASCALS: Jane Withers, Robert Wilcox, Robert Kent, Borrah Minevitch's Gang—A good Jane Withers picture enjoyed by all. Jane is her usually excellent self. Too bad they won't give her the break she so justly deserves and place her in a big cast to give her a real chance. She should be one of our real stars before too long now. Play her picture by all means. Running time, 77 minutes. Played December 3.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—A riot of fun and laughter from start to finish which pleased our bargain night customers. Does not compare with the Hardy series, however, for who can compare with the incomparable Mickey and Lewis Stone? Played December 2.—Ed. Crew, Empress Theatre, Waurika, Okla. General patronage.

STRAIGHT PLACE AND SHOW: Ritz Brothers, Ethel Merman, Phyllis Brooks—If we are to do the kind of business this picture did you can have my end of the Ritz's. What a nosedive it took at the box office. Talk about tailspins, it hasn't come out of it yet. I still contend that the Ritzs have not enough on the ball for two or three pictures a year. any more than the Marx Brothers who make one. There is no originality in what they do. They do the same thing in each picture. The only change being in the dialogue. When you have seen them once, you have seen it all. Lowest week-end gross in three years.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—This fine historical drama failed to draw in this small town. Picture is okay though. Played November 31-December 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE BLIND MICE: Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver—Didn't make film rental. Deserved better patronage than it got.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TIME OUT FOR MURDER: Michael Whalen, Gloria Stuart—Very nice little show that pleased about all. Had plenty of comedy to keep 'em laughing and that's what they want. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

ALGIERS: Hedy Lamarr, Charles Boyer, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—A sensational box office flop. Played November 2-3.—E. G. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

ALGIERS: Charles Boyer, Sigrid Gurie—Did not go over here. Played November 4-5.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshal—I believe the patrons thought we were in quarantine on this one. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

LAST STAND, THE: Bob Baker—Average attendance for an average western. Played November 26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NURSE FROM BROOKLYN: Sally Eilers, Paul Kelly—Fair business and gave general satisfaction. Played November 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll, Juanita Quigley—The Durbin fans will like this. There is a fine bunch of children aid-

TELEGRAMS
are feature length stories in short subject form

WESTERN UNION

WESTERN UNION'S CONVENIENT CHRISTMAS SERVICES INCLUDE: HOLIDAY GREETING TELEGRAMS (20¢ LOCALLY), GIFT ORDERS, SHOPPING ORDERS, MESSENGER ERRAND SERVICE AND SPECIAL $1.00 HOLIDAY CABLEGRAMS TO MANY COUNTRIES OF CONTINENTAL EUROPE.

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ing Deanna, especially Juanita Quigley who is a cute little tike. Adult characters are A-1 performers. Musical numbers are varied and good. Opened to a nice house and continued throughout. Sound exceptionally good. Played November 29-30.—Ed Crew, Empress Theatre, Waurika, Okla. General patronage.

Warner Brothers

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson—If you haven't played this, pay for it and don't play the world's worst picture ever made by any company—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—The smallest Sunday-Monday business in months. It was a dandy picture for those who like the type but it just didn't have the draw. Played November 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FOUR'S A CROWD: Erroll Flynn, Olivia de Havilland—There is enough dialogue in this one to make two pictures. In fact Warners crammed so much dialogue in it that players had to talk so fast to get it all in that you couldn't understand half of what they were saying. The stars were fine considering their parts. Should do average business in any spot. Running time, 90 minutes. Played November 18-20.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

FOUR DAUGHTERS: Rosemary, Priscilla and Lola Lane, Jeffrey Lynn, John Garfield—Was a good Sunday picture. Pleased all.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

GOLD DIGGERS IN PARIS: Rudy Vallee, Hugh Herbert, Rosemary Lane, Allen Jenkins—Every exhibitor I have come in contact with has told me it's a flop and just another poor one from Warner Bros. I don't personally feel that picture is that bad. While nothing to brag about I think it's average and don't see anything awful about it. She will pass for a day or two for most exhibitors I think. Running time, 95 minutes. Played December 1-2.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Although this is an entertaining film with good casting and a good story and two song hits, I failed to do the business expected as Dick Powell has always been a good drawing card for me. Possibly played it too hot as I understand it has been clicking in later engagements. Played, November 13-14-15. Running time, 79 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

RACKET BUSTERS: George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel—A typical "gang" picture. It went over big here as does most all of Bogart's films. They like 'em tough and ready here. A good picture for plenty of clean fast action on any exhibitor's program. Running time, 71 minutes. Played November 22-23.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn—Another one like this and Bette will be my favorite. Well done, Warners.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor—Very good outdoor picture that gave general satisfaction and did a good business. Played November 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WHITE BANNERS: Jackie Cooper, Claude Rains, Fay Bainter, Bonita Granville—A wonderful picture. Excellent acting. Superb plot. This picture went over big with the majority of people and the only people to miss on the drift of the picture were a few of the farmers and foreigners. In our town of Torrington this picture came out on the poll conducted by the local paper as one of the ten best pictures of the year. Running time, 93 minutes. Played November 26.—Pearce Parkhurst, State Theater, Torrington, Conn. General patronage.

WINE, WOMEN AND HORSES: Barton MacLane, Ann Sheridan, Dick Purcell—Played this as feature number two on a double and got by. Don't play it single.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Short Features

Columbia

UNUSUAL HUNTING: Special Sport Thrills—A real treat in this one. Everyone seemed to enjoy it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

COME ACROSS: Crime Doesn't Pay Series—Good "Crime Does Not Pay" short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FRIEND INDEED: Peter Smith Specialities—A wonderful short with a dog as the star that could not have been better. Excellent in all respects. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TWO EXHIBITORS JOIN REPORTERS

Two new contributors appear in the What the Picture Did for Me columns and two others whose reports have been missing for some time have reassumed the habit. New writers are:

HARRY ABBOTT, Circle Theatre, Circleville, Ohio.

JOHN CARLSON, Carlsonia Theatre, Dawson Creek, B. C., Canada.

Prodigal contributors to the department this week are:

A. H. RECORD, Majestic Theatre, Hebron, Mich.

IVAN W. ROWLEY, Ward Theatre, Pismo Beach, Cal.

Read the reports of these exhibitors in these columns.

MEN IN FRIGHT: Our Gang Comedy—A good short especially for the kiddies. This series will go well in west anytime. Running time, 11 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

MIRACLE MONEY: Crime Does Not Pay Series—One of the best two-reelers I have ever played. From the "Crime Does Not Pay" series it exposes quack doctors who claim to cure cancer.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSIC MADE SIMPLE: Robert Benchley—Benchley is a little over the average small town customer.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEWS OF THE DAY, No. 216: OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

NEWS OF THE DAY: Okay. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

OLD SMOKEY: Captain and the Kids—Amusing cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD SMOKEY: Captain and the Kids—Pretty good cartoon about an old broken down fire horse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD SMOKEY: Captain and the Kids.—This series is not so hot. The kids liked this one but that is about all who did. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PARTY FEVER: Our Gang—A good short for the kiddies, and the elder folks seemed to enjoy it also. Although they don't compare with the old Mack Sennett shorts they are very good. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

PARTY FEVER: Our Gang—A very good Our Gang comedy that shows that Hal Roach will not be missed. As good as any he made. Alfalfa did not sing. Too bad. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BIG CHIEF UGH-A-MUGH-UGH: Popeye The Sailor—Very good. This is a business getter and with the proper exploitation it can mean dollars in your box-office. Running time, 7 minutes— Pearce Parkhurst, State Theatre, Torrington, Conn.

BUZZY BOOP AT THE CONCERT: Betty Boop Cartoons—A very clever black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CALIFORNIA GIANTS: Paragraphics—A dandy single showing logging the California redwood. Educational and very entertaining.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOXY HUNTER, THE: Betty Boop Cartoons—These Betty Boop cartoons do not go over very good for us. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JEEP, THE: Popeye the Sailor—Not up to Popeye standard. The Jeep wasn't so good. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

JEEP, THE: Popeye The Sailor—Very good. The Popeye series are good for any house and you won't get any kick from the patrons because everybody enjoys Paramount's Popeye. Running time, 7 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

LISTEN TO LUCAS: Clyde Lucas and His Orchestra—Very good Headliner.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

UNUSUAL OCCUPATIONS, NO. 6—The last of the series was the best. That is not saying a lot. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

FOX HUNT, THE: Walt Disney Cartoons—A wonderful cartoon and one of Disney's best. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MARCH OF TIME, NO. 1: Prelude to Conquest—This series have feature value. Feel proud that we are showing these, so much so we always have a screening, before showing them, for the school children in the interest of the community. I don't believe we have ever experienced as much pleasure out of any short subject as the March of Time. Our audience reaction was most favorably indicated by a spontaneous applause at the finish. Exhibitors, you can't go wrong on this series. You owe it to your community.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MORNING, JUDGE: Edgar Kennedy—One of the best comedies in a long while from Edgar Kennedy. This one will please all and you are sure not to have any kickbacks. Running time, 17 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

MURDER IN SWINGTIME: Condor Musicals—An all negro musical that had a good plot but the band did not have much ability. Fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATHE PARADE: No. 7—Just two subjects, Spiritualism and Trip through Disney Studios, make this a very good short. Played with a light picture and it balanced very nicely. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATHE NEWS: We wonder if Hollywood is not oversold on the value of horse racing. We question whether audiences that do not have access to race tracks are interested. We know the Iowa audience is not.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POLAR TRAPPERS: Walt Disney Cartoons—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWENTY GIRLS AND A BAND: Nick Stuart and Orchestra—A splendid two-reel musical short, with a lot of comedy. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Twentieth Century-Fox

GLASS SLIPPER, THE: Terry-Toons—Fair cartoons. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MOVIETONE NEWS, No. 18: OK. Running time, 9 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

MOVIETONE NEWS, No. 20: OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

MOVIETONE NEWS: No. 14—O. K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STRING BEAN JACK: Terry-Toons—This is a swell cartoon in colors. The kids will like the two-headed giant.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—Average one reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GOING PLACES WITH LOWELL THOMAS: No. 54—A wonderful short and if all the balance of this series is as good we will be satisfied. Extra good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

KATNIP KOLLEGE: Merrie Molidies—In color and pretty good. It was a Merrie Melodie and was enjoyed by everyone. They go especially with the children in Torrington. Never be ashamed to face your patrons after showing one of these shorts as they are OK. Running time, 7 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

A word to the EYES is sufficien

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

"SHOULD SHARE IN PROFITS"

Circuit division manager for many years, Maurie Stahl has recently taken over, among other houses and on his own, the Rivoli, Rutherford, New Jersey. And what do you think Stahl stressed in his first interview with the local press and his first advertising announcement, part of which is reproduced on this page? . . .

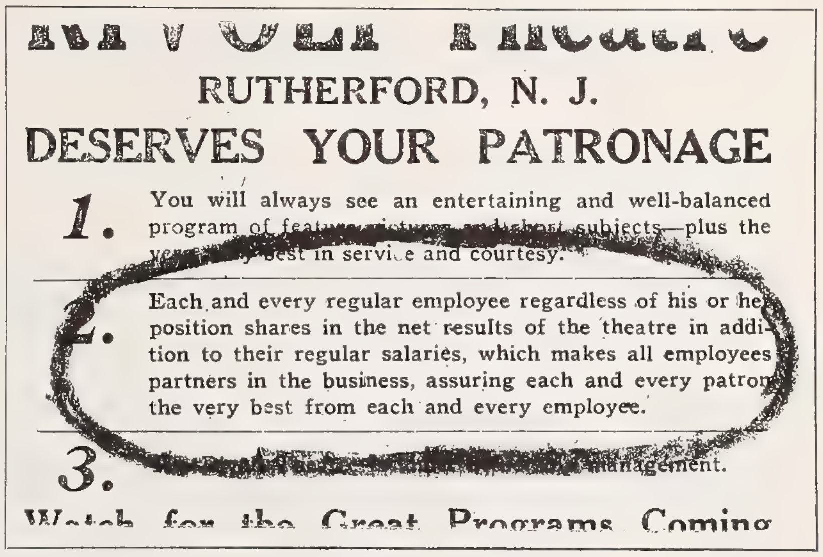
A profit-sharing policy for employees in addition to their regular salaries.

Essentially, it's another slant of the safe-and-sane commission form of remuneration found to be the only mutually satisfactory way of paying off by top selling organizations and in theatre business, most successfully by Famous Players-Canadian.

Maurie does a bit of clear-eyed looking ahead in setting forth some of the "reasons why" in declaring the staff in for a piece of the profit.

"I have always believed," he is quoted as saying, "that the success of any enterprise is in the combined efforts of all the workers. . . . Our employees spend all of their time here in the task of trying to supply first-class entertainment and courteous treatment to our patrons. If the Rivoli succeeds, I think they should share in the profits. . . . The plan is new in the East but I am confident it will work out here. . . . "

Stahl has been around long enough to stop kidding himself on the handling of manpower. He argues that the only definite way to insure consistent and persistent profitable effort from his employees is to give them an extra piece of what they help to bring to the boxoffice. He recognizes the weaknesses of policies that fail to do as much



RUTHERFORD, N. J.

DESERVES YOUR PATRONAGE

1. You will always see an entertaining and well-balanced program of fea[illegible] subjects—plus the ve[illegible] best in service and courtesy.

2. Each and every regular employee regardless of his or her position shares in the net results of the theatre in addition to their regular salaries, which makes all employees partners in the business, assuring each and every patron the very best from each and every employee.

3. [illegible] management.

Watch for the Great Programs Coming

IN OTHER WORDS, 2 + 2 = 4

Doctors and nurses are usually busy persons and getting them on the telephone to listen to a picture plug is not always as easy as it sounds, even if the picture has to do with their own lives and profession. What might be considered a tough hurdle to get over in informing these occupied medical folk about "The Citadel" was successfully avoided by old-timer Sid Scott of the Capitol, Sudbury, Canada. Scott employed the almost obvious device of hiring a local registered nurse to do the 'phoning. Results, he reports, were tops.

If showmanship is identified in part as a special talent, then it may be that this talent is also an instinct to pick the right selling slant for the right spot. Some folks call it plain "horse sense." Wouldn't be at all surprised if that's how Sid defines it.

△ △ △

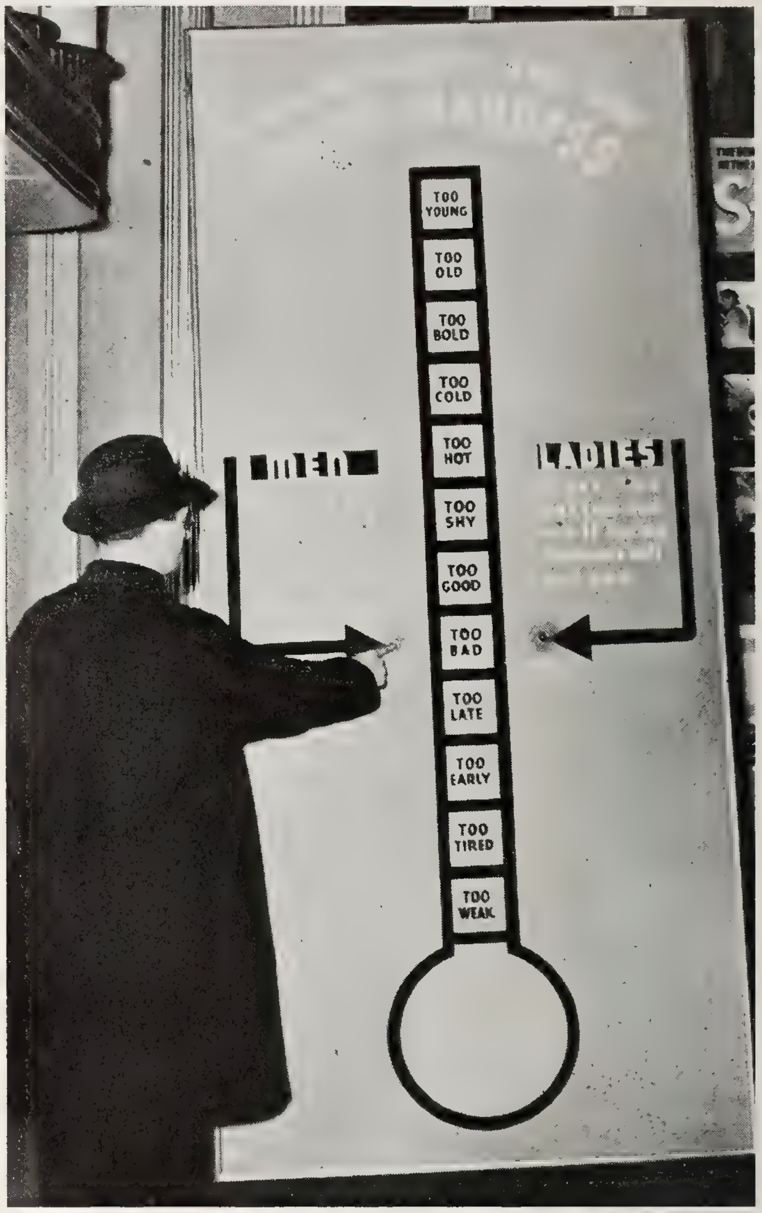
Just a reminder that ending of the Last Quarter in the Quigley Awards is just a few weeks away. Deadline has been set for midnight, January 14, 1939.

A-Mike Vogel

Round Table In Pictures

Though short subjects are not usually adaptable enough to promote elaborate window displays, 20th Century Fox's "Fashion Forecast," showing latest styles is proving effective for tieins. Illustrated here is the window obtained by the Trans Lux Theatre, in Boston as reported by Dan Doherty, director of publicity for Movietone News.

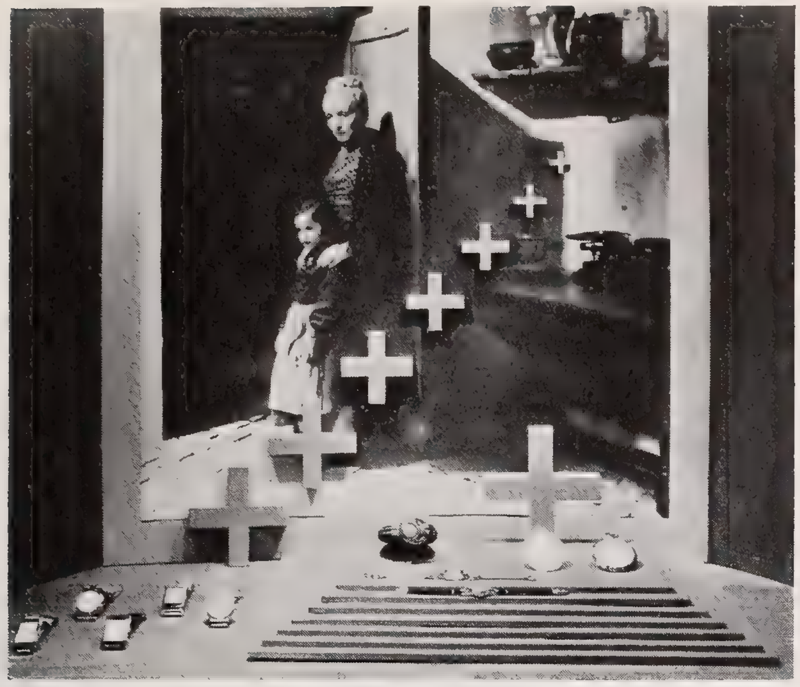
Conceived by Phil Laufer, publicity director of Loew's Criterion, New York, and explained elsewhere in this section, here is illustrated giant thermometer planted in lobby during run of "Spring Madness". Tiein copy invited patrons of both sexes to make their individual tests to discover if they were immune from "spring madness".


MEN
LADIES
TOO YOUNG
TOO OLD
TOO BOLD
TOO COLD
TOO HOT
TOO SHY
TOO GOOD
TOO BAD
TOO LATE
TOO EARLY
TOO TIRED
TOO WEAK

Gay and happy crowd stands at attention while MGM exploiteer Warren Slee out in Detroit presents winners with trophy in connection with the "Great Waltz" contest. Couple will be sent to Cleveland to compete for zone honors against couples from Ohio, Indiana and Kentucky.

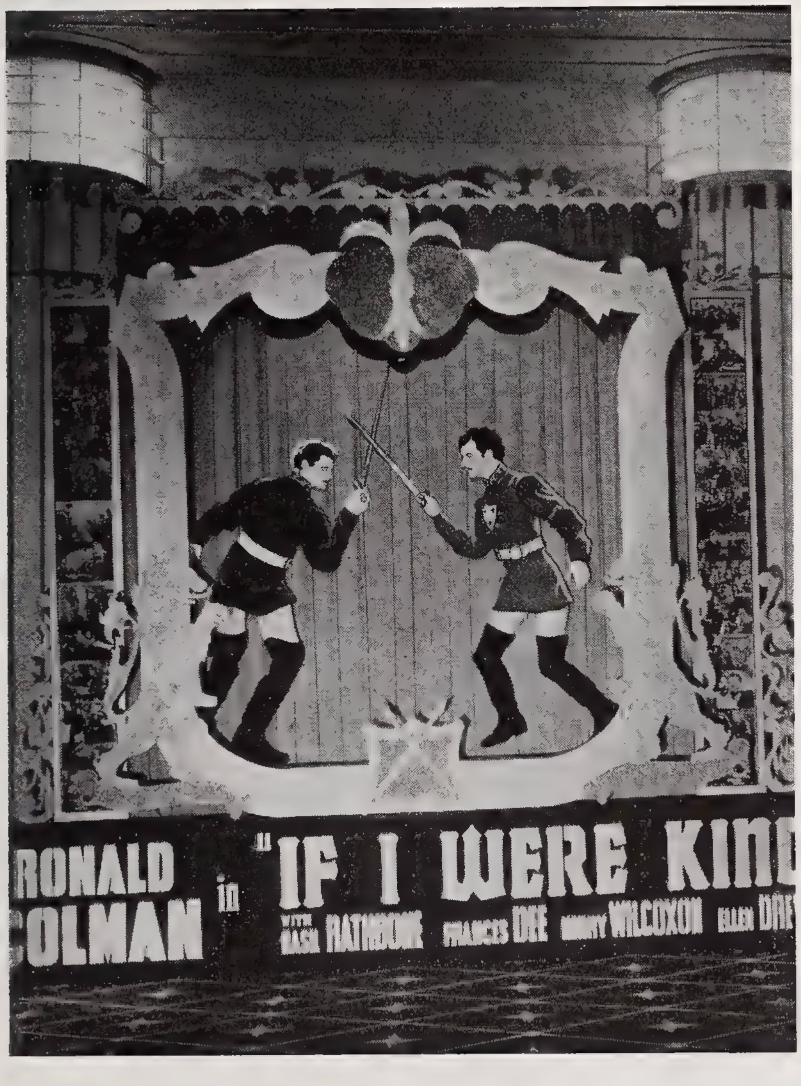
ACULA
FRANKENSTEIN
DRACULA
THE MOST SENSATIONAL DOUBLE FEATURE PROGRAM OF ALL TIMES
DRACULA AND FRANKENSTEIN
YOU'LL SHUDDER BUT YOU'LL SAY IT'S TERRIFIC!
TWO HORROR FEATURES ON ONE PROGRAM
STARTS FRIDAY

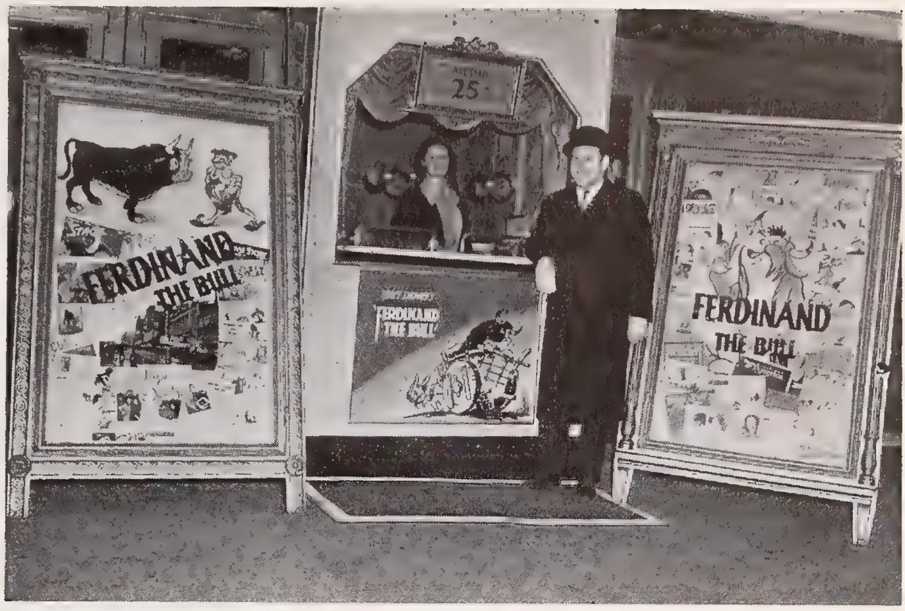
At left is Tommy Read's lobby for his Horror Show at the Paramount Theatre, Atlanta, Ga., tombstones, each carrying scare tiein copy. Also used was an effect record of screams, moans, etc., and the eyes of cutout figures had green lamps on blinkers. Grass mat and foliage completed the display.



Opening of the annual American Red Cross drive gave Lillian Nadel, publicity director Filmarte Theatre, N. Y., an opportunity to land striking window for "Grand Illusion." Giant enlargement of scene still served as background against which were affixed series of crosses with small credit card in front tying in the picture, drive and store items at exclusive Fifth Avenue jewelers.

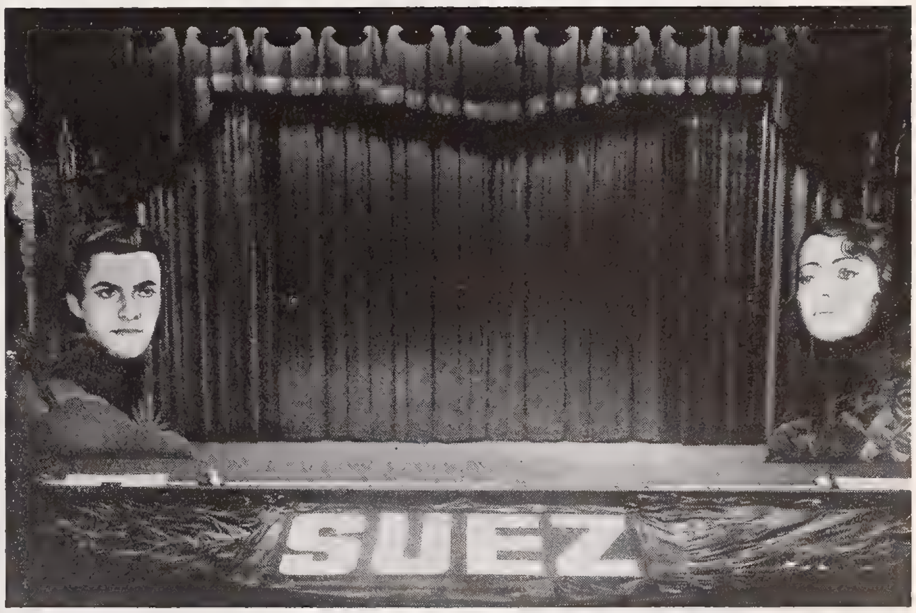
Always a strong believer in animation, Manager Charlie Pincus, Centre Theatre, Salt Lake City, Utah, put it into effect recently for his lobby setpiece on "If I Were King." Swords, body and legs were in constant motion, with figures dueling. The cast and title letters were transparent, scene stills were planted on columns and flitter was used profusely.





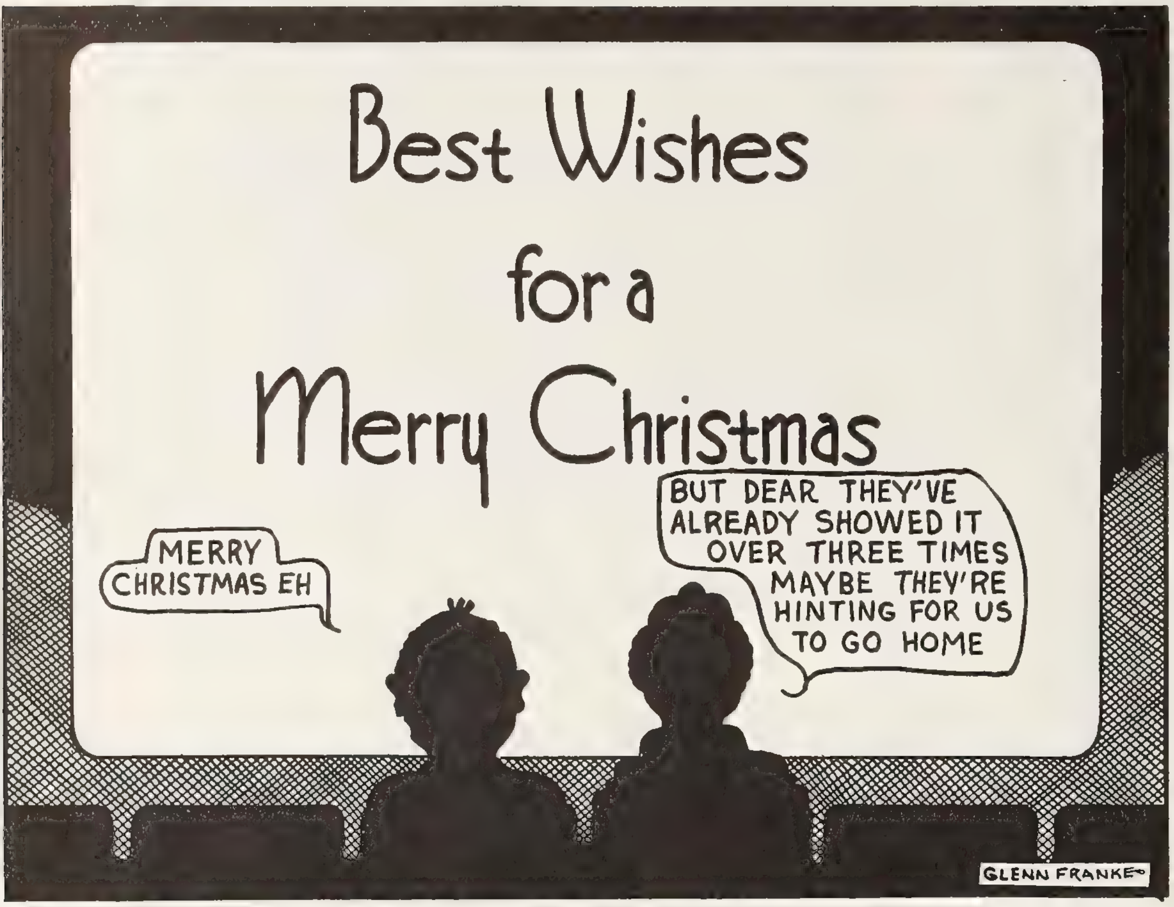
New York Rivoli Theatre devoted two 40 by 60 lobby frames to national magazines containing material on Disney's "Ferdinand the Bull," a reported first time that a short was granted such an elaborate layout. That's press agent James Dunn standing by.

John McManus, Loew's Midland Theatre, Kansas City, worked out a Sealyham puppy contest with local department store for "Young in Heart." Above may be seen store's Santa receiving the pup from airline hostess, who was supposed to have brought the pup in from Hollywood.



R. W. Russell, Palace, Canton, Ohio, for "Suez" covered the orchestra pit with 8-foot letters made of sign cloth and illuminated. On either side, white sand was scattered with flitter which gave the desert effect when lights were brought up.

SHOWMEN'S LOBBY LAFFS


Best Wishes for a Merry Christmas
MERRY CHRISTMAS EH
BUT DEAR THEY'VE ALREADY SHOWED IT OVER THREE TIMES MAYBE THEY'RE HINTING FOR US TO GO HOME
GLENN FRANKE

FROM THE BRUSH OF GLENN FRANKE, CHEVIOT, OHIO

Bridal Party Arranged On Stage by Storin

In connection with his showing of "Having Wonderful Time" at the Paramount, Springfield, Mass., Harry Storin tied in with local merchant's annual bride contest, which creates much interest locally. Old church window piece was set up on stage to give an altar effect, and as traveller opened, altar boy could be seen lighting candelabras, immediately after which the bridal procession entered stage as soloist sang "Oh, Promise Me."

Store plugged the slant in all ads and throughout the store; other cooperating merchants came through with corsages, outfits for ushers and bridesmaids, gifts for the bridal couple, wedding cake, cookies, ice cream, soft drinks, etc. Photos were taken of the proceedings on stage and run in paper following day, together with complete details.

"LET'S HEAR FROM YOU"

City Election Held For "Boys Town"

Gene Kincaid, Main Street, Lexington, Mo., promoted a "Boys Town City Election" with the aid of his newspaper and cooperating merchants in connection with that picture. Launched with a nominating convention at the theatre to which all boys were invited, the campaign carried a number of prizes from merchants for the highest number of votes for the various offices.

Fifty-four names went on the official ballot for the 18 city elective offices. Ballots were widely distributed, published in the newspaper and deposited at the theatre ahead of opening. All persons, whatever age, were entitled to vote, and winning officers served during "Boys Town" week in Lexington.

Fire Chief Drills Theatre Staff

Reported by J. K. O'Donnell, Haines Theatre, Waterville, Me., was idea which promoted him plenty of goodwill in addition to newspaper stories. Theatreman contacted Deputy Fire Chief Ivers, who agreed to conduct a rigid fire drill, giving the ushers detailed instructions on the proper use of hand fire extinguishers, etc.

Prior to the drills the staff was given a talk by Ivers and O'Donnell explaining the importance of the weekly drills and reasons for conducting them. Each man was conducted through the theatre and enacted what he would do in an emergency. After the individual tests, a general drill was held in which each man took his regular station and went through the emergency routine. Stories and pictures broke in the newspapers.

"LET'S HEAR FROM YOU"

"Man At the Wheel" Tied to Safety Drives

Tieup with Cleveland's police department brought Louie Lamm, Uptown Theatre, 15 minute safety talks by officers before each performance in addition to the distribution of literature on March of Time's "Man at the Wheel." Motorcycle police were stationed in front during the time the short was playing there and wrecked car was also planted in lobby.

Realizing the editorial significance of the story, U. K. Rice of the Carolina Theatre, Winston-Salem, invited editor of local daily to see the picture, which brought not only a review on the editorial page, but a virtual command to every citizen to attend the show. In addition, Rice had a private showing for the city's traffic safety committee, photos were made of motorcycle patrolmen who attended and run in papers.

'Waltz' Winners Selected In MGM New York Finals

What Metro-Goldwyn-Mayer reports as one of the most successful and comprehensive exploitation campaigns in the annuals of motion pictures was concluded last Monday night in the grand ballroom of New York's Waldorf Astoria Hotel when an audience of more than 2,500 viewed the finals of MGM's nationwide "Great Waltz" Dance Competition. The entire proceeds were donated to the American Red Cross.

The contest, starting September 26, progressed through local competitions in every state, and the twelve couples who competed in the finals were the survivors in twelve national "zones" from among more than 228,000 couples. To the winners, Mr. and Mrs. Charles Lawrence Smith, of Brooklyn, N. Y., went first prize of a three-months contract with M-G-M. Presentation of the contract was made by Luise Rainer, star of "The Great Waltz." Judges were Tony de Marco, Leroy Thayer, Arthur Murray, Jack Robbins, Ned Wayburn, A. J. Weber and Prof. S. E. Feist.

Theatres, clubs, ballrooms, dancing schools and hotels participated in staging the nationwide contest, with leading orchestras supplying the music. In many cities the contest resulted in the naming of "Great Waltz Months." Radio was utilized everywhere to play Strauss music in the "Bring-back-the-Waltz" movement.

In New York, MGM secured the cooperation of the Scripps-Howard *World Telegram,* which carried numerous stories and plenty of art daily for two months prior to the finals. A series of ads was used, beginning two weeks before the finals.

Contest was made part of advance on the picture in all parts of the country. In Los Angeles, for instance, 17 night clubs, ballrooms and dancing schools were tied in with the city finals held at the Cocoanut Grove.

"LET'S HEAR FROM YOU"

Test for "Spring Madness" Planted in Theatre Lobby

Giant thermometer, nine feet by four feet wide conceived by Phil Laufer, publicity director was placed in the outer lobby of Loew's Criterion, New York, with tiein copy inviting prospective patrons of both sexes to make their individual tests. (See photo in Round Table picture section.)

Display was made of plywood with 12 openings cut down center of board, each about six inches square and backed with frosted glass having various readings on it, glass illuminated from back by trough of lights enclosed in sheet metal box, painted black.

Twelve step circular timer was constructed so that the impulse transmitted to the motor by pushing a button operated 12 individual lamps, giving the effect of a roulette wheel, except that the action was vertical, as on a thermometer, instead of circular. Light stopped automatically at some point on tester and illuminated the reading on the glass square.

20th Century-Fox Sets Campaigns on 'Thanks', 'Kentucky'

With Arleen Whelan in New York on vacation, the national campaign for "Thanks for Everything" was inaugurated by 20th Century-Fox by a series of tieins and publicity events arranged by Marc Lachmann, exploitation representative, the star introduced to the press at a special gathering. Also on the schedule was a shopping tour of Fifth Avenue stores, Miss Whelan posing for pictures to be used in the New York papers. Included was a fur coat tiein with Russeks wherein store used page ads carrying photos of the star and generous theatre credits for the Roxy, where the picture is dated.

Further appearances were arranged at local charity drives with such celebrities as Jimmy Walker, Gene Tunney, among others. Miss Whelan was also featured on the "If I Had a Chance" NBC coast-to-coast broadcast during which publicity was directed to the picture, the general release date of which is set for Dec. 23.

Nationwide tiein was made with Postal Telegraph for special posters carrying the title and featuring cuts of the top names in the picture. Copy hooked the stars to the picture in saying "Thanks for Everything and Merry Christmas." Space on the poster is provided for imprint of local theatres playing the date with Postal planting the advertising in all offices throughout the country.

"Kentucky" Premiere for Governor

For the premiere of "Kentucky" at the Carthay Circle, in Hollywood, Governor A. B. ("Happy") Chandler, of Kentucky and party were guests of the company, attending the opening during a five-day trip to the studio. Other state executives, the Mayor of Louisville, and newspaper representatives were included in the party, which traveled to the coast under the guidance of Lachmann and Jim Denton, studio publicity representative. Day before the opening the Governor was scheduled to appear on a coast-to-coast broadcast on the picture and after the premiere the visitors were guests of Joseph M. Schenck and Darryl F. Zanuck at a party attended by stars of the picture and other prominents.

"LET'S HEAR FROM YOU"

Merchant Tieups Aid On "Robin Hood"

Various were the exploitation gags used by Dorothy Flukes, Warners' publicist in Sydney, Australia, for the opening "Robin Hood" at the Regent Theatre among which was lad who covered town working jig-saw puzzle made up from a colored scene still from the picture. Various "Robin Hood" merchandise was plugged by leading stores, including archery sets, specially imprinted pencils, dart boards, writing pads, inside cover carrying title, cast, etc., and "Robin Hood" scarfs. Beauty of the tieups was that they all had nation-wide coverage and were arranged with the manufacturers at no cost to the theatre.

"JOYOUS JANUARY"

To pick up the pace of Christmas and New Year's weeks' business for continuance into January without loss of boxoffice momentum, it is suggested that theatremen employ a "Joyous January" or a "Be Joyous in January" campaign, to be built around the conventional New Year baby figure, decorated with a "1939" banner. Posters, ads and lobbies would feature the baby figure with copy lines, such as:

> "1939—*a brand new year brings you brand new entertainment.*"
> "1939 *brings you new gifts for the new year.*"
> "1939—*a baby in arms. A giant in entertainment.*"
> "*Joyous January means joyous screen happiness.*"

Suggested for a lobby setpiece is a cutout figure of Santa Claus with infant 1939 peering from behind Santa's legs, saying: "I'll be with you in January, folks, and look what I'm bringing". Alongside would be a group of simulated gift packages, each lettered with the name of a January attraction.

The "Joyous January" campaign could be tied in with leading stores and other community enterprises. Stores unload their Christmas leftovers in January sales with price reduction as the main copy appeal. Tiein with the theatre joy campaign would give them another compelling selling slant for advertising of new merchandise as well as the holiday items. Here, too, the 1939 figure would be utilized as a central art theme, as it would for the chamber of commerce, lunch clubs and others cooperating.

Recognition of the current dance craze would be accomplished with a series of January Joyous Jitterbug contests. These competitions are gaining in popularity and as special stage attractions are returning added grosses. Newspaper cooperation is also available. In January, too, the old reliable stage wedding could be worked as could be guest tickets for all couples married in the month with a special prize to the first wed in the New Year. Prizes for the first baby to be born in 1939 is another possibility for a co-op campaign with newspapers and stores.

Skouras Managers Offered Paramount "French" Prizes

Exclusively for managers of Skouras theatres, Paramount has inagurated the Neil F. Agnew exploitation contest with $500 in prizes for the best campaigns on "Say It In French." The three major prizes will be $250 for first, $150 for second and $100 for third. In addition to outstanding promotion, best comparative grosses and profits will be given consideration. Average advertising expense for the preceding and succeeding weeks of the engagement as well as expense during run of date will also be considered.

Contest terminates on March 8, 1939. For grosses and profits, judges will be S. P. Skouras, E. F. Zabel and George H. Balsdon; for advertising and exploitation, Alec Moss, Paramount advertising manager. Entries are to be forwarded to office of S. P. Skouras, 444 West 56th Street, New York City. Deadline is March 15th.

"LET'S HEAR FROM YOU"

Soriero Promotes For Christmas

Tom Soriero, manager of the United Artists Theatre, Los Angeles, is rushing the Christmas season by giving gratis to patrons, from December 1 on, boxes of Yule cards valued at 25 cents a box, promoted from cooperating merchant. Likewise, over the same period, Soriero is giving away credit checks with a face value of $2.50 each when presented at local jewelry store, on purchase of article of $25 or more.

Back of checks is used to advertise the current shows at the United Artists, and distributed through chain markets in Los Angeles and ballroom in nearby Ocean Park.

Aviation Tieins Stressed In "Dawn Patrol" Pressbook

Numerous publicity stories and art, designed to give easy entree into newspapers and periodicals are included in the comprehensive pressbook prepared by Warner Bros. for "The Dawn Patrol." A six-day picture story for papers is described in addition to various contest ideas. Also available is a five-day newspaper quiz contest having to do with famous aviators.

National tieup has been arranged with the Lionel Corporation, who have manufactured a toy airplane setup for use as a window or lobby display. "Dawn Patrol" caps and helmets are available for distribution to children and stamps for sealing purposes.

Book opens with a double page spread presenting the highlights of the national advertising campaign, which will be headed by full-page color ads in *Life, Look* and *Click,* in addition to 14 fan magazines. Remaining pages are devoted to banners, display cards and advertising accessories.

"LET'S HEAR FROM YOU"

Doubles Contest Held By Salmon on "Age"

Girls in the vicinity of the Beacon Theatre, New York City, were recently busily engaged in entering Joe Salmon's Deanna Durbin doubles contest in connection with the opening of "That Certain Age." Open to all girls between the ages of 14 and 18 years, contestants were not required to sing or entertain.

First prize was $25 in cash, with a promoted gift awarded every entrant; winner was chosen by audience applause. In addition, autographed photos of the starlet were mailed to the first 100 requesting them.

N. Y. World's Fair Enlists Theatres In New Year Drive

"Things Will Be Fine in '39," says the New York World's Fair exploitation department in a comprehensive manual setting forth the details of a campaign for the New Year and outlined here for the information of readers in a position to utilize the drive for their own situations. Theme of the campaign is "Dawn of a New Day," taken from the title of the official Fair song.

For New Year's Eve, New York's Broadway and Seventh Avenue are to be decorated with Fair flags, colored bunting drapes, in all stores and buildings. At midnight, giant Trylon and Perisphere on front of the Times Building will be illuminated and the paper's running news sign will carry tiein copy. Christmas tree in the Square will be appropriately illuminated and decorated. All electric and animated signs in the area will carry the "dawn" copy. At the Fair site at the same time, there is to be a fireworks display and ice carnival.

Promptly at midnight, hotel orchestras across the country will play the theme song to be picked up on a world-wide radio hookup. Night clubs will feature entertainment built around the theme, orchestras and all other personnel will wear Fair costumes and emblems. Hotel and restaurant guests will receive free postcards carrying tiein copy to be addressed and mailed to friends. Restaurants will feature a "Dawn of a New Day" breakfast on New Year's morning. Theatres are scheduled to tie in in every way possible with World's Fair lobby and front decorations, house staffs wearing emblems.

....for that Holiday Spirit!!
XMAS and NEW YEAR'S SHOWS
ALSO FOR SPECIAL MIDNITE PERFORMANCES!
14" × 22"
22" × 28"
Modern CARDS and POSTERS
1 Sheets · 2 Sheets · 3 Sheets
3 and 4 COLOR DESIGNS
14"X22" CARDS $3.50 FOR 100
ONE SHEETS $5.00 FOR 100
— Send for illustrated folder! —
STANDARD POSTER Co.
BOX 133 PITTSBURGH, PENNA.
14"X22" DESIGNED PROGRAM CARDS $2.50 FOR 100
LOWEST CARD AND POSTER PRICES IN AMERICA

DISPLAY ADS ON NEXT PAGE

(1) Action is the keynote here in the layout for "Submarine Patrol" at the Midwest, Oklahoma City, by Standard Theatres publicity director Doug George and artist Hank Harold, under the supervision of B. F. "Dinty" Moore, general manager. Reverses were tied together by the half-tone star heads, copy atop stressing the romance and type box below, "see" copy for patrons so inclined. Size: 125 lines on 2 col.

▽

(2) An unusual endorsement ad, was the idea of Bill Leggiero, Keeney, Elmira, N. Y., who struck upon the happy thought of this effective plug for "Four Daughters," vouched for by the entire house staff, as indicated by the signatures at bottom. Striking was copy that staff paid for ad to voice their approval. Size: 110 lines on 2 col.

▽

(3) Each week, *Life* runs small reproduction of cover with explanation of who, what and when, and when magazine ran cover of first ballerina in "Ballerina," now at the Little Carnegie theatre, New York, and distributed by Arthur Mayer and Joe Burstyn, reproduced the break in this display that measures 50 lines on 3 columns.

▽

(4) Christmas gift shopping atmosphere that now fills the New York papers was utilized ingeniously by Metro-Goldwyn-Mayer to announce current playing dates at local houses of three of that company's first-runs on Broadway. Si Seadler, MGM advertising manager, used gift package layout with appropriate tiein copy, using the fourth space for coming attractions.

▽

(5) One of a series of teaser smashes for the benefit of "Angels With Dirty Faces," at the Midwest, Oklahoma City, and credited to the Moore-George-Harold backfield. Adjective such as "Savage," "Ruthless" topped the reverses, with the Dead End Kids plugged in type box below. Size: 60 lines on 2 col.

▽

(6) "UACharley," the spokesman for the United Artists, San Francisco, and created by Charley Schlaifer, ad head, does his stuff here on behalf of "Drums." Schlaifer used the drum layout throughout his campaign as illustrated here for the holdover. Note use of trademark to announce coming attraction. Size: 90 lines on 2 col.

▽

(7) Adoption of this uncommon type face for regular use has been found effective in drawing power by the New York Paramount, as illustrated here by the layout for the second week of "Men With Wings" and stage show.

▽

(8) Since "Suez" enjoyed a national advance buildup and required little explaining, the Moore-George-Harold combo decided upon some one-column reverse announcement copy to announce the date at the Criterion, Oklahoma City. Half-tone of stars and cast atop with hand-lettering below spotted the title for "page-stealing" purposes.

Warnerites Sell 'Four Daughters' With Top Tieins

Regular theatre trailer was used by Marty Goldenberg, Warner's State, Philadelphia to ask patrons to submit the names and addresses of four daughters, as part of his campaign on that picture. The object was to have four girls so chosen to act as hostesses during the run. The West Philadelphia *Times* cooperated by running stories about the search and plug for the picture.

Broadcast was arranged day ahead of opening in which all theatre managers in that division participated in addition to the four girls chosen as hostesses. Special fold herald with front set in novelty type and carrying Jack Warner's statement inside was distributed week ahead.

While Out in Hanover, Pa.

Entire note of Charles H. Moyer's campaign at the State Theatre, Hanover, Pa. was a "money back" guarantee, a reported first time in that city, theatreman also running a personal endorsement trailer. Special heralds were prepared and distributed house-to-house within a radius of 25 miles.

Another reported first time was the double truck promoted by Moyer, each add calling attention in its copy to the picture in addition to flyer at top of page. Whispering campaign was started weeks ahead with all employees participating; Moyer personally spoke to three clubs at their weekly meetings and cashier telephoned subscribers, giving picture spiel.

Ending in Medina, N. Y.

Mayor Charles F. Slack of Medina, N. Y. issued a proclamation in the form of free newspaper space for Johnny Macris' opening at the Diana Theatre. This theatre also through cooperation of leading daily put on a contest to secure the four most attractive daughters in town. Papers ran daily stories during contest, following up with photos and names of winners.

Serialization of the Fannie Hurst novel was planted in paper as were cooperative merchants' ads. Special screening was held for local prominents, who were asked for their reactions, these comment cards being later used for publicity purposes. Day ahead of opening attractive girl led a large Irish setter appropriately bannered about town and a girl's bicycle race staged through cooperation of police department was held opening day, each girl's bike conspicuously carrying picture playdates.

"LET'S HEAR FROM YOU"

Ball Team Sees "Boys Town"

Arthur Downard, manager of the New Grundy Theatre, Grundy Center, Iowa, gave a homecoming matinee featuring "Boys Town" for the annual Grundy Center high school with coaches and football squad as guests of the theatre. School was dismissed for the occasion and the student council of the high school had charge of a program given in addition to the showing of the picture.

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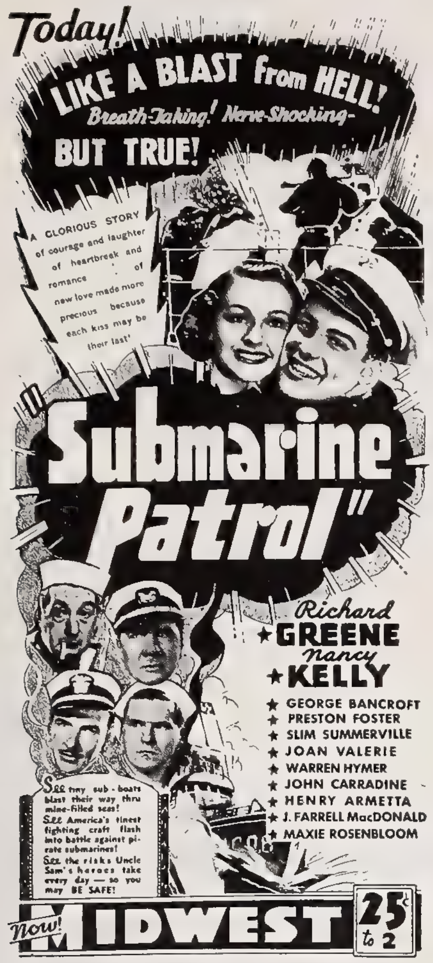


Today!

LIKE A BLAST from HELL!

Breath-Taking! Nerve-Shocking-

BUT TRUE!

A GLORIOUS STORY of courage and laughter of heartbreak and of romance . . . of new love made more precious because each kiss may be their last!

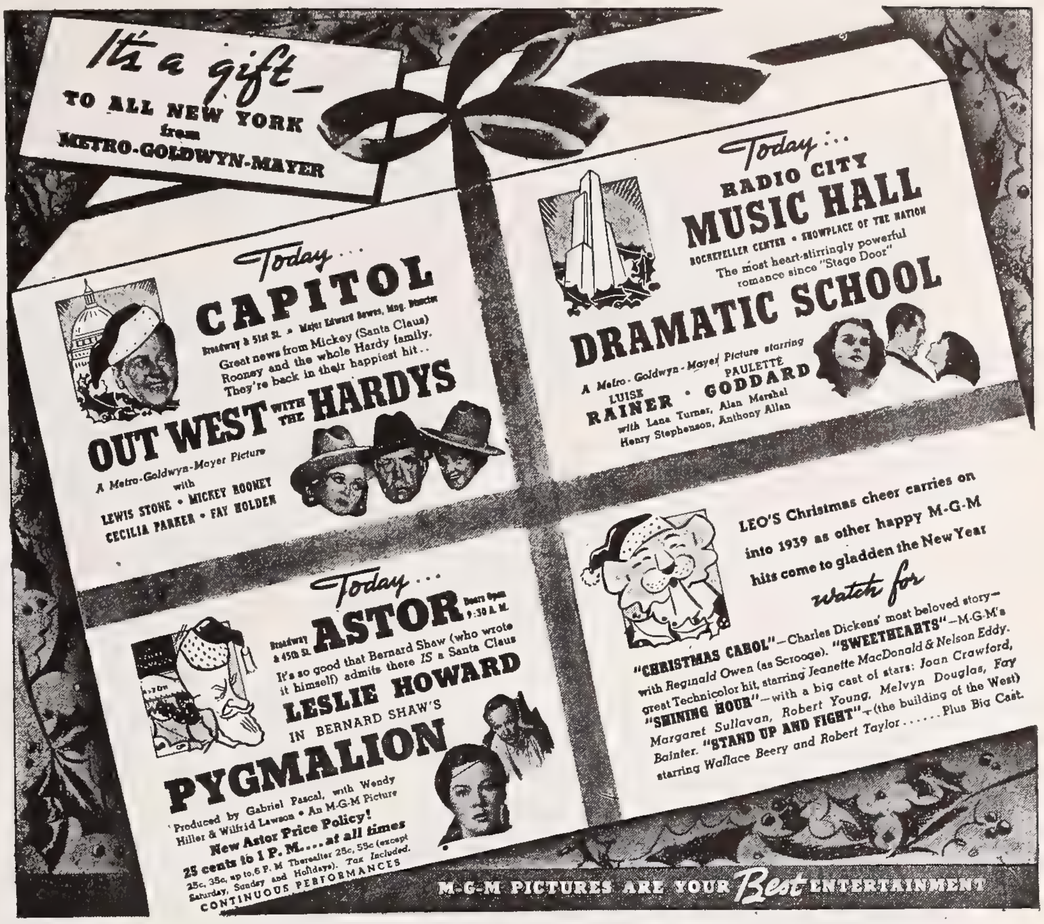
"Submarine Patrol"

★ Richard GREENE
★ Nancy KELLY
★ GEORGE BANCROFT
★ PRESTON FOSTER
★ SLIM SUMMERVILLE
★ JOAN VALERIE
★ WARREN HYMER
★ JOHN CARRADINE
★ HENRY ARMETTA
★ J. FARRELL MacDONALD
★ MAXIE ROSENBLOOM

SEE tiny sub-boats blast their way thru mine-filled seas!
SEE America's finest fighting craft flash into battle against pirate submarines!
SEE the risks Uncle Sam's heroes take every day — so you may BE SAFE!

Now! MIDWEST 25¢ to 2

4



It's a gift—
TO ALL NEW YORK
from
METRO-GOLDWYN-MAYER

Today...
CAPITOL
Broadway & 51st St. • Major Edward Bowes, Mng. Director
Great news from Mickey (Santa Claus) Rooney and the whole Hardy family. They're back in their happiest hit..
OUT WEST WITH THE HARDYS
A Metro-Goldwyn-Mayer Picture
with
LEWIS STONE • MICKEY ROONEY
CECILIA PARKER • FAY HOLDEN

Today...
RADIO CITY
MUSIC HALL
ROCKEFELLER CENTER • SHOWPLACE OF THE NATION
The most heart-stirringly powerful romance since "Stage Door"
DRAMATIC SCHOOL
A Metro-Goldwyn-Mayer Picture starring
LUISE RAINER • PAULETTE GODDARD
with Lana Turner, Alan Marshal
Henry Stephenson, Anthony Allan

Today...
ASTOR
Broadway & 45th St.
Doors Open 9:30 A. M.
It's so good that Bernard Shaw (who wrote it himself) admits there *IS* a Santa Claus
LESLIE HOWARD
IN BERNARD SHAW'S
PYGMALION
Produced by Gabriel Pascal, with Wendy Hiller & Wilfrid Lawson • An M-G-M Picture
New Astor Price Policy!
25 cents to 1 P. M.... at all times
25c, 35c, up to 6 P. M. Thereafter 25c, 55c (except Saturday, Sunday and Holidays). *Tax Included.*
CONTINUOUS PERFORMANCES

LEO'S Christmas cheer carries on into 1939 as other happy M-G-M hits come to gladden the New Year

watch for

"CHRISTMAS CAROL"—Charles Dickens' most beloved story—with *Reginald Owen* (as Scrooge). **"SWEETHEARTS"**—M-G-M's great Technicolor hit, starring *Jeanette MacDonald & Nelson Eddy.* **"SHINING HOUR"**—with a big cast of stars: *Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter.* **"STAND UP AND FIGHT"**—(the building of the West) starring *Wallace Beery and Robert Taylor* ......Plus Big Cast.

M-G-M PICTURES ARE YOUR Best ENTERTAINMENT

A WORD FROM THE

EMPLOYEES

Of Your Warner Bros'.

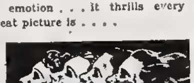
KEENEY THEATRE

To Their Friends and the General Public of Elmira!

We in the picture theatre work see a lot of good pictures in the course of a year, and it takes an unusual one to arouse any enthusiasm in our surfeited tastes. But at last we have seen

A Truly Great Picture

that surpasses anything we thought possible. It touches every emotion . . . it thrills every sense. This great picture is . . . .



Fannie Hurst's

"Four Daughters"

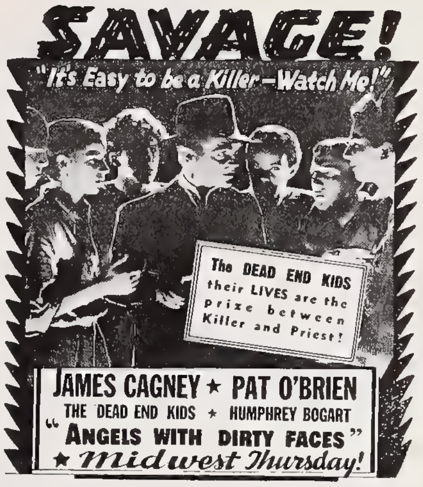
We saw this picture at a preview and it impressed us to such an extent that we unanimously agreed to pay for this advertisement ourselves to let everyone know about this really outstanding picture. It will start Saturday for a four-day engagement.

We Urge You Not To Miss It!

Signed:

W. Kamas
D. Brownell
D. Price
F. Turner
P. Shay
S. Barrett
H. Huzzard
R. Halloran
A. Habeck
P. Johnson
J. McAuliffe
L. Marcy
M. Belloma
T. King
L. Rockwell
F. Cady
L. Kaminski
W. Lynch

3

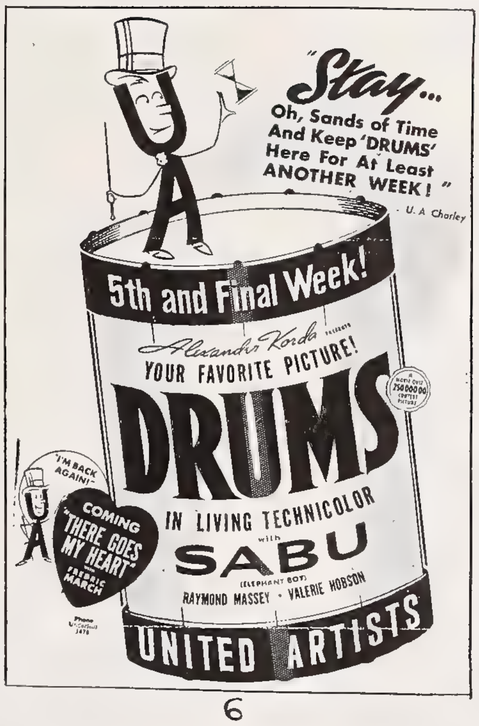


SAVAGE!

"It's Easy to be a Killer—Watch Me!"

The DEAD END KIDS their LIVES are the prize between Killer and Priest!

JAMES CAGNEY ★ PAT O'BRIEN
THE DEAD END KIDS ★ HUMPHREY BOGART
"ANGELS WITH DIRTY FACES"
★ Midwest Thursday!



"Stay...
Oh, Sands of Time
And Keep 'DRUMS'
Here For At Least
ANOTHER WEEK!"
- U. A Charley

5th and Final Week!

Alexander Korda presents
YOUR FAVORITE PICTURE!
DRUMS
IN LIVING TECHNICOLOR
with
SABU
(ELEPHANT BOY)
RAYMOND MASSEY · VALERIE HOBSON
UNITED ARTISTS

"I'M BACK AGAIN!"
COMING "THERE GOES MY HEART" with FREDRIC MARCH

A MOVIE QUIZ 250,000.00 CONTEST PICTURE

Phone Un-Corbus 3478

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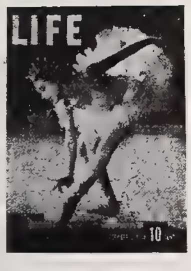
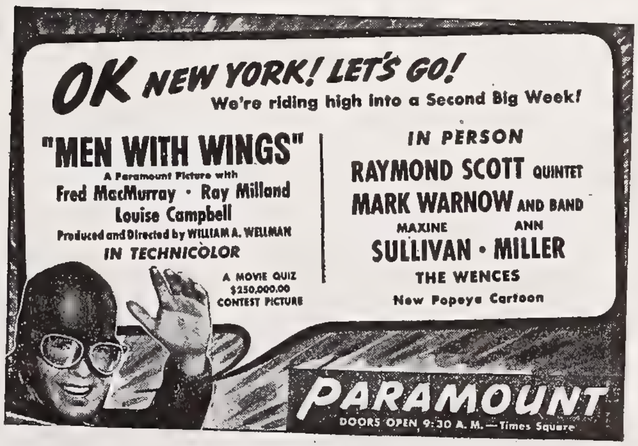


From this week's LIFE!

"The cover picture of Yvette Chauviré, first ballerina of the French National Opera, was taken from the French movie, *Ballerina.* A portrayal of backstage ballet life, *Ballerina* was acted mainly by pupils and grown-up stars of the French National Opera school who never acted in movies before. It is so tender in its sympathy for children's feelings, so beautiful in its pictorial compositions, that it takes high place among the first-rate movies imported from France to the U. S."

"BALLERINA" now playing Little CARNEGIE
57th STREET East of 7th AVE.



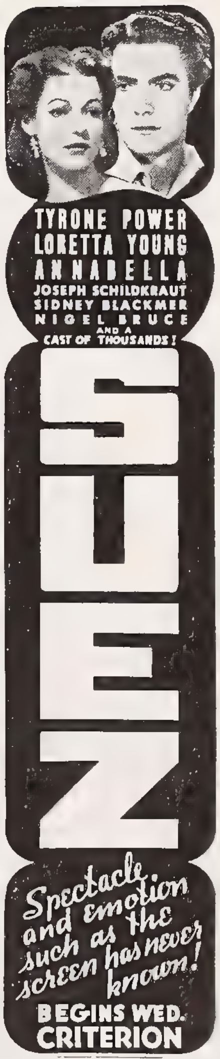
OK NEW YORK! LET'S GO!
We're riding high into a Second Big Week!

"MEN WITH WINGS"
A Paramount Picture with
Fred MacMurray · Ray Milland
Louise Campbell
Produced and Directed by WILLIAM A. WELLMAN
IN TECHNICOLOR
A MOVIE QUIZ $250,000.00 CONTEST PICTURE

IN PERSON
RAYMOND SCOTT QUINTET
MARK WARNOW AND BAND
MAXINE SULLIVAN · ANN MILLER
THE WENCES
New Popeye Cartoon

PARAMOUNT
DOORS OPEN 9:30 A. M.—Times Square

7



TYRONE POWER
LORETTA YOUNG
ANNABELLA
JOSEPH SCHILDKRAUT
SIDNEY BLACKMER
NIGEL BRUCE
AND A CAST OF THOUSANDS!

SUEZ

Spectacle and emotion such as the screen has never known!

BEGINS WED.
CRITERION

8

IN COURTS

Modification of RKO Order Seen

Application for modification of an order calling for stockholders to present their certificates to the court upon filing their approval of the Atlas reorganization plan for RKO, was made this week before Judge William Bondy in New York. He indicated that he would consent to modification unless that action should conflict with provisions of the Chandler Act. He termed the original order "unreasonable."

All attorneys present consented to the application except John S. Stover, attorney for Ernest W. Stirn. He objected on the ground that his client was the only one who had filed his consents properly.

Supreme Court Denies Appeal of Steelman

The United States Supreme Court on Monday dismissed the appeal of Hiram Steelman, trustee in bankruptcy for William Fox, from the third circuit court of appeals decision holding that the All-Continental Corporation was not within his jurisdiction.

Mr. Steelman's appeal was another one in the long drawn out campaign to obtain access to the books of All-Continental, owned by Mr. Fox's wife, which the trustee claims is the personal creation of the Fox family and William Fox, who transferred all his assets to it before the bankruptcy was initiated.

"Mamlock" Suit Filed

Suit was filed in New York Supreme Court this week by Hans J. Mamlok against Amkino Corporation, Levrad Amusement Company, Inc., Charles S. Levin, Benjamin I. Radin, Cameo Theatre Company, Inc., Leninfilm and Friedrich Wolf. The suit asks $100,000 and an injunction restraining exhibition of the picture, "Professor Mamlock." The plaintiff claims violation of Section 51 of the Civil Rights Law in that his name is used in the picture and states that for 25 years he was a professor in Berlin and a dental authority.

Court Denies Plea

New York Supreme Court Justice William T. Collins has denied William Mayer the right to examine the corporate books and records of S.M.M.H. Corporation, organized to market a patent for a non-intermittent camera and projector. According to the papers filed Mr. Mayer is a 10 per cent stockholder and Courtland Smith and Saul Rogers are officers of the corporation. Similar applications to inspect the books of Studio C. Lens Corporation and C-Lens Corporation, organized to market lens patents, were also denied.

Brandt Named Defendant

Harry Brandt has been served with a summons as an additional defendant in the copyright infringement suit brought by Milton Spitz of "U Spot-It," against Motion Pictures Greatest Year, Inc., and film companies. Mr. Brandt is an officer of Bobbydick, Inc., which operates the Globe theatre in New York, an original defendant.

Pathe Action Fails to Carry

The liquidation plan for Pathe Film Corporation failed to carry Tuesday when proxies representing only 60 per cent of the company's stock were voted in favor of the plan at a special meeting of Pathe stockholders.

A new proposal designed to accomplish the major part of the liquidation plan will be completed next week and sent out to the company's stockholders, however. The abandoned liquidation plan had been proposed under a new provision of the 1938 U. S. Revenue Act which required that the proposed plan have the approval of 80 per cent of the stockholders and the liquidation be completed before the end of this month.

A statement issued by the company following the meeting implied that the necessary amount of stock to carry the proposal would have been obtained except for the restraining actions filed by du Pont and minority stockholders, both of which were dismissed in federal court prior to the stockholders' meeting.

Federal Judge Alfred C. Coxe in New York on Monday, denied the motion of E. I. DuPont de Nemours & Company for an injunction restraining Pathe Film Corporation from transferring the beneficial interest in 35 per cent of DuPont Film Manufacturing Corporation without first offering it to the plaintiff or requiring the recipients of the interest to do so.

In a contract with the plaintiff, which owns the remaining 6,000 shares, Pathe bound itself not to sell the DuPont film stock without first offering it to DuPont at the best price and terms obtainable. Lowell M. Birrell, counsel to the plaintiff, argued last week that the transfer of the beneficial interest to 7,000 Pathe stockholders would amount to a sale.

Judge Coxe in his opinion reviewed this contention and noted that the defendant was losing money and under the revenue act of 1938 would receive substantial benefit if the liquidation of its assets were completed this month.

"The single question presented," Judge Coxe wrote, "is whether a distribution to the defendant stockholders is a sale within the meaning of the covenant restrictions. I do not think it is. This is not a sale, but merely a distribution under the law to the persons who are proprietors of the corporate interests. The motion of the plaintiff for an injunction is denied."

Move "Wreckage" Suit

The legal action of Cinema Service Corporation to compel the New York censor board to issue an exhibition license for "Human Wreckage," social hygiene film, has been transferred to the Appellate Division by Justice Francis A. Bergan of the State Supreme Court, in accordance with the precedent set last year in a similar action involving licensing of "Tomorrow's Children."

Nu-Art Has Cooper Film

Nu-Art Films, Inc., of New York, has acquired exclusive 16 mm rights on the production "Pecks Bad Boy," a Fox Film release starring Jackie Cooper with Thomas Meighan, produced by Sol Lesser and directed by Edward F. Cline.

OBITUARIES

May Wallace Dies In Los Angeles

Mrs. May Maddox, 61, motion picture and vaudeville actress died in Los Angeles December 11 of a heart attack while en route to a hospital. She was known in pictures as May Wallace and was born in Russiaville, Ind.

In 1933 she appeared in "What's Your Racket," for Mayfair; and in 1936, "The Sky Parade," for Paramount.

Joseph S. Gibson Dies

Joseph S. Gibson, 57, owner of the Gibson theatre in Greenville, Mich., died there last week. He is survived by his widow, Mabel; three sons, Joseph, Jr., Charles and Edward, and one daughter, Annetta, all of Greenville.

Benjamin Fey

Benjamin W. Fey, 64, owner and operator of Fey's theatre in Renton, Wash., died there last week after a brief illness. He operated the Madison in Seattle from 1919 to 1925, when he moved to Renton to open the New Renton theatre. He is survived by his widow and a son, Edwin.

George Blanchat

George H. Blanchat, 63, one-time owner of the Star theatre in Lorain, Ohio, and for the last 32 years operator of Crystal Beach amusement park at Vermilion, Ohio, died in Cleveland Clinic Hospital last week after a short illness. His widow and two daughters survive.

Ken McGaffey

Ken McGaffey, 53, who was Mary Pickford's first press agent, died in San Francisco last week of a heart attack. For the last four years he served as advertising and publicity manager for the Golden Gate theatre there.

John Peltret

John Peltret, advertising manager and publicity director for the Clay theatre in San Francisco, a foreign film house, died there last week after a brief illness. For many years he was advance agent for eastern roadshow attractions.

Eugene Saunders

Eugene Saunders, 68, operator of the Saunders theatre, Harvard, Ill., died in a Chicago hospital last week. He is survived by his wife, two sons and a brother.

Herman Alterman

Herman Alterman, brother of Jack Alterman, owner of the Savoy theatre in Jamaica, Long Island, died last week.

Butterfield Renews Ad Deal

A three-year renewal agreement, dated January 1, 1939, has been given the Alexander Film Company of Colorado Springs, industrial film producers and distributors, by W. W. Butterfield Theatres, Inc., of Michigan. Renewal of the agreement brings to 14 years the length of time the Butterfield circuit of 110 Michigan theatres has used Alexander product.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abus de Confiance, Mel.............Col
Adventure in Sahara, Mel...........Col
Adventure of Gracomo Casanova, Mel. Amerital
Adventures of Jane Arden, Mel....WB
Adventures of Marco Polo, Mel....UA
Adventures of Robin Hood, Mel. (C) FN
Affairs of Annabel, Com...........RKO
Air Devils, Mel...................Univ
Alf's Button Afloat, Com......General
Algiers, Mel. ....UA
Always in Trouble, Com............GB
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Alexander's Ragtime Band, Mus. 20-Fox
Always Goodbye, Mel............20-Fox
Always in Trouble, Com............GB
Always Leave Them Laughing, Com-Mel. ....WB
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, West............Para
Arizona Legion, West...............RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel......................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.......Regal

B

Barefoot Boy, Mel.................Mono
Bar 20 Justice, West................Para
Beachcomber, The, Mel............Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West.................Univ
Blackwell's Island, Mel............WB
Blind Alibi, Mel.....................RKO
Blond Cheat, Com..................RKO
"Blondie," No. 2, Com..............Col
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Booloo, Mel. ....Para
Border G-Man, West..............RKO
Boy Meets Girl, Com................WB
Boys Town, Mel....................MGM
Breaking the Ice, Mus............RKO
Broadway Cavalier, Mel.............WB
Broadway Musketeers, Mel.........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel..............Sack
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel MGM
Bulldog Drummond in Africa, Mel..Para

C

Cafe Society, Mel...................Para
Campus Confessions, Com...........Para
Captain Midnight, Mel...............UA
Carefree, Mus-Com..................RKO
Carnival in Flanders, Com-Mel. Tri Nat'l
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel...20-Fox
Chalked Out, Mel......................FN
Chaser, The, Com-Mel.............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel...................MGM
City Streets, Mel.....................Col
Cocoanut Grove, Mus..............Para
Code of the Cactus, West......Victory
Code of the Fearless, West....Spectrum
College Girl, Mel.................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel........WB
Convicted, Mel........................Col
Convict 99, Mel.................General
Convicts at Large, Mel........Record
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Courier of Lyons, Mel..............Pax
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crashing Through Danger, Mel Excelsior
Crime Over London, Mel............GB
Crime Ring, Mel...................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.......Col
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel............20-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel.................Kassler
Dark Rapture, Mel................Univ
Dark Sands, Mel................Record
Dark Victory, Mel...................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel....................WB
Delinquent Parents, Mel....Progressive
Desert Patrol, West.................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel..................WB
Devil's Party, The, Mel............Univ
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel...........Casino
Doctor Judith Randall, Mel.........Rep
Doctor Rhythm, Com..............Para
Dodge City, Mel.....................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com........20-Fox
Dramatic School, Mel..............MGM
Drums, Mel. (C).......................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel.............Popkin
Durango Valley Raiders, West......Rep
Dybbuk, The, Mel.................Geist

E

Each Dawn I Die, Mel.............WB
Edge of the World, Mel............Pax
Empire of the West, West.........GN
Empty World, Mel...................GB
Evergreen, Mus......................GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel....................GN
Exposed, Mel.........................Univ

F

Fast Company, Com-Mel..........MGM
Federal Man Hunt, Mel.............Rep
Female Fugitive, Mel..............Mono
Feud of the Range, West........Webb
Fighting Thorobreds, West.........Rep
First Offender, Mel..................Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel..............20-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel......Kassler
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.....MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel...............Victoria
Four Daughters, Mel................FN
Four's A Crowd, Com..............WB
Freckles Comes Home, Mel.......Mono
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West..............Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel.................Univ
Gang, The, Mel.................Record
Gang Bullets, Mel..................Mono
Gang Smashers, Mel.............Popkin
Gangs of New York, Mel...........Rep
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel.....................20-Fox
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com................GB
Girls on Probation, Mel.............FN
Girls' School, Mel...................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Fairth, Mel........French
Going Places, Com-Mel..............FN
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, West.........Rep
Gone Harlem, Mel...................Sack
Grand Illusion, Mel...............World
Great Man Vote, Com.............RKO
Great Waltz, The, Mus............MGM
"Guerrillas, The," Mel.............Col
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Law, West......................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Harlem Rides the Range, West....Sack
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Hell Bound, Mel....................Sack
Hell's Kitchen, Mel.................WB
Heritage of the Desert, Mel.......Para
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.........GFD
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com...........20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com..........................Col
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com................MGM
Honor of the West, West.........Univ
Hotel Imperial, Mel.................Para
Huckleberry Finn, Com.-Mel.....MGM
Hunted Men, Mel...................Para

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies, Com-Mel..............MGM
I Demand Payment, Mel.......Imperial
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel..........20-Fox
I Married a Spy, Mel...............GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West..............Para
In Old Montana, West........Spectrum
Inside Story, Mel.................20-Fox
International Crime, Mel...........GN
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel...............ABFD
It's Spring Again, Com..............UA
I've Got a Horse, Mel......British Lion

J

Jesse James, Mel. (C)...........20-Fox
Jones Family in Hollywood, Mel..20-Fox
Josette, Com......................20-Fox
Juarez, Mel..........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel................Col

K

Keep Smiling, Com..............20-Fox
Kentucky, Mel. (C).............20-Fox
Kentucky Moonshine, Com.......20-Fox
Kidnapped, Mel..................20-Fox
Knights of the Plains, West...Spectrum
King Kong, Mel....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB

L

Ladies in Distress, Com............Rep
Lady Buckaroo, West...............GN
Lady Objects, The, Mel............Col
Lady's from Kentucky, Mel.......Para
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West..........Univ
Lawless Valley, West..............RKO
Law of the Texans, West...........Col
Law of the Underworld, Mel......RKO
Law West of Tombstone, West...RKO
Letter of Introduction, Com-Mel..Univ

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com...........Casino
Lie of Nina Petrovna, Mel....Lenauer
Life Begins at 40, Com.........20-Fox
Life Returns, Mel....................GN
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel...............MGM
Little Adventuress, The, Mel.......Col
Little Flower of Jesus, Mel......Sunray
Little Miss Broadway, Mus......20-Fox
Little Princess, The, Com. (C)...20-Fox
Little Miss Thoroughbred, Mel......WB
Little Orphan Annie, Mel...........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel.................RKO
Lone Wolf's Daughter, Mel..........Col
Long Shot, The, Mel.................GN
Lord Jeff, Com-Mel................MGM
Love Affair, Mel...................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel....UA
Mad Miss Manton, Com...........RKO
Man from Music Mountain, West..Rep
Man's Country, West...............Mono
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel............MGM
Marines Are Here, Mel...........Mono
Me and My Gal, West...........Para
Meet the Girls, Mel.............20-Fox
Meet the Mayor, Com............Judel
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West.................Mono
Mi Candidato, Mel....Produciones ARB
Midnight, Mel ....Mono
Mis Dos Amores, Mus..............Para
Missing Guest, The, Mel...........Univ
Mr. Chump, Com.....................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Porto Rico, Mel....20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
Mr. Wong at Headquarters, Mel..Mono
Mr. Wong, Detective, Mel........Mono
Mother Carey's Chickens, Com...RKO
My Bill, Mel.........................FN
My Lucky Star, Mus-Com.......20-Fox
Mystery House, Mel..................FN
Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel......20-Fox
Mysterious Rider, Mel..............Para

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Navy Girl, Mel......................Mono
Never Say Die, Com...............Para
Newsboy's Home, Mel.............Univ.
Next Time I Marry, Com...........RKO
Night Hawk, Mel....................Rep
Night on the Danube, Com-Mel..Casino
North of Shanghai, Mel..............Col
Numbered Woman, Mel............Mono

O

Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel..................WB
One Third of a Nation, Mel........Para
One Wild Night, Mel.............20-Fox
Orage, Mel ....Tri-Nat'l
Orphans of the Street, Mel........Rep
"Our Wife," Com.....................Col
Outlaw Express, Mel...............Univ
Outlaw's Paradise, West........Victory
Out West with the Hardys, Com-Mel MGM
Overland Express, West.............Col
Overland Stage Raiders, West......Rep
Overland with Kit Carson, West.....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel...................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West............Rep
Panamint's Bad Man, West......20-Fox
Pardon Our Nerve, Mel..........20-Fox
Paris Honeymoon, Mus-Com......Para
Paroled from the Big Hous, Mel J. D. Kay
Paroled to Exile, Mel..............Mono
Passport Husband, Com.........20-Fox
Pearls of the Crown, Com.-Mel. Lenauer
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel........Tri-Nat'l
Penny Paradise, Mel...............ATP
Penrod's Double Trouble, Mel......FN
Personal Secretary, Mel...........Univ
Persons in Hiding, Mel.............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.......Mono
Phantom Stage, West.............Univ
Pioneer Trail, West...................Col
Pirates of the Sky, Mel...........Univ
Policy Man, Mel.....................Sack
Port of Hate, Mel.................Webb
Port of Seven Seas, Mel..........MGM
Power to Burn, Mel...................Col
Prairie Justice, West...............Univ
Pride of The Navy, Mel............Rep
Pride of the West, West............Para
Prison Break, Mel..................Univ
Prison Farm, Mel...................Para
Prison Nurse, Mel...................Rep
Prison Train, Mel................Equity
Prison Without Bars, Mel..........UA
Professor Beware, Com............Para
Pure in Mind, Mel.................RKO
Pygmalion, Com-Mel..............MGM

R

Racket Busters, Mel................WB
Racketeers, Mel.......................Col
Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ
Rascals, Com......................20-Fox
Rebellious Daughters, Mel..Progressive
Red River Range, West.............Rep
Reformatory, Mel....................Col
Refugiados en Madrid, Mel........Fama
Religious Racketeer, Mel Fanchon Royer
Renegade Ranger, The, West.......RKO
Restless Age, The, Mel..............UA
Renfrew, No. 3, West...............GN
Renfrew on the Great White Trail, West ....GN
Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para.
Riders of the Black Hills, West.....Rep
Ridin' the Range, West.............Rep
Rio Grande Roundup, West.........Col
Road Demon, Mel.................20-Fox
Road to Reno, Com.................Univ
Roaring Six Guns, West...........Conn
Rollin' Plains, West..................GN
Rolling Westward, West..........Mono
Roll, Wagon, Roll, West..........Mono
Romance of the Limberlost, Mel..Mono
Romance on the Run, Com..........Rep
Room No. 111, Mel.............Danubia
Room Service, Com.................RKO
Rose of Tralee, Mel...............Dublin
Rothchild, Mel......................Regal
Rough Riding Rhythm, West Ambassador
Royal Divorce, Mel................Para

S

Sacrifice d'Honneur, Mel.......Tri-Nat'l
Safety in Numbers, Com.........20-Fox
Saint in New York, Mel............RKO
Saint Strikes Back, Mel...........RKO
Sante Fe Bound, West............Mono
St. Martin's Lane, Mel...Assoc British
St. Louis Blues, Mel..............Para
Sante Fe Stampede, West...........Rep
Say it in French, Com............Para
Scandal House, Mel.........Progressive
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel.........FN
Service De Luxe, Com............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel...............20-Fox
Shine On Harvest Moon, West......Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel........MGM
Show Goes On, Mel.................GB
Silver on the Sage, Mel...........Para
Sing, You, Sinners, Mus...........Para
Sinners in Paradise, Mel...........Univ
Sin of Lena Rivers, Mel............Sack
Sisters, The, Mel.....................WB
Six Gun Trail, West.............Victory
Six Shootin' Sheriff, West..........GN
Sixty Glorious Years, Mel. (C)..20-Fox
Sky Giant, Mel.....................RKO
Sky Pirate, Mel.....................Mono
Slums of New York, Mel.......Freuler
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel........RKO
Smashing the Sky Ring, Mel........Col
Song of the Buckaroo, West......Mono
Song of the West, Mus..........MGM
Songs and Bullets, Mel.......Spectrum
Son of Frankenstein, Mel..........Univ.
Sons of the Legion, Mel...........Para
South of Arizona, West.............Col
South Riding, Mel....................UA
Spawn of the North, Mel..........Para
Speed to Burn, Mel..............20-Fox
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel.............MGM
Stagecoach, Mel ....UA
Stagecoach Days, West..............Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West........Mono
Star Reporter, Mel.................Mono
Stolen Heaven, Mus................Para
Storm, The, Mel...................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel............Gallic
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel...........Univ
Street of Misesing Men, Mel.........Rep
Streets of New York, Mel........Mono
Student Nurse, Mel..................FN
Submarine Patrol, Mel...........20-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel..........................20-Fox
Sundown on the Prairie, West....Mono
Sunset Strip Case, Mel.............GN
Sunset Trail, West..................Para
Sweethearts, Mus. (C)............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Com........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel....................20-Fox
Tarnished Angel, Mel.............RKO
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel....Principal
Texans, The, Mel...................Para
Texas Stampede, West.............Col
Texas Wildcats, West...........Victory
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
They Were Five, Mel...........Lenauer
This Man Is News, Mel...........Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel..........20-Fox
Three Comrades, Mel.............MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com.....20-Fox
Three on a Weekend, Mel..........GB
3 Smart Girls Grow Up, Mus-Com Univ
Thundering West, The, West.......Col
Time Out for Murder, Mel......20-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel......Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel.................Pennant
Topper Takes a Trip, Com ....UA
Torchy Blane in Panama, Mel.....FN
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy in Chinatown, Mel.........WB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Toy Wife, The, Mel..............MGM
Trade Winds, Com-Mel.............UA
Treasure Island, Mel..............MGM
Trigger Pals, West...................GN
Trip to Paris, Com................20-Fox
Tropic Holiday, Mus...............Para
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West...........Mono
Two-Gun Man from Harlem, Mel..Sack
Two Gun Troubador, West....Spectrum
Two Weeks With Pay, Mel......Para

U

Under the Big Top, Mel..........Mono
Union Pacific, Mel.................Para
Up the River, Mel...............20-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)....WB
Vivacious Lady, Com..............RKO
Volga Boatman, Mel..........Hoffberg

W

Wanted by the Police, Mel........Mono
Water Rustlers, Mel..................GN
We Are Not Alone, Mel............WB
Wedad, Mel.....................Egyptian
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, West............Rep
West of Cheyenne, West.............Col
West of the Sante Fe, West........Col
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel....20-Fox
White Banners, Mel................WB
Wife, Husband and Friend, Com..20-Fox
Wild Horse Trail, West............Mono
Wings of the Navy, Mel...........WB
Winner Take All, Mel............20-Fox
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C).........MGM
Wolf Call, Mel.....................Mono
Woman Against Woman, Mel.....MGM
Women in White, Mel............MGM
Women in the Wind, Mel.........WB
Wreckage, Mel........................Col
Wuthering Heights, Mel.............UA

Y

Yellow Jack, Com-Mel.............MGM
Yellow Sands, Mel.......Assoc British
Yes, My Darling Daughter, Com..WB
You and Me, Mel...................Para.
You Can't Beat an Honest Man, Com. ....Univ
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel...........UA
Youth Takes a Fling, Com........Univ

Z

Zaza, Mel..........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Sims-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan -L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Ludon-Eleanor Stewart	June 20,'38	58	
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie, No. 2*	P. Singleton-A. Lake-L. Simms	Feb. 28,'39†		
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
First Offender*	W. Abel-B. Roberts-J. Downs			
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†		
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Guerrillas, The*	Bill Elliott-Dorothy Gulliver			
Homicide Bureau	Bruce Cabot-Rita Hayworth	Feb. 15,'39†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 22,'39†		
Lone Wolf's Daughter, The	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†		
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
"Our Wife"	Cary Grant-Jean Arthur			
Plane No. 4	Cary Grant-Jean Arthur			
Power to Burn	Jean Parker-Chas. Bickord			
Racketeers	Alan Baxter-Jacqueline Wells			
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
Texas Stampede	Chas. Starrett-Iris Meredith			
There's That Woman Again	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†		
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†		
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed unde the title, "The Three Maxims.")				
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Neva Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38	60	
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38	59	
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty			
(See "In the Cutting Room," Dec. 10,'38.)				
Lady Buckaroo	Dorothy Page			
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				
Trigger Pals	Art Jarrett, Lee Powell-Al St. John			
Water Rustlers	Dave O'Brien			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Terry-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69; Nov. 19,'38, p. 94.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38	79	May 14,'38
(Exploitation: July 23,'38, p. 64.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Dougles - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38	73	May 7,'38
(Exploitation: June 25,'38, p. 66; July 16,'38, p. 86; Aug. 20,'38, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65; Dec. 10,'38, p. 64.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38	83	May 28,'38
(Exploitation: June 5,'38, pp. 67, 68; July 9,'38, p. 46; July 16,'38, pp. 85, 90; July 23,'38, p. 66, July 30,'38, pp. 84, 85.)				
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
Burn 'Em Up O'Connor	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†		
Christmas Carol, A 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	
(See "In the Cutting Room," Nov. 19,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Girl Downstairs, The 916	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 23,'38†		
(See "Katherine the Last," "In the Cutting Room," Nov. 19,'38.)				
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Huckleberry Finn	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
Ice Follies	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
Idiot's Delight	Norma Shearer-Clark Gable	Jan. 20,'39†		
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Song of the West	N. Eddy-V. Bruce-L. Barrymore - E. Arnold-G. Kibbee-V. McLaglen			
Stand Up and Fight	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	114	
(See "In the Cutting Room," Nov. 19,'38.)				
Sweethearts 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				
Women in White*	F. Rice-K. Taylor-A. Rutherford			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
Gunsmoke Trail 3740	Jack Randall	May 8,'38	57	
(See "In the Cutting Room," Apr. 23,'38.)				
I Am a Criminal (G)	John Carroll-Mary Kornman	Dec. 7,'38†	*72	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid () 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38	63	May 14,'38
Phantom Ranger, The 3730	Tim McCoy	May 29,'38	53	
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckeroo 3861	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'33
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Freckles Comes Home				
Mr. Wong at Headquarters	Boris Karloff			
Navy Girl	Anne Nagel			
Paroled to Exile	R. Kent-A. Nagel-S. Blackmer			
Rolling Westward	Tex Ritter			
Roll, Wagon, Roll	Tex Ritter			
Santa Fe Bound*	Jack Dandall-Edna Durand			
Sky Pirate	John Trent			
Star Reporter	John Carroll			
Streets of New York	Jackie Cooper			
Sundown on the Praire	Tex Ritter			
Tough Kid	F. Darro-D. Purcell-J. Allen	Dec. 14,'38†		
Wild Horse Trail	Jack Randall-Dorothy Short	Dec. 21,'38†		
Wolf Call				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38	80	Apr. 30,'38
Give Me a Sailor (G) 3749	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38	65	May 14,'38
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G)	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	*58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G)	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	*75	Dec. 3,'38
Say It in French (G)	Olympa Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3758	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore-Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester		*88	Nov. 26,'38
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	*72	Nov. 26,'38
Heritage of the Desert*	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland			
I'm from Missouri	Bob Burns-Gladys George			
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts			
Me and My Gal	Buck Jones-Helen Twelvetrees			
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor			
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson	Dec. 23,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†		
(See "In the Cutting Room," July 16,'38.)				
Persons in Hiding	L. Overman-Patricia Morrison			
St. Louis Blues.	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Silver on the Sage	Wm. Boyd-Geo. Hayes			
Sudden Money	B. Lee-M. Rambeau-C. Ruggles			
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes		60	Oct. 22,'38
Tom Sawyer, Detective	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Two Weeks With Pay	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee			
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff			
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	68	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore.	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	67	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston - June Travis - Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree	Gene Autry-Smiley Burnette...Jean Rouverol	Dec. 2,'38†	56	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doctor Judith Randall*	Frieda Inescart-Henry Wilcaxon-Claire Dodd-Sybil Jason			
Federal Man Hunt	Robt. Livingston-June Travis	Dec. 17,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Fighting Thoroughbreds	R. Byrd-M. Carlisle-R. Allen	Dec. 23,'38†		
Flight at Midnight	Col. Roscoe Turner			
Mysterious Miss X	M. Whalen-M. Hart-C. Chandler			
Pride of the Navy*	J. Dunn-R. Hudson-G. Oliver			
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 16,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Ridin' the Range	Gene Autry-Smiley Burnette			
Shine On Harvest Moon	Roy Rogers-Mary Hart			
(See "In the Cutting Room," Dec. 3,'38.)				
Street of Missing Men	Charles Bickford			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontain-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chaster Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Lacraine Johnson			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong			
Great Man Votes, The 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Love Affair	I. Dunne- C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Pacific Liner 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†		
(See "In the Cutting Room," Nov. 19,'38.)				
Pure in Mind 911	Anne Shirley-Roger Daniel	Jan. 13,'39†		
(See "In the Cutting Room," Oct. 29,'38.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Twelve Crowded Hours*	Richard Dix-Lucille Ball			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77; Nov. 26,'38, p. 49.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent.-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Gloria Stuart-Michael Whalen-Brian Donlevy	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July '8,'38	78	July 16,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†	*69	Nov. 19,'38
Charlie Chan in Honolulu 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Dangerous Cargo	Preston Foster - Lynn Bari			
Down on the Farm (G) 920	Jed Prouty - Spring Byington-Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A)	J. Prouty-S. Byington-S. Deane	Mar. 31,'39†	*60	Nov. 26,'38
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Kentucky 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Mar. 3,'39†	*65	Nov. 19,'38
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	 Jan. 20,'39†	*68 92	Nov. 19,'38 Oct. 22,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Jan. 13,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	*70	Dec. 10,'38
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 3,'39†		
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend 930	Loretta Young-Warner Baxter - Binnie Barnes-George Barbier	Feb. 17,'39†		
Winner Take All	Toy Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Callela - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Midnight	Francine Bordeaux - Brian Aherne - Victor McLaglen			
Duke of West Point	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†		
(See "In the Cutting Room," Nov. 12,'38.)				
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Last Frontier, The*	Gary Cooper			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				
Wuthering Heights*	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38. pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G)	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62,)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanne Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38. p. 94.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gambling Ship	Robert Wilcox-Helen Mack	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Honor of the West	Bob Baker-Marjorie Bell	Jan. 13,'38†		
Last Warning, The (G)	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†		
Phantom Stage, The	Bob Baker-Marjorie Reyolds	Feb. 10,'39†		
Pirates of the Skies	Kent Taylor-Rochelle Hudson			
(See "In the Cutting Room," Dec. 3,'38.)				
Son of Frankenstein, The	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†		
Swing, Sister, Swing	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	
(See "In the Cutting Room," Dec. 3,'38.)				
Three Smart Girls Grow Up*	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-W. Lundegar			
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Jan. 27,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
Comet Over Broadway	Kay Francis-Ian Hunter	Dec. 3,'38	69	
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Ovt. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Powell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 15,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Going Places	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†		
(See "In the Cutting Room," Oct. 8,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel	Dec. 17,'38†		
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North 362	D. Foran-M. Lindsay-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Always Leave Them Laughing	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Broadway Cavalier	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
(See "In the Cuting Room," Nov. 12,'38.)				
Dawn Patrol	Errol Flynn - George Brent - Claude Rains-Basil Rathbone	Dec. 24,'38†		
(See "In the Cutting Room," Sept. 24,'38.)				
Devil's Island	Boris Karloff	Jan. 7,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de. Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
Each Dawn I Die	James Cagey-Edw. G Robinson			
Hell's Kitchen*	Humphrey Bogart-Gale Page-"Crime School Kids"			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles	Jan. 28,'39†		
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Off the Record	Pat O'Brien-Joan Blondell	Jan. 21,'39†		
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
Smashing the Money Ring*	R. Reagan-R. Towne-J. Litel			
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains	Jan. 14,'39†		
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane			
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15.'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Hell Bound* (reissue)	Leo Carrillo	Sack	Nov. 15,'38		
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Roaring Six Guns	Kermit Maynard	Conn	May 15,'38	57	
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The* (reissue)	Charlotte Henry	Sack	Dec. 1,'38		
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	
Songs and Bullets	Fred Scott	Spectrum	May 15,'38	58	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
Code of the Fearless	Fred Scott	Spectrum	Jan. 5,'39	65	
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaw's Paradise	Tim McCoy	Victory	Jan. 10,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abus de Confiance* (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova* (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion.")					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Lie of Nina Petrovna, The (A)	Rernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 9,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Flat Foot Stooges 9403 (3 Stooges)	Dec. 5,'38†	2 rls.
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May 20,'38	16
Home on the Rage 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mind Needer, The 8433 Charley Chase	Apr. 29,'38	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	2 rls.
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag 9425 Smith & Dale	Nov. 11, 38†	2 rls.
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Swing, You, Swingers 9428 Andy Clyde	Jan. 29,'39†	2 rls.
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2, 38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23.'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	1 rl.
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	1 rl.

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	1 rl.
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 9655 (Friendship Songs)	Jan. 27,'39†	1 rl.
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
23. Little Buckaroo 8704	Apr. 11,'38	6
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.
No. 5 9585	Jan. 6,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 26,'38†	1 rl.
Get Ready Navy 9804	Jan. 6,'39†	1 rl.
King Vulture 9803	Dec. 23,'38†	1 rl.
Ski Rhythm 9802	Nov. 4,'38†	1 rl.
Thrilling Moments (6-25-38) 8809	June 10,'38	9½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 9901 (Harry Newman)	Nov. 11,'38†	10
No. 2 9902 (Inside the White House)	Jan. 6,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1		9
Cavalcade of Stuff, No. 2		9

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Lost Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
Kingdom for a Horse (5-7-38) 8504 Horace Lapp and Orch.	Apr. 22,'38	10
Return of the Buffalo 8608	Apr. 8,'38	9½
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Cactus Caballeros 8206 Harry Gribbon-Joe Faye	May 27,'38	19
Cute Crime 8118 Jefferson Machamer	Apr. 29,'38	18
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Sing for Sweetie 8309 Lee Sullivan	Apr. 15,'38	19
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr. 2.'38	9
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The W-692	Dec. 17,'38†	8
Captain's Pup W-684	Apr. 30.'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Pygmy Hunt, The W-687	Aug. 6,'38	8
Poultry Pirates W-683	Apr. 16,'38	9
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out P-811		2 rls.

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'58	9
Jaipur, the Pink City (11-19-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20.'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Streamline Swing (11-12-38) M-872 In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake M-874	Nov. 12,'38†	11
That Mothers Might Live M-676 Shephard-Struwick-Mary Howard	Apr. 30,'38	10
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
It's in the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-801	Dec. 17,'38†	1 rl.
Once Over Lightly R-802	Dec. 17,'38†	1 rl.
Snow Gets in Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Came the Brawn C-737	Apr. 16,'38	11
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	1 rl.

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot and Ice (12-1-38) S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend S-902	Nov. 19,'58†	10
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr. 30,'38	10
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr. 9,'38	9
Penny's Picnic S-903 (Color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		1 rl.
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	1 rl.
Music Made Simple (4-30-38) F-754	Apr. 16,'38	8
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the News T8-3	Dec. 2,'38†	1 rl.
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7
COLOR CLASSICS		
All's Fair at the Fair C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 1,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bear (11-12-38) C8-2	Oct. 28,'38†	8
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3	Oct. 7,'38†	10
Henry Busse and Orch.		
Easy on the Ice A7-13 (6-18-38)	June 3,'38	10
H. King's Orch.-S. Foster		
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2	Sept. 2,'38†	10
Clyde Lucas and Orch.		
Moments of Charm (8-13-38) A8-1	Aug. 5,'38†	10
P. Spitalny & Girl Orch.		
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A A8-6	Jan. 6,'39†	1 rl.
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez		
PARAGRAPHICS		
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Meledramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
PARAMOUNT PICTORIAL		
No. 10—Sailboat Time — Twilight on the Trail—Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
POPEYE THE SAILOR		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5	May 27,'38	8
Jimmy Dorsey and Orch.		
GRANTLAND RICE SPORTLIGHTS		
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog R8-7	Jan. 20,'39†	1 rl.
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME		
1937-38		
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—(11-26-38)		19
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212	June 24,'38	10
Jan Peerce		
Hockshop Blues (8-6-38) 84,213	July 15,'38	10
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June 3,'38	10
Roy Smeck and His Aloha Islanders		
Maids and Music 84,209	Apr. 22,'38	10
Ray Fabing's Ingenues		
No Sale (4-2-38) 84,207	Mar. 11,'38	11
Gogo De Lys		
Salt Shakers 84,210	May 13,'38	11
J. C. Flippen		
Skyline Revue 84,200	Apr. 1,'38	11
Paula Stone		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cozzi		
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203	June 17,'38	15
Jack Rice		
RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502	Apr. 8,'38	18
Nick Stuart and Orch.		
RAY WHITLEY COMEDIES		
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
SHEILA BARRETT COMEDIES		
Week-End Guest 94,401	Oct. 14,'38†	
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22,'38	18
Ray Whitley		
Hunting Trouble (8-13-38) 83,303	Aug. 12,'38	10
Jed Prouty		
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Merbabies 94,105	Dec. 9,'38†	9
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38 94108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	6
String Bean Jack 9521	Aug. 26,'38†	1 rl.
(in color)		
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGERSEN (Sports)		
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar		
Eternal Fire, The		
Fox Hunting		
Jerusalem		
Petra		
Rome in Symphony		
Ruins of Palmyra		
Wanderers of the Dessert		

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 16,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	8
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3247	Jan. 9,'39†	1 rl.
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Rabbit Hunt (11-19-38) (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
MENTONE MUSICAL COMEDIES		
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July 6,'38	17½
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7
STRANGER THAN FICTION SERIES		
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10.'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty 3368	Dec. 5,'38†	
No. 58 Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Hold That Ball 3028 Preisser Sisters	Apr. 23,'38	2 rls.
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30.'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel	Nov. 26,'38	19
Star Dust (12-3-38) 4105 Benny Davis	Dec. 12,'38†	22
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated (12-3-38) 4603	Nov. 5,'38†	10
COLORTOUR ADVENTURE **(In Color)**		
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14.'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oc.t 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters 4304	Dec. 10,'38†	1 rl.
LOONEY TUNES		
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25.'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
MELODY MASTERS		
Rubinoff and His Violin 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705 "Happy" Felton & Orch.	Dec. 3,'38†	10
MERRIE MELODIES **(In Color)**		
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
PICTORIAL REVUES		
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
VITAPHONE VARIETIES		
Juggling Fool, The 3910 Bobby May	May 14,'38	1 rl.
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Old Towns of Normandy		
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar (7-2-38)	July 15,'38	28
LENAUER		
Datelines (6-18-38)		8
REGAL		
Youth Marches On (9-24-38)	Sept. 24,'38	20
SACK **(with Negro Cast)**		
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10
SANDERS FILMS		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38	20 (each)
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 chapters)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Fighting Devil Dogs, The (5-28-38) 7501 Lee Powell-Herman Brix	May 28,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) 1st episode 29
Lone Ranger Returns Robert Livingston (15 episodes)	Jan. 25,'39†	

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers 3881-92		
Flaming Frontiers Larry Crabbe (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson (11-27-37) 2881	Oct. 18,'38†	20 (each)
Scouts to the Rescue Jackie Cooper-Vandell Darr	Jan. 17,'39†	

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next week: British Money Makers Poll

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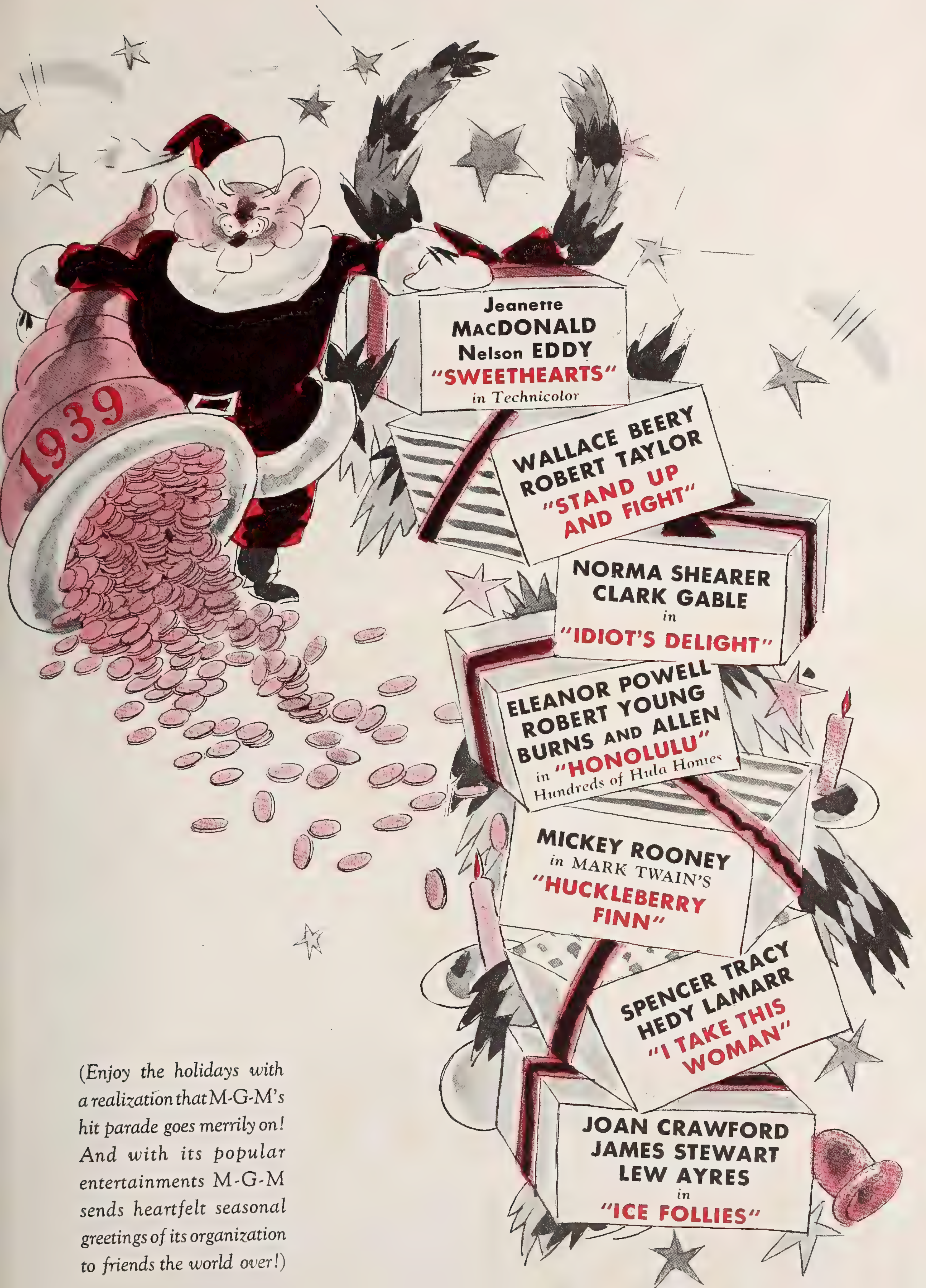
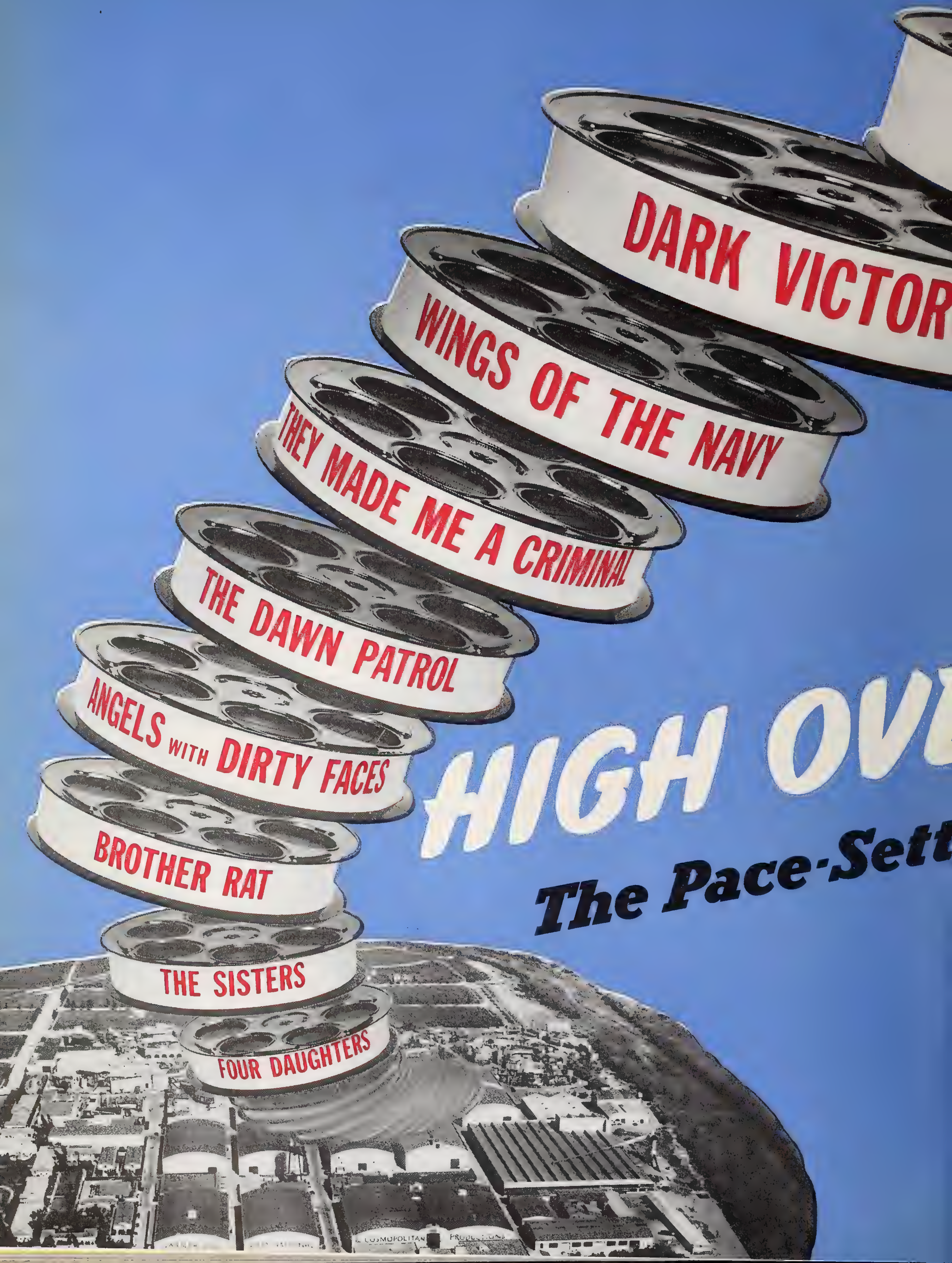
BEST WISHES
FROM THE
FRIENDLY
COMPANY
IN 1939!


1939
Jeanette MacDONALD
Nelson EDDY
"SWEETHEARTS"
in Technicolor
WALLACE BEERY
ROBERT TAYLOR
"STAND UP AND FIGHT"
NORMA SHEARER
CLARK GABLE
in
"IDIOT'S DELIGHT"
ELEANOR POWELL
ROBERT YOUNG
BURNS AND ALLEN
in "HONOLULU"
Hundreds of Hula Honies
MICKEY ROONEY
in MARK TWAIN'S
"HUCKLEBERRY FINN"
SPENCER TRACY
HEDY LAMARR
"I TAKE THIS WOMAN"
JOAN CRAWFORD
JAMES STEWART
LEW AYRES
in
"ICE FOLLIES"

(Enjoy the holidays with a realization that M-G-M's hit parade goes merrily on! And with its popular entertainments M-G-M sends heartfelt seasonal greetings of its organization to friends the world over!)


DARK VICTOR
WINGS OF THE NAVY
THEY MADE ME A CRIMINAL
THE DAWN PATROL
ANGELS WITH DIRTY FACES
BROTHER RAT
THE SISTERS
FOUR DAUGHTERS
HIGH OV
The Pace-Sett
COSMOPOLITAN PRODUCTIONS

JUAREZ
KLAHOMA KID

R THE INDUSTRY
g Product of Warner Bros.

A GREAT PICTURE INSPIRES GREAT OVATION—*and guarantees great ew Year's business!*

Zanuck's top-rating New Year's gift to the box-office! Achieving top rank in dispensing laughter, romance, tragedy, tears! One of the best Technicolor pictures!" —*The Exhibitor*

One of the season's finest in artistry and b. o. prospects! Vigorous and stirring! Engrossing dramatic romance! One of Technicolor's finest efforts!" —*Daily Variety*

Sure-fire hit! A knockout from the word go to the very last moment! The profits should tell one of the sweetest stories of the year!" —*Hollywood Reporter*

A thoroughbred picture that will be a boxoffice hit! A Technicolor classic! Lavish production . . . superb direction . . . star-dotted cast!" —*Boxoffice*

KENTUCKY

in TECHNICOLOR *with*

Loretta YOUNG • Richard GREENE

and WALTER BRENNAN • Douglas Dumbrille • Karen Morley • Moroni Olsen

Directed by DAVID BUTLER

Associate Producer Gene Markey • Screen play by Lamar Trotti and John Taintor Foote • From the story "The Look of Eagles" by John Taintor Foote

DARRYL F. ZANUCK in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133. No. 13

December 24, 1938

"TAKING PART"

WHEN Mr. Samuel Goldwyn announced employment of Mr. James Roosevelt as a Hollywood executive the elements of consideration and purpose seemed so obvious that your genial and good humored editor decided to leave the matter to the news pages, without comment.

If, once again Mr. Goldwyn, for attention purposes sought to acquire a "name," it seemed to be a matter of little moment. Such things must be expected from time to time.

And if young Mr. Roosevelt in his versatility, after a career in insurance and the White House secretariat, wanted to try a new job, that would, despite some reservations, be perhaps understandable, too. He is entitled to employment.

However, with a federal suit, instituted under his father's administration, pending against the motion picture industry, there have seemed to be aspects of the matter that in some minds would be considered, shall we say, delicate.

One might have prayerfully hoped that a bit of special discretion could have followed even then, and even if Mr. Goldwyn was once again willing to take the limelight at whatever cost to his contemporaries and his industry.

But in Chicago Mr. Roosevelt, in the maturity of his film experience, between trains midcontinent, made official declaration: "Mr. Goldwyn and myself happen personally to agree with the Government's position in favor of separating the production companies from theatre ownership and operation." That came right after a disclaimer asserting: "I shall take no part whatsoever in negotiations or proceedings with the Government."

This new film executive, it would appear, is not cognizant of the fact that his public expression is in fact a very considerable "taking part."

The contemporary policy of the Department of Justice has predominant publicity phases.

△ △ △

RELATIONS

THE fan magazine press, being much the recipient of special favors of access in Hollywood and further encouragement by advertising patronage in New York, may be expected, from time to time, to bestow most special attention upon the motion picture. A perfect gem of example is afforded in Photoplay's sparkling article on "Hollywood's Unmarried Husbands and Wives." Meanwhile, officially circulated trade literature proclaims, if not enthusiastic approbation, at least acquiescence.

The fan magazine press is most directly dependent upon the continued wellbeing of the art and industry of the motion picture, including its status in the public mind.

The motion picture screen created the audience and the reader interest in which the fan press has been nurtured and developed. In fact, the first fan magazine was born of direct cooperative stock participation support of the Motion Picture Patents Company's principal producers.

Meanwhile, if the merchandisers of motion pictures appear indifferent to the policies of the fan press with respect to the repute of the screen, that can only be philosophically considered as consistent with willingness to compromise with radio, or to invade the screen with lotteries and other irrelevancies.

△ △ △

REPRESENTATIVES

THE motion picture exhibitor, be he head of a mighty circuit or the proprietor of a "shooting gallery," stands in the position in his community of a representative of the industry of the screen. He is also the purchasing agent of his public, purveying entertainment.

In view of this position of responsibility, with its obligations to both the institution and its customers, it is hard to understand the oblique obtuseness with which a recent official gathering of showmen sat through a deliberately planned and programmed exhibition of professional, proclaimed viciousness.

This industry, and every one in it, stands continuously before the court of public opinion—and the hard lights are on.

△ △ △

THE most distinguished Mr. Hamlin Garland, venerable and a member of the toplofty American Academy of Arts and Letters, holds that the motion pictures have achieved a cheapening effect upon literature because authors have been doing their fiction with one eye on picture possibilities. A sage in his ivory tower ought to be philosopher enough to let those who seduce so easily welter in their lucre. It would serve them right—and reduce competition for the high art that scorns box office.

△ △ △

FURTHER REPORTS on the decadence of our day: In New York a smart set women's wear shop announces "Photo-Glamour in Formal Fashions" so that milady is to be always garbed for the attentions of the candid press camera. Nightlife being what it is, lived for publicity, for the columnists and the rotogravure sections and occasional newsreel, beauty must now be actinic. . . . From the northwest come tidings of a line of new farm tractors with air-conditioned cab, radio set and cigar lighter. Presumably space has also been provided for a televisor—if, when, and as.

△ △ △

BY perusal of a vast file of official papers of technicians concerned with problems of film preservation, in connection with the labors of Mr. John G. Bradley of the National Archives in Washington, one discovers the solemn and scientifically acute observation of Mr. John I. Crabtree of the Society of Motion Picture Engineers and of the research staff of the Eastman company that the use of face powder by girls handling motion picture film is adverse to the life and quality of the image. Make-up, it seems, belongs only on the set.

Terry Ramsaye

This Week

Fame's Findings

The annual evaluation, compiled from exhibitors by Motion Picture Herald and Fame, of the relative brightness of the stars who have earned title to a permanent place in the spotlight of the public's favor as expressed at the boxoffice stands completed. Attesting the fact that fame is not so fleeting as is commonly supposed Shirley Jane Temple leads the list of Ten Best Money Making Stars for the fourth successive year. Near her in popular appeal are Clark Gable, Sonja Henie, Mickey Rooney, Spencer Tracy, Robert Taylor, Myrna Loy, Jane Withers, Alice Faye and Tyrone Power, in that order. Following these are a host of players whose popularity in certain regions or with certain audiences brings them crowding close to the center of the spotlight. In that particularized field included in the general title of Western Stars, Gene Autry is first for the second time. Riding close at his heels are William Boyd, Buck Jones, George O'Brien, Three Mesquiteers, Charles Starrett, Bob Steele, Smith Ballew, Tex Ritter and Dick Foran.

Results of the poll as they appear in the forthcoming issue of Fame *are summarized on pages* 13, 14, 15 *and* 16.

"Snow White" Is Queen

Having played in 45 countries, with Germany, Russia and Japan among the few exceptions which have not yet seen "Snow White and the Seven Dwarfs," and with 8,000 playdates in the U. S. and Canada alone, the world gross of the film is now approaching the $8,000,000 mark on its first play-off.

A detailed account of what the picture has done, and some of the plans behind it, will be found on page 17.

Quota Law Hit

Oliver Stanley, president of the Board of Trade, in the House of Commons Tuesday faced attacks by members who declared the new Films Act was gravely hampering the industry. A numerical drop in production, industry unemployment and a shortage of films on the domestic market were cited. Mr. Stanley defended the act as having improved the standards of production, claiming the objective of higher quality is being attained under the law. He said he was aware of the shortage of product, and expressed the hope that the quality improvement would serve to attract new financing. He contended the film decrease was due to outside causes, but did not specify them.

Aubrey Flanagan, writing earlier from London, tells of industry alarm over a threat of Government censorship in the story on page 33.

INFORMATION, PLEASE!

IN sequel to editorial expressions presented in Motion Picture Herald have come certain criticisms of what has been deemed the attitude of this publication toward "Films for Democracy," which some contend is a constructive, patriotic movement for the preservation of the traditional democracy of the United States of America.

Motion Picture Herald therefore considers it appropriate to ask "Films for Democracy" clearly, officially and publicly to declare its position with respect to:

1—*The political theories commonly known as Communism.*

2—*The political theories commonly known as Fascism.*

3—*The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.*

MARTIN QUIGLEY.

Governor on Films

Discussing the film industry with the press in Chicago this week on his way to the coast, Governor-elect Cuthbert Olson of California refused this week to declare his attitude should a divorcement bill be proposed in his state but did say that he was opposed to block booking and that the Government's action would probably decide any such isssue before state officials could act. He denied that he had discussed the industry situation in California during his visit last week to the White House. Governor Olson also believes that films should contain more of an educational nature and especially "Americanism." He deplored the public preference for motion pictures rather than political meetings. He admitted that the industry was of much support to him in his recent campaign.

Mr. Olson said he would study state income taxes in relation to star salaries, realizing that the salaries were of short duration, but added, "Profligate spending on horse-racing and gambling makes the situation difficult because the money probably would not be saved."

"The American Way"

American Films Foundation is distributing pictures on "American Democracy." Intended primarily for showing in clubs, schools and the like, the shorts have been booked by several circuits. Among the 42 names on the National Advisory Board of the organization are the presidents of the International Union of Chemistry, of the Drama League of America, of the National Society of Children of the American Revolution, of the American Women Against Communism, of the Clergy League of America, and of the Finer Films Federation of New Jersey.

An account of the organization and its workings will be found on page 14.

Christmas Spirit

Paramount's "Scrooge," an English production based on Charles Dickens' "Christmas Carol," has been withdrawn from distribution wherever requested by Metro-Goldwyn-Mayer, whose "Christmas Carol," starring Reginald Owen, is going out on release as scheduled, and will play the Music Hall in New York beginning Thursday. Theatres which had booked Paramount's version of the story for Christmas week cancelled the booking at the company's request.

Yule Benefits

Motion picture exhibitors the country over again are placing the facilities of their theatres, the efforts of their theatre staffs and their shows at the disposal of their localities for relief of the needy at this Christmastide, holding benefits, giving special "gift" matinees or donating parts of their box office income. In many cases the owners are acting independently of local agencies or newspapers; in others they have tied up with either or both.

Many thousands of children will be guests of circuit and independent theatres everywhere.

No Protection

The Associated Motion Picture Advertisers in New York has been accused of "failing to come out and fight for the protection" of the industry and its stars against recent "pillorings" in film "fan" magazines. Martin Starr, film news commentator on the air, made the charge last Friday evening over Station WMCA of the Knickerbocker Broadcast Company, in New York. Himself an AMPA board member, Mr. Starr declared "there are several constructive ways in which this organization could have, and should have combated the flood of recent 'malicious material' in the fan press."

Universal Gets "Mikado"

Universal announced Wednesday that it has acquired distribution rights to the first motion picture ever made of Gilbert and Sullivan's "The Mikado" for the United States, Canada, South America and the Far East. Joseph Somlow, associate producer of General Film Distributors, Universal's British associate, handled the deal. The film, expected to be an internationally important musical, was directed by Victor Schertzinger, with musical direction by Geoffrey Toye. The cast includes the D'Oyly Carte Players and chorus, Kenny Baker, and the music of the London Symphony Orchestra. Universal added that for 10 years permission to film this musical was refused.

Sudetenland

In a report received this week in Washington from the U.S. Commercial Attache at Berlin, Douglas Miller, he states that by a decree the German laws regarding the establishment of a Nazi National Chamber of Culture (Reichskulturkammer), and of a Film Chamber, have been extended to the Sudetenland. All questions of cultural importance, especially those pertaining to films in the Sudetenland, are now under the control of the Nazi Minister of Propaganda. This, of course, was expected.

MOTION PICTURE HERALD

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Schaefer Elected

George J. Schaefer, head of RKO Radio Pictures, was elected to the board, the Italian situation was discussed, and plans for two films for use in the New York and San Francisco fairs were outlined, at the quarterly meeting Tuesday, in New York, of the directors of the Motion Picture Producers and Distributors of America. Attending the meeting were Nate Blumberg, Barney Balaban, Jack Cohn, Earle W. Hammons, E. B. Hatrick, Sidney Kent, Maurice Silverstone, Mr. Schaefer, Will Hays, and Major Frederick Herron.

The major distributors submitted formally to the Hays office their decision to cease operations in Italy on December 31, after which date the Italian government monopoly officially assumes operation. Their decision is based on the theory that, whatever concessions the Italian government now makes, its monopoly has the effect of a breach of contract.

Mr. Hays outlined the plans for two films to be used for the New York and San Francisco fairs, made from a plan of Dr. James Shotwell of the Carnegie Endowment for International Peace. Pictures will be compiled from 2,000,000 feet of film, with some new material to be made by Cecil B. De Mille. They will consist of 15 historical episodes, depicting the rise of America. The San Francisco film will contain special material showing the rise of the West. Being a compilation from old historical films the pictures will be, in actuality, an exhibit, at both fairs, of the motion picture industry.

The board will meet again on January 4.

Admissions Up

Admission taxes collected by the Federal Government during November jumped nearly $400,000 over the preceding month, from $1,596,367 to $1,985,127.

At the same time, the Bureau reported that the November collections were some $250,000 under those of the same period last year, when they totaled $2,242,573, although well ahead of both the 1936 figure of $1,605,674 and the 1935 total of $1,866,915.

With 1938 collections under those of last year throughout a number of months, receipts for the first 11 months were $1,000,000 under those of 1937, amounting to $17,640,960 against $18,684,006, the report showed.

Ban in Quebec

Efforts of Quebec exhibitors to effect repeal of the Province's ten-year-old ban on children's theatre attendance are being strengthened by Quebec legislators joining the movement.

Details of the campaign are on page 26.

Canadian Report

The Canadian Government report on operation of theatres in the Dominion shows that only 28 per cent of the total seating capacity of 1,047 theatres in the country is occupied at every performance during the year, the average for the previous year being 29 per cent, when there were 88 fewer theatres in operation. The total seating capacity of all theatres is given as 601,611, and, therefore, 168,000 seats are occupied on the average.

Further statistics show the average percentage of seats occupied in cities of 100,000 population and over was 30, while in the smaller centers the average was 26 per cent. The ratio is relatively higher in theatres having accommodation for less than 800 persons with an average of approximately 31 per cent for all performances. The average for theatres having more than 800 seats is 27 per cent for the year.

The total number of employees for the 1,047 Canadian theatres was 6,950, of whom 5,294 were men.

Ban on Nativity

The British Board of Censors has refused a certificate for theatre showings of "The Prince of Peace," Gaumont British Instructional religious film. The objection was that Christ was represented in the production, even though as the Child in the Manger.

* * *

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This Week In Pictures

By Staff Photographer

HAL HORNE, executive of Walt Disney Enterprises, in New York after a tour of England and the Continent, reports contentedly the records broken by "Snow White and the Seven Dwarfs" in its European bookings. Foreign market grosses for the cartoon, in circulation now for nearly a year, are expected to equal the $4,000,000 already amassed in domestic totals. See story on page 17.

REGINALD ARMOUR, RKO general manager in Europe, is greeted in Stockholm by company representatives and Per Scheutz, operator of the Saga theatre, where "Snow White" is breaking house records. Left to right, Mr. Scheutz; G. Wadston, sales manager for RKO Radio in Stockholm; Mr. Armour, Miss Puck Wallman, W. Sorensen, RKO publicity director in Stockholm, and Carl Gerhard Wallman, general manager for the Scandinavian territories.

Photo by Philadelphia Inquirer

IN Philadelphia for the opening of Walter Wanger's "Trade Winds," Tay Garnett, left, above, director of the picture, who filmed the scenes of the South Seas and the Orient used extensively in process work in the production, watches Fredric March, the star, being interviewed by Philadelphia society editors, feature writers and reviewers. The lady journalists, left to right, are: Loraine Staub, Mildred Martin, film critic of the *Inquirer;* Dorothy Love, Elsie Finn, film critic of the *Record*, and Laura Lee. "Trade Winds" is reviewed on page 40 of this issue.

SIDNEY S. HOREN, right, director in Argentina for Twentieth Century-Fox, ushers Tyrone Power, named this week one of the Ten Best Money-Making Stars in Motion Picture Herald's poll of exhibitors, to shelter from the weather and a deluge of admirers, feminine, after his arrival at the airport in Buenos Aires on a tour of South America.

PRODUCERS, directors and players in the United Artists organization, right, are guests at a luncheon given by the Association of Foreign Correspondents at the Hotel Lombardy, New York. Between courses: Zorina, Goldwyn contract star; R. de Roussy de Sales, representative of the Paris *Soir* and president of the Association; Countess Eleanor Keller, producer of the World Windows short subjects; Raymond Massey, star, and Tay Garnett, director.

By Staff Photographer

By Staff Photographer

EDDIE CANTOR and Will H. Hays, left, at a testimonial luncheon to Ben Bernie at the Astor Hotel, New York, sponsored by Mr. Cantor to aid the drive for the Federation for the Support of Jewish Philanthropic Societies. A total of $125,000 was pledged at the affair for the Amusement Division of the campaign.

Photo by Cosmo-Sileo

ADOLPH ZUKOR sails from New York with Mrs. Zukor on the first part of an assignment which will carry him through all the continents on a study of the Paramount foreign organization.

THE Chamber of Commerce of Oklahoma City honors W. Ray Johnston and George W. Weeks, president and general sales manager of Monogram, at a luncheon at which Mr. Johnston announced that his company would produce a story based on the life of Al Jennings, notorious Oklahoma bandit of pioneer days. Seated, left to right: P. K. Johnston, Interstate circuit; Carl Mock, Monogram salesman; Ed Blumenthal, Monogram; Mr. Johnston; John L. Franconi, Monogram; Mr. Weeks; Louis Charninsky, Capitol and Rialto theatres, Dallas; Leo J. McCarthy, producer. Standing: Edwin Blumenthal, Jr.; Francis Barr, Capitol theatre, Dallas; Carl Dreher, Monogram salesman; Irving Waite, Melba and Tower theatres, Dallas; Jimmie Lovell, amusement editor, Dallas *Times Herald;* Harry Sachs, Debbs Reynolds and Ray Jones, Interstate bookers; Rip Payne, R. E. Griffiths Theatres; W. J. Cammor, Monogram; Dallas.

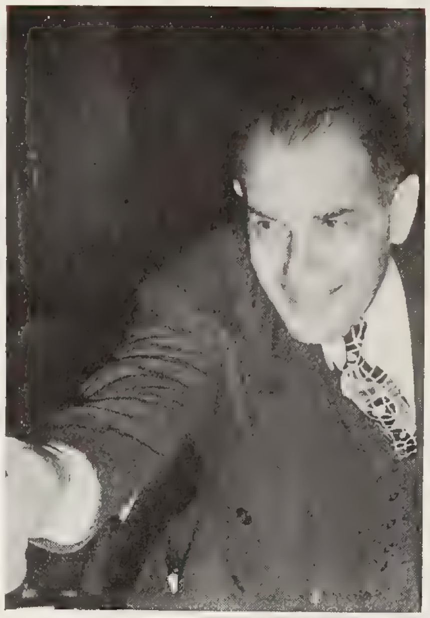
DISTRIBUTION plans and operating policies designed to suit present conditions in Europe were set up by Joseph A. McConville, right, foreign sales manager for Columbia, who returned from the Continent this week with Joseph Friedman, managing director for England.

Photo by Metropolitan

Circuit Operators Honored On 20th Anniversary

DISTRIBUTOR and exhibitor leaders gathered in Albany, N. Y., last Monday night to honor J. Meyer and Louis W. Schine, owners of the Schine circuit, on their 20th anniversary in the industry. Proceeds of the dinner held at the Hotel Ten Eyck, together with an equal amount donated by the brother guests of honor, were contributed to the Committee for European Refugees. On the train and in the banquet hall, the guests are pictured here.

(All photos by staff photographer)



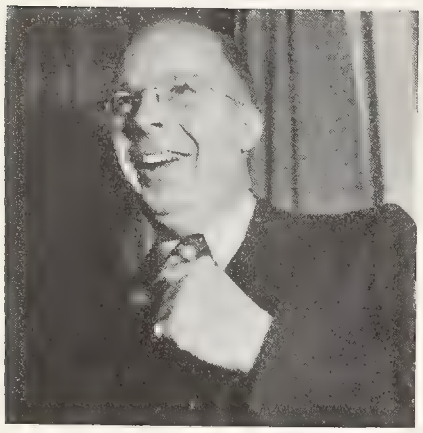
J. Meyer Schine

Louis W. Schine

Jules Levy, RKO general sales manager, and H. J. Yates of Consolidated Film Industries.

Jack Cohn, Columbia vice-president; Edward A. Golden, Monogram vice-president, and Herman Robbins, president of National Screen Service.

Below, Tom Connors, MGM eastern sales manager.



H. D. English of the Harden circuit of upper New York State.

J. Meyer Schine, Dick Connors, Albany correspondent of MOTION PICTURE HERALD; *Bernie Kranze, RKO circuit district head, and Harry Hershfield, toastmaster.*

Left, Edmund Grainger, general manager of the Feiber and Shea circuit of New York, and Bert Sandford, Jr., director of sales and advertising, Altec Service Corporation.

THE BIGGEST MONEY MAKING STARS OF 1938

Exhibitors of America judge the box office rankings of more than 200 players

FAME is not fleeting. For all the evanescence commonly attributed to good fortune, all the ephemeral character popularly ascribed to adulation by the public of its great and great-to-be, when that public has named its winning ticket it places its money on the line until it is ready to change the combination for itself.

At the same time, the public does not close its eyes to new arrivals on the scene, even if that be the motion picture scene, supposedly the most rapidly changing of any. The customers of the motion picture theatre, makers of Fame, must be shown, but they are willing to be shown.

Both these facts are attested in the annual assay of patrons' preferences at the box office by the publications Motion Picture Herald and Fame. It was in 1932 that Quigley Publications first undertook to learn from the exhibitors themselves who were actually the Money Making Stars. In countless polls, sectionally and nationally, personality and popularity premises had been adapted for studies, not always serious, of what and whom the laity wanted to see on the screen. But what the exhibitors' own ledgers showed, the actual totals in black ink, that was something else again.

Draw Most Patrons

In that first study the Herald asked the exhibitors of the United States to name, in order, the ten players whose pictures "drew the greatest number of patrons to your theatre." The wording even precluded the voicing of personal preferences of the exhibitor. He was invited to tell the story of his account books. Hence it was not the theatre owner or manager speaking; it was the box office.

That formula for establishing the identities of the Money Making Stars has not changed to this day. The same question was asked of the independent exhibitor this year. The same criteria were employed, and the authenticity of the results, year after year, to studio, business office and to the press, has been evidenced by the fact that never have the results been questioned; the verdict of the box office is final. Furthermore, the period covered was the motion picture year, September 1, 1937, to September 1, 1938, not the calendar year.

Shirley Jane Temple, with all but three of her nine and one-half years spent before the lights of the motion picture studio stage, is the one to whom the exhibitors continue to turn as the one who assures them of the most cheering box office, year in and year out. For the fourth successive season her's is the name the showmen place first of all as *the* Money Making Star.

The Winners

Shirley Temple	*First*
Clark Gable	*Second*
Sonja Henie	*Third*
Mickey Rooney	*Fourth*
Spencer Tracy	*Fifth*
Robert Taylor	*Sixth*
Myrna Loy	*Seventh*
Jane Withers	*Eighth*
Alice Faye	*Ninth*
Tyrone Power	*Tenth*

With that record the eternal feminine also becomes supernal in patronage appeal. Marie Dressler, who won the first poll, and repeated that success in the following season, was succeeded by another whose memory also is treasured by industry and public alike, Will Rogers. Both represented that type of motion picture and player referred to within the trade as "down-to-earth."

Started in 1932

Then came Shirley. When Rogers died in a plane crash August 15, 1935, Shirley already had begun to light up the screen and the motion picture firmament. In 1932 she had started in the Baby Burlesque short subjects of Educational Pictures. In September of the following year came her first feature role, in Paramount's "To the Last Man." 1934 brought "Stand Up and Cheer" and "Baby Take a Bow," for Fox, and both Shirley and Twentieth Century-Fox have been taking bows for her work ever since. The 1934 poll found her already in eighth place. In 1935 she reached first rank.

While that loyalty of motion picture goers has not dimmed; they have been alert to new personalities. In the 1937 poll Sonja Henie's personality skated her to eighth ranking with her "One in a Million," her first American motion picture. There is a parallel this year in the cases of Mickey Rooney, Alice Faye and Tyrone Power, in that none of them was within the circle of the 25 leaders of 1937. The parallel carries a step farther in that The Rooney's abrupt advance to fourth place traces primarily to the Judge Hardy series, and particularly to "Love Finds Andy Hardy." Miss Faye and Tyrone Power come up to ninth and tenth places, respectively, largely because of two productions in which they co-starred, "In Old Chicago" and "Alexander's Ragtime Band." There the parallel ends, for all three had been in motion pictures several years. Also among the 10 leaders this year is Spencer Tracy.

A Veteran Juvenile

Mickey Rooney classifies as a juvenile, but his years of experience as an actor make that terminology a seeming misnomer, for as a baby he appeared in the vaudeville act of his parents, Joe Yule and Nell Brown. Motion Picture Almanac notes the fact that he was on the screen in "Not to be Trusted" and "Orchids and Ermine." "Not to be Trusted" was a two-reel Fox subject in the Helen and Warren series, starring Kathryn Perry and Hallam Cooley, and was released October 24, 1926. "Orchids and Ermine," full-length First National subject with Colleen Moore and Jack Mulhall, bore a release date of March 6, 1927. Since then Mickey has been in a half hundred pictures.

Out of the stage also came Alice Faye and Tyrone Power. From the Chester Hale units on the Loew circuit's eastern theatres Miss Faye joined the chorus of the Hollywood Restaurant, was in the line in George White's Scandals, but began the upward climb when Rudy Vallee made her featured singer with his band. In 1934 she sang duets with the crooner in the screen version of the Scandals. Since then she has been on her own, personal appeal joining with voice in her ascendancy to stardom.

A tradition of generations was the stage background of Tyrone Power. From stock he appeared at Chicago's Century of Progress, was on radio programs with Don Ameche, understudied Burgess Meredith on the stage in "Flowers of the Forest," acted in a number of plays before turning to the motion picture. In 1936 he was in "Girl's Dormitory," "Ladies in Love," "Lloyds of London." The 1937 season brought "Love Is News," "Cafe Metropole," "Thin Ice," "Second Honeymoon." Thence the teaming with Alice Faye in the two pictures in 1938 which carried them both into the inner circle of the Ten Money Making Stars.

Spencer Tracy completes the quartet new

(*Continued on page 16, column 2*)

BIGGEST MONEY

SHIRLEY TEMPLE

SONJA HENIE

SPENCER TRACY

CLARK GABLE

MICKEY ROONEY

CERTAIN characters whose claim to Fame must be included in any review of the star parade are not personalities at all but the projection of an artist's conception of a motion picture character. Reflecting the popularity and patronage drawing powers of one of the year's unusual pictures were hundreds of votes cast by exhibitors for "Snow White", many of them listing in separate ballots "Dopey" or the seven dwarfs. Mickey Mouse, Donald Duck and Popeye received frequent mention, although they have never appeared in a feature length picture.

The trend toward series pictures and their box-office value also were indicated in the ballots which were recorded for such groups as the "Hardy" and "Jones" families and for "Hopalong Cassidy". Exhibitors indicated that their preferences were for the story or the characters, regardless of what stars filled the roles.

The Leaders

Shirley Temple	664
Clark Gable	560
Sonja Henie	380
Mickey Rooney	316
Spencer Tracy	300
Robert Taylor	270
Myrna Loy	258
Jane Withers	256
Alice Faye	194
Tyrone Power	180

15 Honor Stars

Gary Cooper	143
Wallace Beery	142
Bing Crosby	128
Jeanette MacDonald	125
Deanna Durbin	106
Don Ameche	105
Dorothy Lamour	102
Ginger Rogers	95
Nelson Eddy	92
Bob Burns	85
Errol Flynn	84
Jeanette MacDonald and Nelson Eddy	76
Irene Dunne	71
Paul Muni	70
William Powell	60

Reflecting diversities of judgment, the influences of personal preferences, sectional interests, the exhibitors polled, while in total agreement, in the ratios indicated, on the stars above, also named more than two hundred other players, each, for some region, to be considered among the leading box office money makers of the year. These nominations fall into three natural groupings, classified by the ratio of mentions.

Group I

Fred Astaire
Fred Astaire and Ginger Rogers (Team)
Gene Autry
Warner Baxter
Edgar Bergen and "Charlie McCarthy"
William Boyd
Bobby Breen
Joe E. Brown
James Cagney
Claudette Colbert
Ronald Colman
Jackie Cooper
Joan Crawford
Bette Davis
"Dead End" Kids
Janet Gaynor
Cary Grant
Katharine Hepburn
Laurel and Hardy
Carole Lombard
Fred MacMurray
Fredric March
Joel McCrea
Pat O'Brien
Dick Powell
Eleanor Powell
George Raft
Luise Rainer
Martha Raye
Ritz Brothers
Edward G. Robinson
Will Rogers (reissues)
Barbara Stanwyck
James Stewart
Loretta Young

MAKING STARS OF 1938

On this and the opposite page is a complete compilation of the returns in the canvass to determine "The Biggest Money Making Stars of 1938." The ranking is based upon the number of points each player received, a mention for first place receiving ten points, for second place nine points, and so on down to one point for a tenth place ballot. The percentages are drawn from the total pointages.

ROBERT TAYLOR

MYRNA LOY

JANE WITHERS

ALICE FAYE

Group II

Jean Arthur
Lionel Barrymore
Freddie Bartholomew
Jack Benny
Humphrey Bogart
Charles Boyer
George Brent
Bob Burns and Martha Raye
Eddie Cantor
Olivia de Havilland
Melvyn Douglas
Alice Faye, Tyrone Power, Don Ameche
W. C. Fields
Henry Fonda
Kay Francis
Clark Gable and Myrna Loy
Judy Garland
Jon Hall
Jack Holt
Buck Jones
Tommy Kelly
Marx Brothers
Victor McLaglen
Robert Montgomery
Wayne Morris
Warner Oland (Charlie Chan Series)
Joe Penner
William Powell and Myrna Loy
Norma Shearer
Lewis Stone
Margaret Sullavan
Three Mesquiteers
Franchot Tone
Wheeler and Woolsey
Walter Winchell-Ben Bernie
Robert Young

Group III

Richard Arlen
George Arliss
Edward Arnold
Mary Astor
Lew Ayres
Fay Bainter
Bob Baker
Kenny Baker
Binnie Barnes
Phyllis Barry
John Barrymore
Louise Beavers
Noah Beery, Jr.
Ralph Bellamy
Constance Bennett
Joan Bennett
Herman Bing
Joan Blondell
Ben Blue
John Boles
Walter Brennan
Virginia Bruce
Billie Burke
Smiley Burnette
Burns & Allen
Mary Carlisle
Leo Carrillo
Madeleine Carroll
Andy Clyde
Walter Connolly
Jackie Coogan
Ray Corrigan
Larry Crabbe
Danielle Darrieux
Frankie Darro
Joan Davis
Rufe Davis
Frances Dee
Dionne Quintuplets
Richard Dix
James Dunn
Sally Eilers
Stuart Erwin
Douglas Fairbanks, Jr.
Stepin Fetchit
Fibber McGee and Molly
Dick Foran
Preston Foster
Greta Garbo
William Gargan
Betty Grable
Bonita Granville
Hugh Herbert
Eleanor Holm
Bob Hope
Miriam Hopkins
Walter Huston
Josephine Hutchinson
Sybil Jason
Allan Jones
Boris Karloff
Ruby Keeler
Patsy Kelly
Paul Kelly
Bert Lahr
Hedy Lamarr
Lola Lane
Priscilla Lane
Lane Sisters
Charles Laughton
Andrea Leeds
Eric Linden
Margaret Lindsay
John Litel
Harold Lloyd
Peter Lorre
Anita Louise
Barton MacLane
Jeanne Madden
Herbert Marshall
Tony Martin
Mauch Twins (Billy and Bobby)
Ken Maynard
Ethel Merman
Ray Milland
Mitchell & Durant
Frank Morgan
Chester Morris
Glenn Morris
George Murphy
Anna Neagle
Lloyd Nolan
Jack Oakie
George O'Brien
Edna May Oliver
Olson and Johnson
Maureen O'Sullivan
Our Gang
Jean Parker
Jed Prouty
Claude Rains
Basil Rathbone
Gene Raymond
Ronald Reagan
Phil Regan
Florence Rice
Kane Richmond
Tex Ritter
Paul Robeson
Bill Robinson
Roy Rogers
Shirley Ross
Rosalind Russell
Randolph Scott
Ann Sheridan
Anne Shirley
Sylvia Sidney
Simone Simon
Charles Starrett
Bob Steele
Milburn Stone
Akim Tamiroff
Don Terry
Three Stooges
Pinky Tomlin
Arthur Tracy
Claire Trevor
Douglas Walton
John Wayne
Weaver Bros. and Elvira
Marjorie Weaver
Mae West
Robert Wilcox
Charles Winninger
Grant Withers

TYRONE POWER

MONEY MAKING WESTERN STARS; EXHIBITORS PICK 41 PLAYERS

THE singing of bullets and cowboy songs in a one-man duet holds the fancy of the Western fan as closely as ever, when Gene Autry is doing them. Exhibitors have chosen Autry as *the* Money Making Western Star for the second season in succession.

How definitely the books of the theatres attest that fact is the revelation from the poll that with thousands of ballots cast, the total vote cast for Gene Autry this year varied by only four points from the sum of his pointage last season. The record is all the more unusual in the light of the method of translating the exhibitors' vote into comparative ranking. Ten points are allotted for each mention for first place, nine points for second place mention and so on through to one point for a vote for tenth position.

It is a neck and neck race across the hills and valleys of public popularity. Bill Boyd gallops along just behind the leader and Buck Jones continues to shoot 'em up in third rank. George O'Brien has passed Dick Foran, but Dick has been turning his steed off the cowboy trail into the greener pastures of general audience features. Tex Ritter's pinto cast a shoe in an arroyo to drop back to ninth place. A burst of speed moved the Three Mesquiteers and Charles Starrett into fifth and sixth positions, the while Ken Maynard's mustang, a bit winded, fell back to twelfth.

Smith Ballew provided the one sharp change in the balloting this year. From thirty-second place in the 1937 canvass, Ballew sped over a short-cut and sang his way into eighth rank.

Texan, as are both Autry and Ritter, Smith Ballew went from the University of Texas into orchestra work. In 1936 he was in Paramount's "Palm Springs" and RKO Radio's "Racing Lady." Thence he turned to Western product. In 1937 he starred in "Western Gold" for Twentieth Century-Fox and has continued since under the Fox brand.

Gene Autry, from his father's ranch, took to railroading in Oklahoma, but he was not destined to become a Jim Hill. His singing voice took care of that. Into radio in 1928, four years later he entered motion pictures, writing his own songs. In his Republic pictures his constant pal is Smiley Burnette, who is ranked fifth in the Honorable Mention group.

Exhibitors were asked the same question as in the general poll of Money Making Stars. The questionnaire read: "Name, in order, the ten players in Westerns whose pictures drew the greatest attendance to your theatres."

The results reflect the truth that patrons of the pictures of flying hoofs find cowboy songs under the moon a soothing accompaniment to the hail of steel.

GENE AUTRY RIDES AGAIN

The Leaders

Gene Autry	First	942
William Boyd	Second	775
Buck Jones	Third	551
George O'Brien	Fourth	515
Three Mesquiteers	Fifth	494
Charles Starrett	Sixth	457
Bob Steele	Seventh	415
Smith Ballew	Eighth	385
Tex Ritter	Ninth	372
Dick Foran	Tenth	368

Honorable Mention

Bob Baker	267
Ken Maynard	259
Roy Rogers	242
Tim McCoy	164
Smiley Burnette	123
Jack Randall	100
Johnny Mack Brown	85
John Wayne	73
George Hayes	58
Randolph Scott	39
Fred Scott	37
Tom Keene	30
Jack Holt	26
Tom Tyler	21
Bob Allen	19
Hoot Gibson	17
Larry Crabbe	12
Russell Hayden	11
Harry Carey	10
Ray Corrigan	10
Kermit Maynard	9
Bob Livingstone	8
Donald Grayson	7
Bill Cody	5
James Newill	4
Max Terhune	4
Noah Beery, Jr.	4
James Ellison	4
Lou Gehrig	4
"Big Boy" Williams	3
Rex Bell	2
Jack Luden	1

Relative ranking is determined by allotting 10 points to each mention for first place, nine points for second and so on down to one point for tenth.

LEADERS HAVE CONSISTENT RECORDS

(*Continued from page 13*)

to the Top Ten this year, another parallel with the 1937 poll. New to the rolls of the Ten Leaders last yere were Sonja Henie, Jane Withers, William Powell and Myrna Loy, and of these only Powell has returned to the 15 Honor Stars grouping. This year also there are four newcomers to the First Ten. Differing from the cases of Rooney, Power and Miss Faye, however, is that of Spencer Tracy. In 1937 Tracy's steady rise in Fame had taken him to eighteenth place. This year he is fifth from the top. A possible connection with the rise of The Rooney may be seen in the joint appearances of Tracy and Rooney in Metro-Goldwyn-Mayer product, such as "Captains Courageous" and "Boys Town," though "Boys Town" was released late in 1938.

Tracy, it will be recalled, won the Academy Award of 1937 for his performance in "Captains Courageous," after many, many appearances in motion pictures. It was stage roles "Bread," "Nigger Rich" and "The Last Mile" that brought him into a Fox contract and his first films at the turn of the decade. Since then the name Spencer Tracy has appeared near or at the top of the cast of at least three features a year.

A record no less consistent than Shirley Temple's is that of Clark Gable for year in, year out assurance of good box office for exhibitors in general, according to their ballots. For the third successive poll Gable holds second place. Indeed, his name has been among the Ten Leaders in each of the seven years. Eighth in 1932, exhibitors moved him up to seventh the following year. Since then, with one exception, he has been in second place, and that exception was a third place in 1935, when Shirley Temple and Will Rogers were first and second. Notable also is the steady narrowing of the gap between Clark Gable and first place. In 1936 it was 261 points, last year 144, this year 104 points.

4 MILLIONS, 8,000 DATES, "SNOW WHITE" '38 RECORD

RKO-Disney Cartoon Expected to Double Present Figure When Complete Rentals from Foreign Market Are Tabulated

Gross rentals of $4,000,000 in 12 months, and playdates running over 8,000. That's the history-making performance to date for "Snow White and the Seven Dwarfs," first feature cartoon of the world's screen, now rounding out its first year in circulation.

In addition, another $4,000,000 in rentals are accruing from foreign markets—$1,750,000 from England, $500,000 from France and $1,750,000 from the 43 other foreign countries where the colored cartoon of Walter Elias Disney is now showing—a total of $8,000,000 in gross rentals for 12 months, and RKO says there still are thousands of theatres to be booked.

Neither the Disney interests, as producers, nor RKO Radio, as distributors, will talk about their gross profits, but rapid calculations disclose that some $2,300,000 has already been realized in the U. S. and Canada alone over and above the production costs of $1,700,000, giving both sides handsome returns already with the pictures still having more than half of a normal life to run.

Considering the picture's $8,000,000 world rental return to date, the picture probably has grossed close to $16,000,000 in admissions, a total arrived at by figuring on the general 40 to 50 per cent rental charge prevailing. On the basis of $4,000,000 gross rentals and the probable $8,000,000 gross admissions for the 8,000 playdates in this country, an average admission income could be figured at $1,000 per theatre and an average rental income of $500 per house—for the U. S. exhibitions.

A better comparison of the history-making, 12-month box office and playdate performance can be gleaned from the fact that, generally, a feature picture considered as "doing well" over a normal life of circulation, running from two to two and a half years, has about 10,000 playdates grossing $1,000,000 to $2,000,000.

Previous Records Smashed

For purposes of rental income comparison: the Fred Astaire "Top Hat" of a year ago, considered by "Snow White's" RKO distributor to be its best grosser of that year, had a gross rental income of $1,500,000 in the United States and Canada, playing to approximately 9,500 bookings, gaining another $1,500,000 in rentals from abroad.

"Snow White" grossed $630,000 at one theatre alone, at the Rockefellers' Music Hall, where it played five weeks, at its first U. S. showing, a year ago.

Comparing the $4,000,000 domestic, 12-month gross of "Snow White" with other motion picture history-making rental performances, we find that the all-time high, "Singing Fool," Hollywood's first sound picture, grossed $5,000,000 in rentals for the full life of its circulation, starting in 1928, and that the next record rental grossers run as follows: "Four Horsemen of the Apocalypse," silent, 1921, $4,500,000; "Ben Hur," silent, 1926, $4,000,000, and "Big Parade," "Birth of a Nation," "Covered Wagon," "Jazz Singer" and "Sunnyside Up," all grossing $3,500,000.

CONTEST COMMITTEE INSTRUCTS EXHIBITORS

Exhibitors have been informed by the Motion Pictures Greatest Year, Inc., via bulletin, that they should instruct their patrons not to send in entries later than December 31st, for the "Movie Quiz" contest, and that there will be local exploitation in connection with the announcement of the winners.

"This being a campaign of good will, it is quite important that theatres should keep their patrons well informed in this final important message," said the campaign headquarters, referring to the December 31st postmarked date.

"There have been suggestions from various parts of the country as to how the winners should be announced, and it has been generally agreed that some basis will be worked out wherein exhibitors announce in their theatres the winners from their community," the bulletin added. "Newspaper publicity will accompany such announcements, as soon as the judges decide who the lucky contestants are."

Many outstanding productions have grossed less than $2,000,000; "Dead End," "Good Earth," "In Old Chicago," "Stella Dallas," "King of Kings," "The Hunchback," "City Lights," "The Champ," "All Quiet on the Western Front," "Seventh Heaven," "What Price Glory," and scores of others.

15,000 Bookings Claimed

RKO Radio executives stated Tuesday that before "Snow White and the Seven Dwarfs" winds up its first playoff—without any reissues or repeats—it will have played in from 12,500 to 15,000 theatres in the United States and Canada alone—an all-time record.

Requests from exhibitors for repeat bookings are already on hand for showings in the 1939 and 1940 Christmas season, according to Hal Horne, Walt Disney sales representative in New York.

Mr. Horne said this week that both the Disney sponsors and distributors are of the opinion that an appreciable portion of the receipts has, and will continue to come from people who have seen the film several times, possible, perhaps, on any wide scale, only with a picture which uses the medium of ratists' drawings, rather than the usual technique of human players.

The principals additionally believe that the picture, again because it does not rely upon human actors, will not become dated, at least until cartoon technique changes or until cartoons are produced in feature form by the bushelful.

Mr. Horne, who returned to New York this week from his first inspection of the "Snow White" sales situation abroad, said that, generally, in foreign countries, the ratio of overage to the income of the average motion picture remained the same, a fairly static four to one. He claims that the same ratio holds in this country.

With Hollywood features generally requiring from 50 to 250 prints, "Snow White" has been running with 500 prints, domestic, and 750 abroad, the unusually large number abroad having been made necessary by "dubbings" in the languages of Czechoslovakia, French, German, Portuguese, Spanish, Swedish, Dutch, Italian, Danish and Polish, running under the following titles: Czech, "Snehurka A Sedm Trpaalfku"; French, "Blanche Neige et les Sept Nains"; German, "Schneewittchen und die Sieben Zwerge"; Portuguese, "Branca de Neve e os Sete Anoes"; Spanish, "Blanca Nieves y los Siete Enanos"; Swedish, "Snevit og de Sju Dvaergarna"; Dutch, "Sneeuwitje en de Zeven Dwergen"; Italian, "Biancanene e i Sette Nani"; Polish, "Krolewna Sneiska"; and Danish, "Snehuide og de syu Dvaerge."

Mr. Horne observed that, "The almost universal dubbing of 'Snow White' has resulted in the picture being regarded as a native product wherever it has been shown abroad," thus revealing the foreign possibilities of the feature cartoon,pen-and-ink characters of which, he added, lose none of the illusions of the human actors when put to dubbed foreign tongues.

Besides the United States and Canada, the picture in its first 12 months has been circulated in the following 44 countries:

Argentina
Australia
Belgium
Bermuda
Brazil
Bulgaria
Chile
China
Colombia
Cuba
Czechoslovakia
Denmark
Dutch East Indies
Egypt
Estonia
Finland
France
Greece
Haiti
Holland
Hungary
India
Indo-China
Italy
Jugo-Slavia
Latvia
Lithuania
Mexico
Norway
Panama
Peru
Phillipines
Poland
Porto Rico
Portugal
Rumania
South Africa
Straits Settlements
Sweden
Switzerland
Turkey
United Kingdom
Uruguay
Venezuela

The only three large film countries of the world where "Snow White" has not appeared to date are Germany, Russia and Japan, and RKO officials said this week that while no actual deal has been presented by either, Germany and Russia have "approached" the company.

Much of the "opening" success of "Snow White" is attributed by its sponsors to the large press reception, editorially, pictorially, reportorially and otherwise, which they accredit with bringing the film to the attention of many who ordinarily do not go to the motion picture theatre. Again, the tieups arranged for both by the Disney organization and RKO have been far greater in number than any ever before, far exceeding the several-hundred merchandise arrangements made variously for and in behalf of other Disney characters.

In addition to a world-wide list of exploitation and showmanship possibilities and ex-

(*Continued on following page, column 1*)

Nazi Consul Again Threatens Hollywood With Reprisals for Anti-Nazi Filming

The Hitler Government again is attempting to censor American production at the source of filming in Hollywood, through its official agents here.

Following similar acts last year against other producers and persons, Dr. George Gyssling, Los Angeles Nazi Consul, this week told the California branch of the Hays organization that "there may be trouble ahead" if Warner Brothers make "Confessions of a Nazi Spy," announced for production a few weeks ago during the trial of Nazi agents in New York for espionage. The spies were found guilty and sentenced to prison.

The MPPA acknowledged Dr. Gyssling's letter without comment and transmitted it to Warner Brothers. The company is continuing with filming, regardless.

Dr. Gyssling tried the same tactics in June, 1937, to attempt intimidation of Universal for the filming of "The Road Back," and when he was unsuccessful sent individual warnings to players in the picture that their appearance therein would result in their being "blacklisted" in Germany in all future films. The State Department at Washington strenuously protested to the Nazis and Berlin approved instructions for a rebuke sent by German Ambassador Dieckhoff to Gyssling.

Gyssling in each instance warned that Germany might bar all future films from any Hollywood studio which "conflict with German interests." Hollywood producers have had little, if any distribution of their films in Germany in the past two years.

Warner Brothers have been particularly patriotic filmwise, recently announcing a series of short subjects on America and Americans, ordering the managers of their several hundred theatres to play the national anthem daily and establishing an Americanization department to cooperate with American Legion posts and other patriotic groups in the showing of patriotic shorts. The American Legion a few weeks ago publicly commended Harry Warner, company president for his efforts in behalf of Americanization.

Four Millions for 'Dwarfs' in Year

(Continued from preceding page)

hibition potentialities compiled by RKO, the Disney organization has amassed a detailed breakdown of population groupings, language elements and reactions, and general exhibition and exploitation conditions, both here and abroad, using three outside surveying services to gather this data. These conditions have been determined so as to plan later when other Disney feature cartoons arrive.

In a series of statistical analyses, reputedly never done before for any motion picture, various native elements have been charted, not only in Europe, but in this country as well. Each section of the United States, for example, has been studied to determine of what component parts its people are composed, what papers other than those in English are read, the extent of their circulation, and what foreign-language theatres operate within the respective sections, with the thought that in the future Walter Disney and his distributor might release a feature Disney cartoon in the dubbed native language of foreign speaking residents within a particular foreign section in the United States, which has never before been attempted by an American distributor with a production made in Hollywood and subsequently dubbed in a foreign language.

The second Walter Disney feature, musical, all-color cartoon will be "Pinocchio," ready in the fall.

Wendy Barrie Signed

RKO has signed Wendy Barrie to star in three films annually for five years.

Officers Reelected By Warners, Stanley

At a directors meeting held Tuesday, Harry M. Warner was re-elected president of Warner Brothers. Others re-elected were: vice-presidents, Major Albert Warner, Jack L. Warner, Sam E. Morris, Herman Starr, Stanleigh P. Friedman and Joseph H. Hazen; treasurer, Major Warner; assistant treasurers, Samuel Carlisle, W. Stewart McDonald, Cyril H. Wilder; secretary and general counsel, Robert W. Perkins; assistant secretaries, Harold S. Bareford, Edward K. Hessberg, Roy Obringer, Herbert Freston; comptroller, Mr. Carlisle; auditor, Thomas J. Martin.

Stanley Company of America, Warner subsidiary, also re-elected its officers as follows: president, Harry M. Warner; vice-presidents, Major Albert Warner, S. P. Friedman, Joseph Bernhard, Sam E. Morris, Herman Starr, W. S. McDonald; secretary, Morris Wolf; assistant secretaries, H. S. Bareford, E. K. Hessberg, D. Benjamin Kresch; treasurer, Samuel Carlisle; assistant treasurers, J. M. Brennan, W. S. McDonald; comptroller, Mr. Carlisle.

Urge Catholics for Censor Boards

A resolution urging appointment of a Catholic woman on every theatre censor board and library board of every city in the diocese of Seattle has been passed in that city by the executive board of the Diocesan Council of Catholic Women. There are some 20,000 women in Seattle and neighboring towns, members of the council. The president is the Most Reverend Gerald Shaughnessy, bishop of Seattle.

National Board's Annual Selection

The National Board of Review in its annual best film poll has selected "The Citadel" as the best picture of the year, and "Grand Illusion" the best among foreign language films. "Grand Illusion," however, is considered by the board the best film of the year from any country.

The ten best English-language films, in order of preference, were:

1. The Citadel (MGM) (English)
2. Snow White and the Seven Dwarfs (RKO).
3. The Beachcomber (Paramount-British).
4. To the Victor (GB-English).
5. Sing, You Sinners (Para.). (English-Joe Rock Productions.)
6. Edge of the World (Pax).
7. Of Human Hearts (MGM).
8. Jezebel (W.B.).
9. South Riding (London Films-U.A.).
10. Three Comrades (MGM).

Six foreign-language films were selected, in order of preference:

1. Grand Illusion (French-World).
2. Ballerina (French-Mayer-Burstyn).
3. Un Carnet de Bal (French-A.F.E.).
4. Generals Without Buttons (French-Mayer-Burstyn).
5. Peter I (Russian-Amkino).
6. Professor Mamlock (Russian-Amkino).

On the basis of popular appeal the Review Committees of the National Board have chosen the following in the order of preference:

1. Snow White and the Seven Dwarfs (RKO).
2. The Citadel (MGM).
3. You Can't Take It With You (Columbia).
4. Boys Town (MGM).
5. Marie Antoinette (MGM).
6. Alexander's Ragtime Band (20th-Fox).
7. The Adventures of Robin Hood (W.B.-F. N.).
8. Algiers (U.A.).
9. In Old Chicago (20th-Fox).
10. Four Daughters (W. B.-F. N.).

National Decency Legion Classifies 15 Pictures

Of 15 pictures reviewed and classified by the National Legion of Decency in its listing for the current week 11 were approved for general patronage, two were listed as unobjectionable for adults, one was cited as objectionable in part and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "A Christmas Carol," "Duke of West Point," "Fram Foer Framgang" (Swedish), "Heart of the North," "I Am a Criminal," "Orphans of the Street," "Rio Grande," "Storm Over Bengal," "Swing, Sister, Swing," "Thanks for Everything," "Western Jamboree." Class A-2, Unobjectionable for Adults: "His Exciting Night," "Trade Winds." Class B, Objectionable in Part: "Abus de Confiance" (French). Class C, Condemned: "L'Orage" (French).

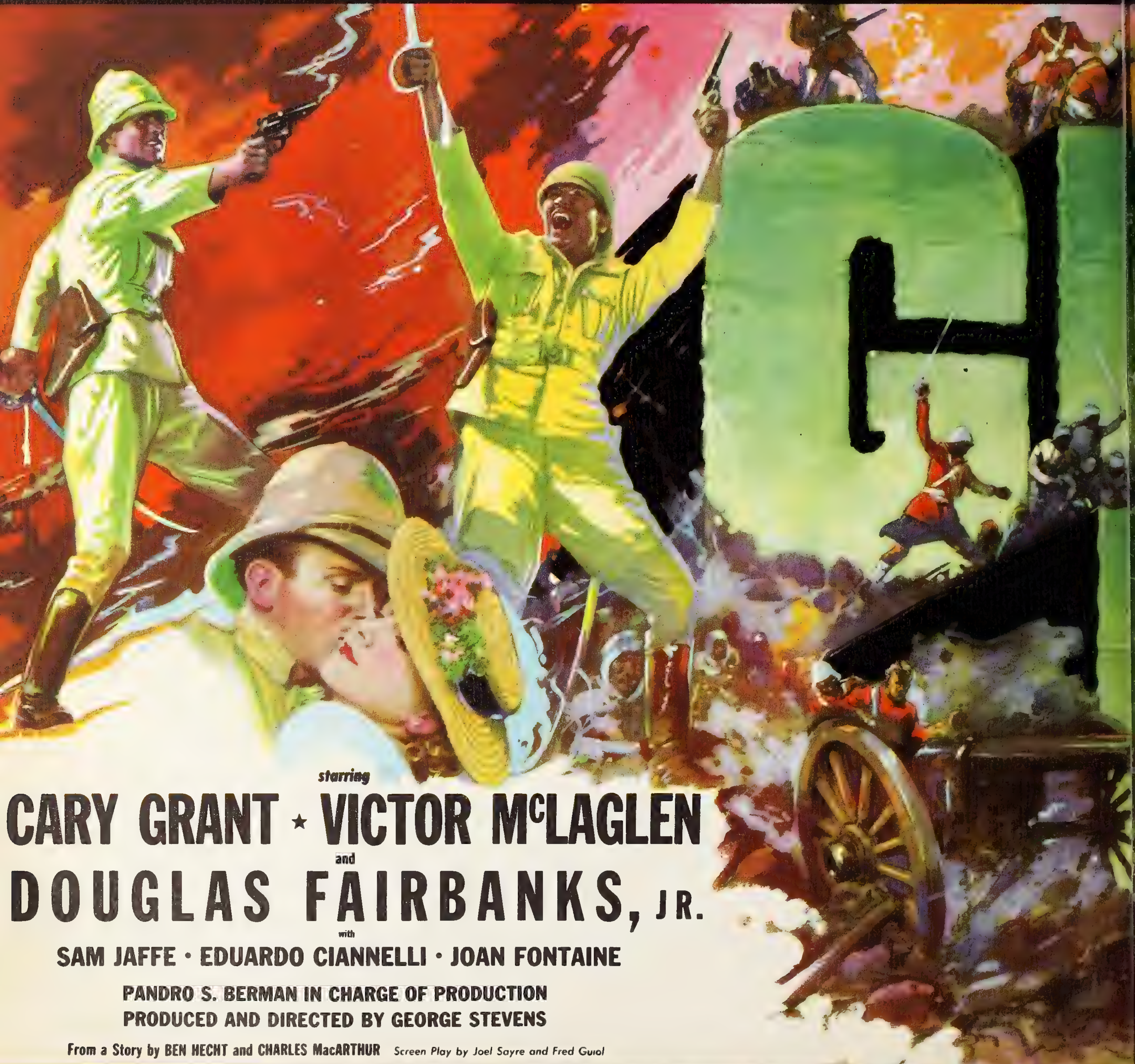
Pathe Film Plan Off

The new plan of Pathe Film Corporation, taking the place of the one defeated at the last stockholders meeting, is unlikely to be ready until January 1st. After that, approximately 20 days notice must be given the stockholders before they can meet to vote.

The duPont suit against Pathe Film has been definitely dropped, due to the denial of their petition for an injunction.

1939
BRINGS THE
PICTURE THAT
TOOK ALL OF
1938
TO MAKE!

THRILLS FOR A THOUSAND PICTURES PLUNDERED FOR ONE MIGHTY SHOW! . . .



starring

CARY GRANT ⋆ VICTOR McLAGLEN

and

DOUGLAS FAIRBANKS, JR.

with

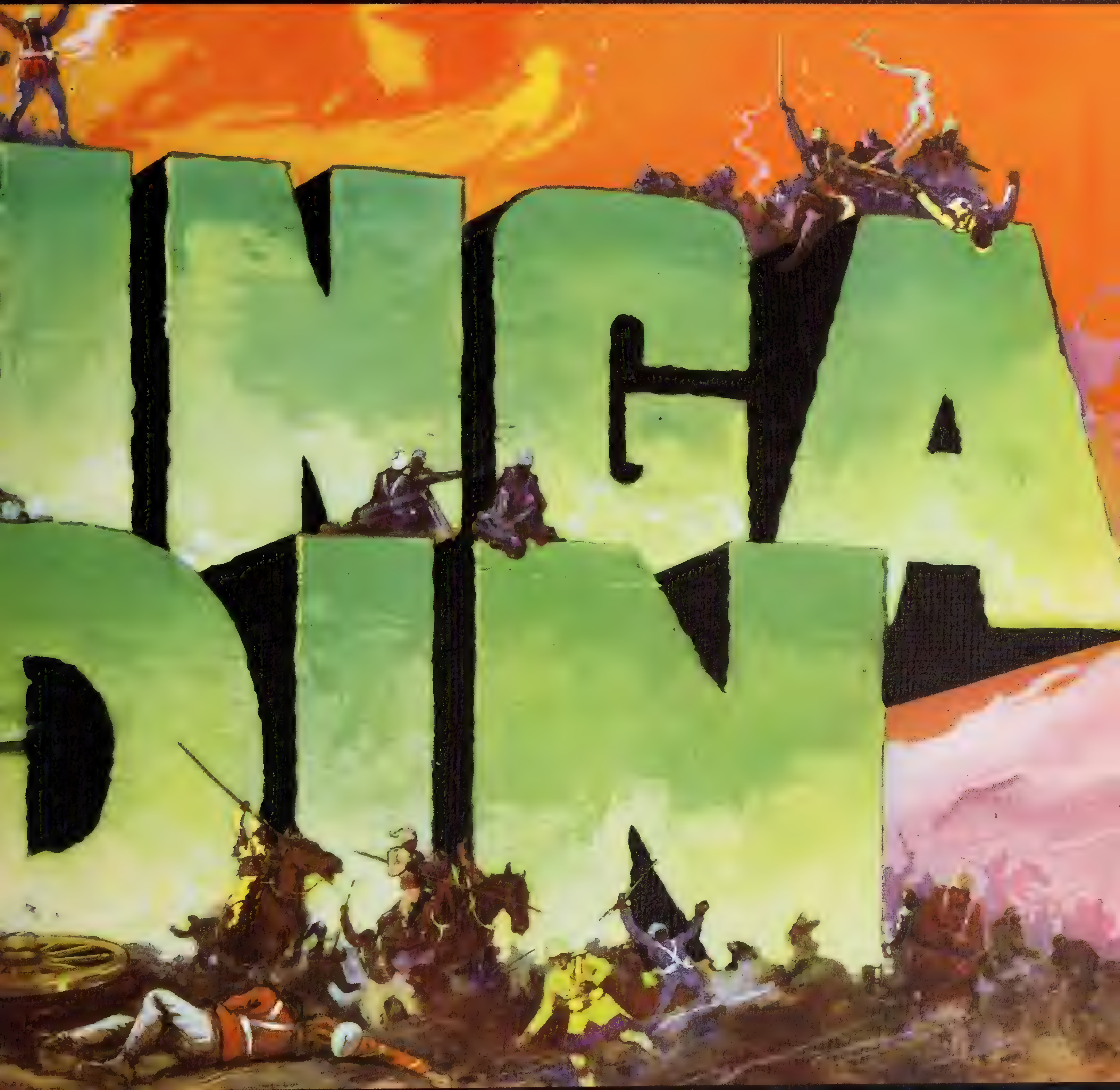
SAM JAFFE · EDUARDO CIANNELLI · JOAN FONTAINE

PANDRO S. BERMAN IN CHARGE OF PRODUCTION
PRODUCED AND DIRECTED BY GEORGE STEVENS

From a Story by BEN HECHT and CHARLES MacARTHUR *Screen Play by Joel Sayre and Fred Guiol*

Inspired by RUDYARD KIPLING'S Poem

Out of the drumbeat rhythm of Kipling's stirring odyssey of great deeds roar three fighting, loving, swaggering sons of the British Battalions . . . Red-blood and gunpowder heroes, towering like giants over the mystic mountains of India . . . blasting their way to the bristling bastile of the bloody bandit hordes . . . their lusty life-thunder rolling and crashing over a screen painted with camera strokes so bold, so sweeping, so full of life and action and drama as to make this THE ONE GREAT MOVIE OF THE YEARS!



WORLD PREMIERE
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JANUARY 26!

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R K O
RADIO
PICTURES

Studios Looking To Syndicates for New Material

A new source of story supply in the form of widely circulated newspaper cartoons and syndicated features, is in the making for motion picture production, for serials, short subjects and full length pictures.

Stephen Slesinger, who is credited with holding the motion picture rights to a long list of syndicated cartoons and features, has opened negotiations with major producers, among them Universal and Metro-Goldwyn-Mayer, to bring to the screen such characters as "Major Hoople" of "Our Boarding House," and "Winnie The Pooh," A. A. Milne's widely circulated children's story character.

The motion picture industry has purchased comparatively few syndicated comic strips. Among these have been "Blondie," produced by Columbia; "Little Orphan Annie," by Paramount; "Dick Tracy," by Republic; "Buck Rogers," by Universal; "Tailspin Tommy," by Monogram; "The Adventures of Jane Arden," and probably "Joe Palooka," by Warner Brothers.

Mr. Slesinger believes "it is amazing" that the industry has paid so little attention to this source of supply.

"This is all the more so," he said, "in view of the fact that the motion picture companies can find in the use of syndicated material, properties far more capably presold to that section of the public which are movie-goers, and to a greater number of them—than any other properties they could lay their hands on."

Mr. Slesinger compared the usual bases for purchase of motion picture rights, such as number of performances for plays or copies sold for books, with the exploitation of certain syndicated books and syndicated cartoons, citing as one example the minimum 200,000 copies of "Big Little Books," which retail at ten cents each, as published by Whitman company, for five-and-ten counters, after the characters have been syndicated in newspapers. The NEA's "Red Rider," western cartoon character, also syndicated, he said, has had an additional circulation in some 400,000 "Big Little Books."

"McKesson & Robbins" Story To Be Filmed

The amazing story now being unfolded in the press about the late Philip Musica, known in McKesson & Robbins as F. Donald Coster, president of the $86,000,000 corporation, is being rushed into production by Columbia, under the title of "The Great Coster Swindle."

It has also been reported that Warner Brothers plans to begin production on a story based upon the same case.

Film to Have Fair Background

Bryan Foy has arranged a deal with the San Francisco World's Fair executives to use the Fair for a background of a "Torchy Blane" film. The picture will be titled "Torchy at the World's Fair."

FOURTH EXHIBITOR UNIT REJECTS 'MAJORS' PLAN

ITOA in New York Declares That Program Fails "to Meet Even the Minimum Points"

The Independent Theatre Owners Association of New York, Harry Brandt, president, this week rejected the tentative program of trade practices and self-regulation that was issued by the major distributors two weeks ago. Last week the Buffalo MPTO accepted the draft, and the Rocky Mountain Theatre Owners, the Los Angeles Independent Theatre Owners and Allied of Northwest rejected it.

The ITO rejected on general grounds, "for failure to meet even those minimum points on which we appeared to be in agreement" with the distributors at joint negotiating conferences.

Specific objection was raised on Clause 14, which refers to exhibitors rendering "false reports" to distributors on box office receipts accruing from percentage pictures, the ITO charging that "it is a reflection upon the honesty of every exhibitor in the land."

Official notification of rejection was sent to William F. Rodgers, of MGM, as chairman of the distributors' negotiating committee.

Talk of Local Agreements To Satisfy Complaints

Local agreements may be negotiated with exhibitors apart from the national trade practice program to meet many of the objections which have been raised by exhibitor groups after studying the first draft of the proposed program formulated by the distributors' committee.

The committee has emphasized that the draft contains only tentative terms, and that many local problems could not be handled in a national program.

Much will be left to local agreements, as it is generally conceded that there are different problems applying to each territory which call for individual handling. The solutions may also be found through local conciliation or arbitration boards, where problems are amenable to such procedure.

No additional negotiating meetings have as yet been scheduled with the exhibitors and further procedure in negotiating a completed program has not been determined. Mr. Rodgers and S. R. Kent, members of the distributors' committee, returned this week from the coast after an absence of more than a week.

The present tentative draft represents the viewpoints of the eight major company sales departments and their counsel, formulated on the basis of exhibitor proposals in the negotiating meetings held over a period of weeks. The draft represents an effort to cordinate the divergent viewpoints between the companies as well as an attempt to reconcile these viewpoints with the different opinions expressed by the committees negotiating for National Allied and M.P.T.O.A. and the various state unaffiliated units.

Canadian Owners Seek Clearance Concessions

The Independent Theatres Association of Canada, of which Harry Firestone of Toronto is president, has made a formal request to the Canadian Clearance Committee for a general shaving down of protection on Class "B" pictures in Toronto and other key cities so that the maximum of protection will be 56 days after their performance at downtown first run theatres. In actual practice the independents claim that the neighborhood theatres do not get a chance with bookings until six months after first local exhibition.

At present the first run houses in Toronto are given 28 days' protection over key theatres in each of eight zones throughout the city which, according to the association, are all circuit theatres as well. Next in line for bookings is another series of circuit houses which wait from 14 to 28 days, after which the independent community theatres come in.

According to Mr. Firestone, however, current releases are not available to independent owners for months because the prints are booked into out-of-town theatres, also circuit first run situations, so that it is often half a year before Toronto independents are able to get dates. Objection also is raised against over-buying of features by the circuits, against which the penalty of loss of priority is not imposed because of delayed bookings.

Clearance on "B" pictures was voluntarily halved by the circuits for the period of the "Movie Quiz" contest which will terminate December 31, and the independents are asking for a similar policy on a permanent basis starting in January, pointing out that many of the smaller theatres have yet to play a "Quiz" picture even with the booking concession on "B" pictures. The ITA also has recommended that Canadian distributors obtain more prints of features so that bookings in large centers can keep step with clearance schedules.

Majors Enter Denials In Chicago Trust Suit

General denials of all pertinent allegations were made this week by seven leading defendants in filing separate answers in United States district court in Chicago to the anti-trust complaint brought by local independent exhibitors against B. & K. and major distributors.

The answers point out that independent exhibitors are operating profitably; they deny a monoply of local exhibition and agreements that are collusive.

Independents Lose in California Complaint

Second run theatre activities do not affect interstate commerce, Federal Judge Harry Holzer ruled in Los Angeles Monday. The ruling was in a suit brought by Colcata Corporation against Fox West Coast Theatres and eight major distributors. It was dismissed.

Judge Hollzer said that the defendants' acts were insufficient to warrant a charge of intent to restrain interstate commerce. Leave to file an amended complaint was granted.

General Pershing Writing Autobiography for Films

General John J. Pershing, commander of the United States Army in the World War, is in Tucson where he may finish his autobiography and prepare it for presentation as a motion picture.

The Associated Press says an unnamed Hollywood producer has been negotiating for the film rights and General Pershing is seriously considering the proposal. He is said to have indicated a preference for Gary Cooper in the principal role.

NEW 'PROPAGANDA' FILM ORGANIZATION STARTED

Business, Political Leaders Form Group to Produce Films for Educational Use

American Films Foundation, Inc., is the newest "outside" organization aiming to use the nation's screens to educate the public on "American Democracy." It has been formed in New York by 42 businessmen, social and political leaders, educators, military chiefs and others, with headquarters at 542 Fifth Avenue.

Specifically, American Films Foundation will use its own-made films for "defending the American Constitution from alien philosophies of Communism and Fascism", but, unlike the Films for Democracy, of November formation, the Foundation films will be circulated among non-theatrical groups, whereas Films for Democracy warned at its inception that if regular theatres did not accept its films the organization would "road-show" them, with the help of organized labor. (See Motion Picture Herald, November 26th, page 13.)

American Films Foundation also has taken over the work and the films of a predecessor group, "The National Defenders."

The Foundation describes itself as "A membership organization supported by voluntary contributions and devoted to the production and distribution in the theatrical and educational fields of sound-films upholding the free institutions and the moral and spiritual ideals which constitute the foundation of the national greatness of the United States."

The officers are: national chairman, Hugh A. O'Donnell, honorary president of the Notre Dame Alumni Association; first vice-president, Mrs. Grace L. H. Brosseau, honorary president general of the Daughters of the American Revolution; executive vice-president, John Beardslee Carrigan; treasurer, Fred H. Goodwin of the real estate firm of Brown, Wheelock, Harris, Stevens, Inc., and national director, Louis M. Bailey, founder director of The National Defenders.

The Foundation now has two films to show, both taken over from the Defenders, with a third to be ready shortly. The two are "We, the People" and "The Right to Work," the former being about the Constitution and "The Right to Work" telling about the necessity for capital and labor to work together. Both films are one reel, composed mostly of cuts from newsreels, and industrial material.

Made up in both 16 and 35 millimeter widths, the films are sent out free of charge to schools, churches and other non-theatrical groups, and financed by contributions from a membership list compiled by the National Defenders over a period of three years. Both films are said to have been booked by Fox Intermountain Circuit; while "We, the People," under the title of "The American Way," played the Rialto, New York, and under its present title, the Grand Central Newsreel Theatre and the Terrace on 23d Street, both in New York. A print also is now in the hands of the New York Brandt Circuit. It has also played the Yost Circuit in New York and the Paramount theatre in Brooklyn and Newark, according to Mr. Bailey, national director, who has been an associate editor of "Movie Makers," amateur film magazine, and American correspondent of the International Review of Educational Cinematography, published in English, French, Italian, German and Spanish by the League of Nations in Rome.

Besides the aforementioned officers, members of the National Advisory Board of the non-profit organization are:

Dr. Marston T. Rogert, New York, president of the International Union of Chemistry.
Mrs. Leon Adams McIntire, New Jersey, president of the Finer Films Federation of New Jersey.
Channing Pollock, New York, playwright, author and lecturer.
Mrs. Leroy Montgomery, Connecticut, National Chairman of the Motion Picture Committee, Daughters of the American Revolution.
Dr. Willford I. King, New York, Department of Economics, School of Commerce, New York University.
Nelson L. Greene, Illinois, editor of "The Educational Screen."
Mrs. Samuel P. S. Newton, New York, president of the Drama League of America.
John C. Bell, Jr., Pennsylvania, president of The Crusaders of Pennsylvania.
Dan D. Casement, Kansas, president of the Farmers Independence Council of America.
Anna Steese Richardson, New York, Author-Editor.
Admiral F. D. Berrien, Connecticut.
Mrs. Edward Nelson Dingley, Maryland, Honorary National First Vice President of the League of American Pen Women.
Louis W. Wheelock, Pennsylvania, president of the Wheelock Company.
Mrs. G. F. Hawkins, New York, president of the Westchester Security League.
Fred S. Montgomery, Kansas, director of the Bureau of Visual Instruction, University of Kansas.
Mrs. Howard C. Phillips, Illinois.
Rex Beach, Florida.
Mrs. Ephraim Brevard Cockrell, Maryland, president of the Non-Partisan League of Women.
Lawrence A. Stone, Louisiana, Louisiana Coalition of Patriotic Societies.
Mrs. William Procter, Maine.
Judge J. Edgar Chenoweth, Colorado.
Mrs. A. Cressy Morrison, New York, president of the American Women Against Communism.
Francis H. Buffum, New Hampshire, chairman of the New Hampshire Constitution Sesquicentennial Commission.
Rita Otway, New York.
Major Allyne M. Freeman, New Jersey, Military Training Camps Association.
Mrs. Wm. H. Pouch, New York, president of the National Society Children of the American Revolution.
Benjamin Wallace Douglass, Indiana, Author-Publicist.
Gertrude Burwell, Washington, Pro America in the State of Washington.
Dr. Irvin A. Wise, New York, president of the Clergy League of America.
Mrs. Rodney Procter, Massachusetts.
H. G. Murray, New York, Secretary General of the General Society Mayflower Descendents.
Mrs. Charles Neil Jewett, Missouri, president of the National Society Women Descendants of the Ancient and Honorable Artillery Company.
H. E. Berreau, Minnesota, vice-president of the Joyce Insurance Co., Inc.
Content Johnson, New York, Hawley Society.
George D. Randall, Florida.
Lucy C. McDannel, New York, Regent Daughters of the Revolution New York State Society.
Arthur Goadby, Virginia, Society of Colonial Wars.
Mrs. Ramsay Peugnet, New York, Society of New England Women.
Mrs. Mary Logan Tucker, District of Columbia, president of the District of Columbia Society, Dames of Loyal Legion of the U. S. A., Chairman of National Defense, National Society U. S. Daughters of 1812.

FILM BULLETIN FOR CONSUMERS PLANNED

An annual consumer's fact-finding service, "The Movies . . . and the people who make them," will be published beginning in January by Theatre Patrons, Inc. A permanent post binder will be supplied with weekly, monthly, quarterly and annual information material. Gilbert Seldes, author of "The Seven Lively Arts" will write on "The Movie of the Month," and Evelyn Gerstein, New York film correspondent of the Boston Transcript, *on foreign films.*

UA Stockholders Meet January 12

January 12th has been set for the annual United Artists stockholders' meeting in Hollywood and all five partners, Mary Pickford, Douglas Fairbanks, Charles Chaplin, Alexander Korda and Samuel Goldwyn are expected to attend. The "profit sharing plan," an extra bonus idea for the producers, will be discussed, and Murray Silverstone may be elected president; though, as chief executive, Mr. Silverstone has the necessary powers already, and such an official designation would be superfluous.

Board members of the company held a routine meeting last weekend. Miss Pickford's absence and Mr. Korda's early departure, via plane, for the coast, forced suspension of action on important subjects and early adjournment.

Marks from London

Arrived in New York from London last week, on the way to the coast, was Montague Marks, associate with Douglas Fairbanks in Fairbanks International. With his arrival, it was revealed that the company will make three films to be distributed by United Artists, the first being "The Californian"; the second, "The Tenth Woman"; the third, "The Three Musketeers." The latter is tentative and may be in color. The company may make one film in England.

Chaplin Starting Picture

Charlie Chaplin's first all-talking picture will commence production soon after January 1, according to an announcement made by general manager Alfred Reeves, of the Chaplin studios. "The Dictator" is a tentative title. Mr. Chaplin wrote the story, and will star in it. He will be heard talking, for the first time.

Korda Arrives in Hollywood

Alexander Korda of London Films, and a production partner in United Artists, arrived in Hollywood over the weekend to discuss with other UA producers his plans for pictures in Hollywood.

New Theatre Company

A charter has just been issued to the Indian River Amusement Corporation of Newport News to operate theatres and other places of amusement. The corporation's authorized maximum capital is $50,000. Incorporators are Julian Gordon, president; Leonard Gordon, secretary, and J. L. Morewitz, all of Newport News. John Charles Foster, charter clerk of the State Corporation Commission, reports that several charters have been granted Virginia amusement companies within the year.

Schenck on Canadian Loew's

Joseph M. Schenck, chairman of the board of 20th Century Fox, has been elected successor to attorney Alfred Wright on the board of Marcus Loew Theatres, Ltd., the Canadian organization.

James O'Neal has sold his General Film Attractions Corporation, Seattle state-right distributing exchange, to Edward Hudson. Mr. Hudson, a Seattle newsreel cameraman, has appointed Arthur Bushell manager.

Hollywood Adopts 44-Hour Week

Hollywood this week established a 44-hour week in the studios. All studio workers are affected except those specifically exempted under the wages and hour law or not employed under labor contracts which prescribe other periods.

The procedure to be followed under the 44-hour week was mapped at a meeting of studio representatives with Pat Casey, producer labor contact man. The new working time will not be put in effect simultaneously in all the studios because of divergent working conditions. A committee has been appointed to draft a statement of the position of the industry and to outline the situation.

Mr. Casey said on Tuesday in New York from Hollywood that producers and international studio unions will take the position that union workers employed under terms of the basic agreement with studios are not affected by the new law.

No formal ruling on the question involved has been made as yet by the Federal Administrator.

Among those considered exempt from provisions of the federal act are executives, administrators, professional employees, artists and various workers now employed under labor contracts.

Mr. Casey and representatives of the producers are scheduled also to meet January 9th with Joseph M. Weber, president of the American Federation of Musicians to discuss further the possibilities of the industry absorbing a large number of unemployed musicians.

Countrywide System of Joint Offices For Actors' Union Is in the Making

. . Establishment of a nationwide system of joint offices by the five actors' unions, with expenses shared, is expected to take place before any action is taken on the "one big union" plan for the actors which has been talked of for months.

A proposal that the organized actors' unions establish joint offices in cities where none of the unions individually has sufficient members to warrant this expense is now being considered—the unions including Actors Equity (stage actors); American Federation of Actors (actors in night clubs and stage shows or vaudeville at film theatres); Screen Actors' Guild (Hollywood and New York film players); American Federation of Radio Artists (in radio), and American Guild of Musical Artists (concert singers and other musical performers).

Meanwhile in New York the American Federation of Actors has compiled the following comparative table of dues now levied on actors by their unions:

	Initiation	Dues
American Fed. of Actors	$10 (junior members $5)	$18 payable quarterly (Junior members $12)
Actors' Equity	$50	$18 annually.
Screen Actors Guild	$25 (for senior and junior members)	Junior members $18 annually. $30 annually for senior members earning $15,000 or less; $60 for those earning between $15,000 and $50,000; $100 for those earning above $50,000.
American Federation of Radio Artists American Guild of Musical Artists	Same Scale $25 for those earning up to $10,000; $50 for those above $10,000	$18 yearly for those earning between $2,000 and $5,000; $24 yearly for earnings between $5,000 and $10,000; $36 annually for earnings between $10,000 and $20,000; $48 between $20,000 and $50,000; $100 yearly for those earning above $50,000.

Joint bookkeeping, some method of interchanging cards, and cooperative dues collecting would be features of the "one big union" plan toward which the organization leaders are working.

Several Locals Hold Elections

Various locals throughout the country held elections this week. The entire administration slate of Local 802, New York, American Federation of Musicians, headed by Jacob Rosenberg, president was victorious over two opposition slates in the union's election. About 9,000 votes were cast and the administration ticket led by almost six to one.

Those elected, all for two year terms, are: Mr. Rosenberg, president; Richard McCann, vice-president; William Feinberg, secretary and Harry A. Suber, treasurer. Executive board members are Mario Falcone, William Laendner, John H. Long, John Manuti, Robert Sterne, Samuel Suber, Samuel Tabok and S. C. Thompson.

New officers of the IATSE Seattle locals for 1939 are as follows:

Local 154, projectionists: Harry Lampman, president; Andrew Evans, vice-president; Jay Brown, recording secretary; Robert Cameron, financial secretary; James McNabb, business agent; Frank Myers, treasurer; P. A. Snider and Donald Dvorak, members-at-large; Warren Smith, Frank Cook and Harry Clark, trustees.

Local 15, the stage employees: Charles Crickmore, president; E. A. Clark, financial secretary; E. C. Booth, recording secretary; Colin Durie, treasurer; Basil Grey, business agent; Al McKay, sergeant-at-arms; Earl O. Gunther, Central Labor Council delegate, all reelected.

Harry Rogers has been reelected president of IATSE Local 635, Winston-Salem, N. C. Other officers elected are Paul Peddycord, vice-president; H. R. Faust, corresponding and recording secretary; John Robertson, financial secretary; O. L. Ziglar, treasurer and business representative; Lee Carver, sergeant-at-arms; Johnny Keenan and P. D. Peddycord, trustees.

Stagehands Accept Pact

Ratification of terms of a new contract with major circuits in Manhattan, Bronx and Staten Island, New York, was given by Local 1, IATSE stagehands, at a meeting this week. The contract is due to be signed in the near future.

Cleveland operators union, Local 160, have had restored the 10 per cent pay cut, effected in the early fall for a 10 week period.

Two Sign with Guild

Triple A Productions and West Coast Sound Studio have signed the modified form of Screen Actors' Guild basic agreement. They are the first production organizations in the east to sign the new contract form.

Guild Fight To Go To Supreme Court

Film studios will carry their claim that the National Labor Relations Board has no jurisdiction over the industry to the Supreme Court as a result of the Screen Writers Guild battle for recognition as the collective bargaining agency for writers.

The next move by the NLRB is the issuance of complaints against the studios charging failure to bargain collectively. This is expected to take action immediately out of the hands of the local NLRB officers and carry jurisdiction to the 9th District Court of Appeals and then on appeal to the Supreme Court.

The decision was made Tuesday by Dr. Towne Nylander, who, upon being informed by studio attorneys that the fight against certification of the Guild as collective bargaining agency would be carried on, recommended that the Washington board issue complaints.

Kane to Confer On Production

Robert T. Kane, chief of 20th Century-Fox's British production, is expected here in early January for conferences with Sidney R. Kent, president, and Zarryl Zanuck, production head. Meanwhile, Mr. Kent announced in New York that he plans a visit to England and the Continent, but set no date for his departure. Mr. Kent was in Los Angeles last week, for a sales meeting.

Other home office executives who returned to New York this week from the coast were Charles McCarthy, advertising director; William Sussman, division manager; W. C. Gehring and W. J. Kupper.

Mr. Kane's prospective visit in January is in connection with the company's quota program of "top" pictures to be made next season by Gainsborough, using as stars Gracie Fields, Annabella, and Will Fyffe. The pictures will be made under Mr. Kane's supervision by Maurice Ostrer and Edward Blatt.

Expected in New York this week from London was Walter Hutchinson, 20th Century-Fox foreign manager, accompanied by F. L. Harley, British manager, and Ben Miggins, Continental head.

PROSPECTS BRIGHT FOR REPEALING QUEBEC BAN

Legislators, Aided by Exhibitors, Start Campaign to Allow Juveniles in Film Theatres

by COLIN R. HAWORTH
in Montreal

Prospects for repealing the ten-year-old Quebec law prohibiting all children under 16 from attending any theatres in the Province have never appeared brighter. The law was passed in 1928, a year after fire and panic took a toll of scores of lives of children in the Laurier Palace theatre disaster in the city of Quebec, the measure hitting a serious blow at one of the most remunerative ends of the theatre business in the Province.

Since 1928 several attempts have been made by exhibitors to arouse public and governmental interest in a less rigid revamping of the law, but without success. This time the movement is led not by the industry but by two prominent members of the Quebec legislature, Hon. T. J. Coonan, Minister without Portfolio, and Dr. Albiny Paquette, Secretary of the Province.

Some 18 months ago a similar attempt was started by a member of the provincial house, but the move fell through. This time, however, more hope is held for success, for the present drive has already shown marked progress—large public and religious groups previously opposed to or at least disinterested in the question having thrown in their support, and newspapers, both French and English, are backing the move in news and editorial columns.

Screenings Held

Whereas past attempts by exhibitors to arouse interest have been centered for the most part on individuals, such as petition-signing, Mr. Coonan's drive has gathered speed by gaining support otherwise. The screening of sample films, notably "Boys Town," to give large groups an idea of some films that might be shown, has brought strong support from Protestant schoolboards and churches; Catholic school commissions and the Knights of Columbus. Newspapers now give prominent display in news columns to new film developments and editorializing frequently. One of the strongest of these was by Ted McCormick, writing the "Sound Track" column in the Montreal *Daily Herald*. His story, headed "Blissful Land Where Kids Can Wed But Films Are Under Ban" referred to Quebec legislation which permits children to marry at 14 but refused them admission to moving pictures until they are 16 years old.

Approval Seal Planned

Among members of the Roman Catholic clergy, hitherto considered in opposition to change of the law, enthusiasm has developed.

The scheme as outlined at present is for the establishment of a separate censor board for children. This group, which in all probability would be comprised of a mother, a father, a Frenchman and an Englishman, would adjudge films and authorize release here. Also under advisement is the plan of having such a board classify the pictures for children of different ages. Some would be acceptable for children from 16 to 12 and others for kiddies from 12 to seven years.

In any event, it is planned to mark authorized films with a seal of approval. Houses running such pictures will be permitted to display in the lobby governmental authorization of the film, but will have to make the rest of the bill "seal" films, too. In some cases this might call for single bills, though local exhibitors believe Hollywood productions already include ample films that would pass censorship for youngsters.

Practically certain, however, is the stipulation that any children attending such shows will have to be accompanied by parents.

Perhaps the most striking sign that amendment may be achieved is the interest Premier Maurice Duplessis is said to be taking in the matter, having reputedly arranged for government authorities to study the question to bring it up for discussion at the next session.

Exhibitors who blame the Laurier Palace disaster as the cause of the child ban see no obstacle in this respect now. Theatres are improved and precautionary measures are kept at a standard high enough to meet regular governmental inspection.

CHILD ATTENDANCE BILL IS TABLED

Pending an agreement with school authorities and parent-teacher associations, the Cincinnati City Council has tabled an ordinance requiring theatres to obtain an additional annual operating license, and prohibiting attendance of children under 16 during school hours, and not later than 8:00 P.M. on any evening preceding a school day, even if accompanied by parents, with license revocable by the City Manager for violation.

The council's action in deferring the measure was influenced by Charles D. Mervis, manager of the Rialto theatre, representing the suburban exhibitor group.

ERPI Negotiating for Foreign Distribution

Negotiations are going forward between Electrical Research Products, Inc., and leading American manufacturers for the distribution, by ERPI's foreign distributing companies, of complete booth equipment in approximately 50 foreign territories.

According to E. S. Gregg, general foreign manager of ERPI, the company will distribute a complete line of projectors, lamps, screens, converters and similar products of American manufacture starting the first of the new year.

Kaltenborn Edits RKO "Review"

RKO Pathe News pictorial record of 1938's top events in the world news is being supervised by H. V. Kaltenborn for release in January under the title "Review of the Year." Mr. Kaltenborn will provide the off-screen commentary. In connection with the "Review" RKO Pathe has tied up with Modern Age Books, New York, which has published "Kaltenborn Edits the News."

Zukor Sails to Coordinate Abroad For Paramount

Adolph Zukor, who sailed for England last week aboard the *Queen Mary*, will conduct a survey of Paramount's world-wide organization, according to an announcement by president Barney Balaban. According to Mr. Balaban, Mr. Zukor "thus will be able, as the founder of Paramount, to meet at first hand many hundreds of employees to whom he is at present a mighty but faraway figure."

Mr. Zukor took on the European assignment two months ago, when he was succeeded as chief of production and in charge of all coast activities, by William Le Baron and Y. Frank Freeman.

To Tour South America

Present plans call for Mr. Zukor's stay in England till the arrival in January of the vice-president in charge of foreign operations, John W. Hicks, Jr., now in New York. Mr. Zukor will advise and consult with Mr. Hicks in the coordination of Paramount's production, distribution and exhibition in England and on the Continent.

After about two or three months spent thus, Mr. Zukor is scheduled to sail for South and Central America, where he will make a similar survey, meeting the leading exhibitors, and Paramount employees. The "tour" then will take Mr. Zukor back to the United States, where he will meet Mr. Hicks, and accompany him to New Zealand, Australia, and the Far East.

Another Paramount foreign appointment was that of David Rose to managing director of Paramount affairs in Great Britain and Ireland, a post temporarily held by Mr. Hicks since the resignation three months ago of John Cecil Graham. Mr. Rose sailed for England with Mr. Zukor.

British Expansion Delay Is Hinted

Conferences last week among Paramount home office executives resulted, according to report, in a decision not to attempt expansion of theatre operations in England. Participating in the conferences were Barney Balaban, president; Stanton Griffis, chairman of the board; Adolph Zukor, chief of foreign operations; John W. Hicks, Jr., vice-president in charge of foreign affairs; David Rose, director for Paramount in England and Ireland.

Eastern, Southern Districts Realigned

Realignments in Paramount's distribution system were announced Wednesday by Neil Agnew, vice-president in charge of distribution. The changes are: the placing of J. J. Unger in charge of the Canadian division, in addition to his Eastern division sales managership, and the creation of a new Southern division, including districts seven and twelve, as of January 1st, with Oscar A. Morgan as division manager. Harold F. Wilkes, present branch manager at New Orleans, succeeds Mr. Morgan as district manager in Atlanta, while Erman B. Price succeeds Mr. Wilkes in New Orleans.

Gillham Back in New York

Robert Gillham, advertising and publicity director for Paramount, is back at his New York offices after a visit to the studios.

THE HOLLYWOOD SCENE

The entire cast of principals in the scene from Walter Wanger's "Stage Coach," newest of a cycle of expensively mounted westerns, which will meld the romance of early transportation with the character threads of divergent personalities engaged in a stage coach journey through the badlands of the west. The stars are: Donald Meek, John Wayne, Claire Trevor, Andy Devine, George Bancroft, Louise Platt, Tim Holt, John Carradine, Berton Churchill, Francis Ford and Thomas Mitchell.

Slowing Up

Every year, just before Christmas, production slackens up a bit. The 1938 season is no exception. Only seven pictures started. None of the new ones are of such importance as to start any great crowds of people throwing their hats in the air. On the other hand, among the six completed ventures, one, at least, may become a matter of unusual significance in the industry's annals.

None of the studios which engaged in new activity found it feasible to start more than one picture. Republic's contribution to the work of the moment is "The Lone Ranger Rides Again," an action adventure yarn in which will be blended all the necessary accoutrements. It will present Robert Livingston, Chief Thundercloud, Duncan Renaldo, Jinx Falkenberg, William Gould, Rex Lease, Glen Strange and Stanley Blystone.

Monogram Starts Series

Monogram embarked upon a new air adventure series with the starting of "Tailspin Tommy," production detail and thematic content of which is based on the cartoon strip of the same title. John Trent, Milburn Stone, Marjorie Reynolds and Jason Robards are the principals.

Bearing the tentative title "Sweepstakes Millionaire" Paramount started work on a picture which will detail the experiences of a man and his family who won one of those Grand National prizes. Charlie Ruggles, Marjorie Rambeau, Broderick Crawford, Billy Lee, Evelyn Keys and Philip Warren will be most directly concerned.

"Code of the Streets," Universal, will be a continuation of the "Little Tough Guys" series in which those particular youngsters will be seen with Harry Carey, Frankie Thomas and Jimmy McCallion.

For Columbia release, Larry Darmour started "Enemy Within." Jack Holt and Katherine DeMille will be the leads, with Ralph Morgan, C. Henry Gordon, Ivan Lebedeff and Paul Everson featured.

Marie Wilson and Johnnie Davis will be the stars of "Sweepstakes Winner," Warner Brothers, and Robert Montgomery and Rosalind Russell will head the cast in MGM's "Fast and Loose."

"Idiot's Delight" In

Outstanding among the completed pictures is MGM's "Idiot's Delight." Based on the Robert E. Sherwood play, the film will star Norma Shearer and Clark Gable. Listed in the featured cast are Edward Arnold, Joseph Schildkraut, Charles Coburn, Burgess Meredith, Pat Patterson, Virginia Grey, Paul Stone, Joan Marsh, Barnardene Hayes, Lorraine Krueger, Virginia Dale, Richard (Skeets) Gallagher, Laura Hope Crews, Fritz Feld, Edward Raquello, Mitchell Lewis, Peter Willes and William Edmonds. The studio also completed "Burn 'Em Up O'Connor," a story of the midget auto racing sport, in which Dennis O'Keefe, Cecilia Parker, Nat Pendleton, Harry Carey, Charles Grapewin, Alan Curtis, Truman Bradley, Addison Richards, Tom Collins, Phillip Terry and Frank Orth will be seen.

Monogram also wound up two productions on its shooting list. "Santa Fe Bound" will present Jack Randall, Edna Duran, Stanley Blystone, Dean Spencer and Frank Yacanelli. The E. R. Derr production, "Convict's Code," formerly titled "Paroled to Exile," will feature Robert Kent, Ann Nagel, Sidney Blackmer, Ben Alexander and Joan Barclay.

"Cafe Society" was finished at Paramount. Madeleine Carroll and Fred MacMurray are the stars. Shirley Ross, Jessie Ralph, Claude Gillingwater, Allwyn Joslyn and Don Alvarado are among those featured.

Last of the completed pictures, "Twelve Crowded Hours," an RKO-Radio melodramatic romance, will present Richard Dix, Lucille Ball, John Arledge, Cy Kendall, Donald MacBride, Allen Lane, Granville Bates, Murray Alper, Addison Richards, Joseph De Stephani, Dorothy Lee, Bradley Page and Anthony Warde.

Republic Rush

Entailing a total budget of over $1,500,000, Republic will start work on eight productions directly after the holidays. Largest sum, about half the total amount, has been allotted to "Wagons Westward," a western with a semi-historical background in which Richard Dix will be starred. John H. Auer has been assigned to produce "Flight at Midnight," an adventurous aviation story based on one suggested by Colonel Roscoe Turner. First job for M. H. Hoffman since returning to Republic will be "Undercover Woman" and Herman Schlom will produce "White Fury." Gene Autry will next be starred in "Mexicali Rose," and "Three Texas Steers" has been earmarked for the "Three Mesquiteers."

The four pictures now in production on the lot, "Pride of the Navy," "The Lone Ranger Rides Again," "Dr. Judith Randall" and "Ridin' the Range" will be completed before any of the above named pictures are started.

Southern Beauty

What with all these "Kentucky," "St. Louis," "Missouri" and "Arkansas" pictures either here or about to be here, and "Gone with the Wind" coming and the legend of southern feminine pulchritude being what it is, we made a quick check-up the other day to see how many below-the-Mason-Dixon line girls were in the movies.

We remember that in the old days Marguerite Clarke, Bebe Daniels, Bessie Love, Florence Vidor and Mary Brian, daughters of the Sunny South were prominent in pictures. The present day contingent, heiresses of their fame, reads like a "Who's Who" list of Hollywood. From the big Lone Star State have come Nan Grey, Joan Blondell and Ann Sheridan, as well as Ann Harding, who came and went. Other young ladies from Texas are Judith Barrett, Mary (Punkins) Parker, Dorothy Howe, Evelyn Keyes and Judy King.

Kentucky has a small but select coterie of representatives which includes Irene Dunne, Una Merkel, Marjorie Weaver and Joyce Compton. Although she's the star in "The Lady's from Kentucky," Ellen Drew is from Missouri, as also are Joan Crawford, Ginger Rogers, Gladys Swarthout and Betty Grable. Dorothy Lamour is the pride of New Orleans. The Oklahoma delegation lists Kay Francis, Glenda Farrell and Rochelle Hudson. Tennessee is represented by Grace Moore, Judy Garland and Dixie Lee. Gail Patrick and Gertrude Michael come from Alabama. The Georgia peaches are Jane Withers, Miriam Hopkins and Patricia Wilder. The Virginia delegation is headed by Margaret Sullavan, Leah Ray and Lynn Bari.

When "Gone With the Wind" eventually goes, at least one authentic southern belle, Margaret Tallichet, another Texan, is almost certain to be seen in an important role.

Fifty-five Texas Newspapers to Fight Use of Advertising Films in Theatres

Owners of the several-hundred Texas theatres exhibiting advertising films among the state's 1,035 houses, will be attacked for the practice by the publishers of 55 Texas newspapers.

Announcement that Texas daily newspapers will undertake the fight came this week from S. W. Papert, president of the Texas Daily Press League, at Dallas, who said that plans will be formulated at the League's annual meeting in January. Other press organizations will be asked to join.

"The newspapers' attitude is this," said Mr. Papert: "We have given the theatres more publicity with their paid advertising than any other advertisers obtain. Thus we are cutting our own throats by building up a greater circulation for the theatres to compete with our own product."

While the publishers have no definite plan of action at this time, it would seem, from Mr. Papert's remarks, that they will first attack the "free publicity" accorded theatres in newspapers.

Profits for CBS, Stanley Company; 2 Vote Dividends

Profitable operations for 1938 are shown by Stanley Theatres, Warner Pennsylvania theatres subsidiary, and by Columbia Broadcasting Company; dividend payments have been voted by Pathe and Cinecolor, Pathe paying its regular quarterly $1.50 dividend on $7 convertible preferred, issuing checks on January 3rd to holders of record December 23rd, and Cinecolor paying for five months on common stock, splitting $12,210 with stockholders.

SEC Reports on Two

Final October reports of the Securities and Exchange Commission on the transactions of corporation officers and directors in the securities of their companies, issued Tuesday, showed only two film transactions.

Through a stock dividend, Abraham Schneider, New York, Columbia Pictures officer, received two common voting trust certificates in September, increasing his holdings to 102. The other transaction was the disposition of 55 shares of Pathe common stock by Mabel M. Malone, New York, an officer in the company, this representing her entire holdings.

No securities of Educational Pictures were held by Harold Saxe, New York, when he became an officer in the company April 1st last, it was shown in the report required of all newly elected officers and directors.

Registration statement covering proposed issue of 50,000 shares of $5 par Class "A" common stock, to be offered at $6 per share, was filed with the Securities and Exchange Commission by Pix Theatre Circuits, Inc., Gary, Ind.

The company plans to use $300,000 derived from the sale of the stock for the purchase of three theatres and equipment and for working capital. Samuel B. Nissley is president of the corporation and Warren Franklin Corporation is the principal underwriter.

Stanley Profit $2,063,703

Net operating profits of $2,063,703 was reported by Stanley Company of America for the 52 weeks ended August 27. This compares with $2,230,902 for the year ended August 28, 1937.

Net income was $6,244,749, in addition to $19,563 interest earned and $17,455 dividends received. During the year the company paid $723,877 in dividends, compared with $2,714,539 the year before.

Amortization and depreciation of properties was written off at $2,283,237 for the year. Normal income taxes totaled $371,750 and surtaxes $108,300. Earned surplus as of August 27 is figured at $5,007,582.

The company's balance sheet shows total assets of $72,349,467, and current assets of $519,272, including $336,729 in cash.

CBS Profits Down

Gross time sales running slightly below those of the like period last year coupled with certain additional out of pocket expenses have combined to shade Columbia Broadcasting System earnings for 1938 below those of last year, Wall Street estimates.

With gross revenues from the sale of time and facilities in the first 11 months of this year running slightly more than $1,000,000 below those of the like period a year ago, present indications are that CBS will report net income for the 52 weeks ended January 6, 1939, of approximately $3,450,000, equal to roughly $2 a share on the 1,707,950 shares of capital stock.

This would compare with net income of $4,297,567, or $2.52 a share, reported for the 52 weeks ended January 1, 1938.

CBS time sales for the first 11 months of 1938 aggregated $24,816,337, comparing with $25,935,500 in the like period a year ago. This represents a decline of 4.3% from the 1937 figure. Preliminary expectations are that December billings will show an approximate 5% decline from the same month a year ago.

New Universal Lineup Cited at Conference

District sales managers of Universal Pictures returned home this week after a weekend spent at the home office in conferences with president Nate Blumberg and sales manager William A. Scully. The company's chief executives told the field men that Universal in the next few months will "release the greatest group of top pictures in its history," beginning with W. C. Fields, in "You Can't Cheat an Honest Man," Deanna Durbin, in "Three Smart Girls," and Bing Crosby, in "East Side of Heaven."

Those present at the conferences included J. H. Seidelman, in charge of Universal foreign affairs; F. J. A. McCarthy, eastern sales manager; W. J. Heineman, western sales manager; James Jordan; Studio Sales Contact Andrew J. Sharick; Clarence Margon, Latin-American supervisor; Monroe Isen, in charge of operations in Southern South America; District Managers H. D. Graham, E. T. Gomersall, Dave Miller, Peter Dana and A. J. O'Keefe, who make their headquarters in Atlanta, Chicago, Cleveland, Kansas City, and Los Angeles respectively; Canadian representative, Clair Hague; and Louis Pollock, Eastern advertising and publicity manager. J. Cheever Cowdin, chairman of the board, returned to New York this week.

Hanson Circuit Expands

Oscar Hanson, president of Hanson Theatres Corporation, Ltd., indicated a program of expansion in 1939 at a managers' convention held recently in Toronto. The company has started to build a new house in St. Catharines.

With the completion of deals with Publix-Minneapolis and George Trendle's Detroit chain, United Artists' western devision has sold up to date all of its principal circuits for the season.

RKO Hearings On December 29

Continued hearings on RKO's plan of reorganization make it impossible for the company to emerge from 77-B until after January 1st, last Friday's session in the Federal courtroom of Judge William O. Bondy, New York, resulting in another hearing on next Thursday.

Adjournment Requested

Hamilton C. Rickaby, of Simpson, Thacher and Bartlett, attorneys for proponents of the plan, requested an adjournment of the hearings. The court was informed by Mr. Rickaby that its request for confirmatory consents from holders of the Seligman certificates had been complied with, but Federal Judge Bondy insisted on having facsimile copies of the certificates for further study.

The certificates were issued by J. & W. Seligman, depository, under a 1931 agreement with RKO, and represent partially paid debentures and common stock.

Ernest W. Stirn, holder of old Class "A" stock of RKO, in an affidavit, has attacked the validity of proxies used in the company's 1931 reorganization, in Baltimore. Judge Bondy pointed out that in the absence of opposing affidavits, the Stirn allegations would have to be admitted, a construction which was disputed by Attorney Rickaby.

Attorneys for the trustee (Irving Trust Company) are preparing an answer to the Stirn allegations.

United States circuit court of appeals this week affirmed an allowance of $5,500 to Marcus Heiman, trustee in bankruptcy of Orpheum Circuit, Inc., and $20,000 to his attorneys, Beekman, Bogue, Leake, Stephens and Black. A creditor, Philip J. Snyder, had appealed the allowance as excessive. Mr. Heiman had sought $7,172, and his attorneys $50,000.

"Ideas cannot be copyrighted, but sequence of events can," the U. S. circuit court of appeals ruled this week. However, a judgment dismissing the appeal of Clara Lipman and the estate of Samuel Lipman from a dismissal of their suit against RKO was affirmed.

The authors claimed an infringement of their play, "Depends on the Woman" in the RKO picture, "I Dream Too Much." The court ruled that the more varied the sequence, the less likely that a court would find an infringement.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Shades of old Ray Bell, Sid Dannenberg, Louis Charninsky, Frank Boucher and some other high pressure motion picture ballyhoo showmen:

It all started the other morning when the mails at Atlantic City were flooded with postcards cryptically inquiring, "What Is C. I. I.?"

It kept up throughout the day—with the local radio station, WPG, booming between programs, "What Is C. I. I.?"—with taxicabs parading the streets plastered with signs, "What Is C. I. I.?"—with an airplane circling the city with a trailer, "What Is C. I. I."

It ended the next night, shortly after police got a telephone request from a 34-year-old electrician, name withheld, for a motorcycle escort to the Penns Grove Ferry—because he had to rush to the White House to explain "C. I. I."

The cops went to his home and found a line of taxicabs labeled "C. I. I.," a bevy of pretty girls waving American flags and the electrician clad in cowboy costume.

"C. I. I.," he explained, stood for "Carmenized Industrialism, Inc."

Its aims, he said, included: (1) Elimination of auto accidents through radio propaganda; (2) Amalgamation of capital and labor, and (3) Regulation of all human activities through industrialism.

He was sent to Atlantic County Hospital.

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RKO's Ned Depinet, announcing Herbert Wilcox's partnership producing arrangement, at a press luncheon at New York's Ritz Carlton, the other noon, disclosed that the company is holding back Mr. Wilcox's "Sixty Glorious Years," about Queen Victoria's reign, until the arrival on this Continent of King George and Queen Elizabeth, in the Spring. RKO's idea is to cash in on the tremendous publicity of their Majesties' visit. To further tie-in the picture they are re-titling it "The House of Windsor." All of which prompted a journalist from a leading London newspaper, who was our table companion at the Ritz luncheon, to remark that the "inside" reason for the King's and Queen's visit is to select a site in Regina, Saskatchewan, for the seat of the British Government, for establishment thereon in case of war in Europe, on account of the vulnerability of London to air attack.

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Primitive potions brewed by tribal witches give the Indians of the Andean jungles of the upper Amazon country exact control of the size of their families and the abundance of their hair, according to Richard C. Gill, noted explorer, who is in New York from a trip into the jungles, bringing back with him secrets of the secretive hair-growing potions and also some motion pictures which he intends showing on a lecture tour.

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The White House has accepted the gift of a television set made by American Television Corporation. Similar gifts were made to Marvin McIntyre, the President's secretary, and to the homes of Harold L. Ickes, secretary of the Interior, and Ebert E. Burlew, Acting Secretary of the same department. The only thing lacking is a television station in Washington to telecast to the four receivers—Washington not having any station, and having none in sight. But, then they say the cabinets are pretty pieces of furniture.

PLAYING HARD TO GET

Frank Mapel, state editor of the Columbus (Ohio) Dispatch, *queried his field correspondents to find out where they could be located at any time of the day. Here is the answer from one of his old-timer reporters in a nearby town:*

" . . . in addition will say that I am personally available during the 24 hours every day at the office, phone 4056; or, police department, phones 2244 and 4443; sheriff's office, 3730; fire department, 115; state highway patrol, 5950; Sparta Restaurant, 3307; Ohio Quick Lunch, 3437; Union Bus Station, 2201; Orpheum Billiards, 3714; my residence, 6754; Oil and Gas Well Supply Company, 3908, 2059 and 3786; B. & O. depot, 3324 or 3705; Midland Theatre, 4427; Auditorium Theatre, 2506; Grand Theatre, 3304; New Arcade Theatre, 6400. In case I don't happen to be at any of those, call 4057 . . . or, still better, long distance operators here know my whereabouts day and night. . . . "

This is the time of year when Walter Elias Disney brought forth a twelvemonth ago his charming little "Snow White and the Seven Dwarfs," to start off a potential gross revenue accruing therefrom of some $8,000,000. It is in order, then, to now peek into Mr. Disney's workshop in Hollywood to see what "Snow White's" father is doing now, feature-wise.

"Bambi" will be it. "Bambi" is a deer, born, cinematically, when Mr. Disney learned, a year ago, that a fawn was due to be born at the San Diego, California, zoo. Walt kept close watch on that vital statistic and on the day of the big event three of his animators were sitting close by the mother doe, busily sketching away. The birth of that fawn will eventually become the birth of Bambi on the screen.

Even though he is a deer, Bambi has human characteristics. One of the main things he has to learn for Mr. Disney's pen and ink in the course of his growing up is to distinguish between things to eat and things to smell, or to distinguish, that is, between food and flowers. All of which is fairly simple for him until, out strolling in the woods one day, he comes upon a skunk without any personality. And Bambi doesn't live happily thereafter.

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Printers-Know-Best Department, repeating a headline in ***The Film Daily:***

LINCOLN, NEB., LOCAL "10 BEST"
PALL STIRS WIDE INTEREST

There are more than 300 newspapermen covering the film capital of Hollywood for almost as many publications throughout the world, and the major portion of them called Selznick International demanding to know what truth, if any, there was in the New York *World-Telegram's* published story that David Selznick had "positively" cast Paulette Goddard as Scarlett O'Hara in "Gone with the Wind."

Well, Mr. Selznick's press department said that pretty Paulette had not been cast for the role, and the newspaper world immediately started to speculate on whether the *Telegram* pulled the "biggest scoop" on Hollywood news in recent months, or the "biggest hoax," the newspaper world's *Editor and Publisher* even taking up the matter for a full column of type.

Seems that the story came to New York from the *World-Telegram's* Hollywood correspondent, Frank T. Farrell, who had checked his clew for four days before sending the yarn in for publication. He found that MGM and United Artists, who might have had some claim on Miss Goddard's services, had no plans for her in the near future.

Also, the Selznick office in New York professed to have no picture scheduled for her, although she was considered by Mr. Farrell to be one of the best up-and-coming stars. "As the puzzle unwound more and more," continues the *Editor and Publisher* account, "it appeared a perfect buildup to Farrell . . ." and, . . . "with the evidence so strong in favor of a nationwide scoop, the *World-Telegram* smashed the story."

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***"Won't Let Girls Shed Their Clause,"* reads a New York *World-Telegram* headline over an item explaining that trade unionists have placed a restriction on the enthusiasm of "strip-teasers." If a stripper hereafter peels off more than she should (items not specified) her union will be liable to a $500 fine.**

This stipulation is contained in a contract drawn up by the Brother Artists' Assn., a subsidiary of the Actors and Artistes of America. The contract will be submitted to the Variety Revue Theatre Association and represents the feeling of 300 burlesque performers and 300 extras.

A decency clause in the contract forbids any "indecent or lewd" act which a theatre owner might consider too improper, and provides the $500 fine in the event of such an offense.

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Captain Johannes J. Bijl, master of the S. S. Niew Amsterdam, sailing out of New York for Rio de Janeiro, wirelessed back to shore that a toy airplane, one of those eye-dropper gasoline-filled things, had crashed into the foremast of his ship while she was several miles off Sandy Hook.

The message said that the toy plane apparently was still proceeding under its own power, at least four miles at sea, when it struck the steamer's mast and crashed to the deck. Captain Bijl asked the New York office of the shipping company to find the owner of the plane, telling them that it was named the Dawn Patrol.

They might ask some of the Warner press agents who have been giving much attention of late to "Dawn Patrol," released this week.

Decision in Loew Suit Is Promised Before January 1

Completion of the trial of the minority stockholders' suit against Loew's, Inc., and some of its more prominent officers and directors this week awaited only the taking of testimony from a single complainant's witness, and of several more depositions. On Wednesday the final defense witness, Arnold Cannon, Los Angeles attorney, testified in support of defense claims about the protection afforded California residents by that state's statute of limitations. New York State Supreme Court Justice Louis A. Valente was expected to render a decision before the end of the year, taking into consideration the fact that the company's new employment contracts will become effective on January 1st.

Schenck Testifies

Nicholas M. Schenck, president of Loew's, who testified this week, said that Loew's is so rich in manpower the company no longer is dependent on any one man, not even himself. He also revealed that in 1936, when he induced Arthur M. Loew to remain with the company, he told young Mr. Loew that some day the latter might succeed him as president.

"Anybody, including myself, can be replaced. Our present executive staff is the finest the industry has ever known. Loew's success is due to these men," Mr. Schenck said. "Loew's comes first, last and always with me," he added.

To Arthur Loew, Mr. Schenck credited the rise and development of the company's foreign trade, until today Loew's is pre-eminent in that end of the business, too, doing approximately $48,000,000 annually in foreign business.

He told how the purchase of the Gaumont British theatres was first brought up in 1926, and that 10 years later he found John Maxwell, British film magnate, dickering for these houses. It took considerable negotiation to induce Sidney R. Kent, president of Twentieth Century-Fox, to dispose of half of that company's equity in GB to Loew's for $3,500,000. Properly managed, Mr. Schenck told the court, the GB circuit would become among the most important in Europe.

Mr. Schenck also testified that he was obliged to borrow money in 1937 and 1938 to pay his income taxes, although he received upwards of $400,000 from the company in each of these years.

In his testimony, Mr. Schenck traced his own association with the industry since 1906, with the late Marcus Loew. It was Mr. Loew who personally began negotiations with the late Irving Thalberg, Louis B. Mayer and J. Robert Rubin which led to their joining the Loew organization. To these men Mr. Schenck gave credit for the tremendous production development of MGM and Loew's.

Other witnesses were Leopold Friedman, general counsel for Loew's; J. Robert Rubin, vice-president, and William L. Keating and William R. Donaldson of the accounting firm of Miller, Donaldson and Company.

Mr. Friedman testified that the agreement made in 1927 had provided for the receipt by Messrs. Thalberg, Rubin and Mayer of 20 per cent of Loew's net profit. He said that the trio had a percentage guarantee of $125,000, irrespective of company earnings, but that company earnings had fallen below this percentage basis only once since its operation.

Mr. Rubin revealed that pictures regarded "not valuable" had garnered $13,553,049 since 1929 for Loew's.

Mr. Keating in his testimony revealed that $4,566,449 had been "written off" by Loew's in rejected continuities since 1930.

Steve Hannagan, public relations counsellor, who has also been retained by the majors for press work in connection with their defense of the U. S. Government's pending anti-trust suit and who handles the press for Florida resorts and some race tracks, sent to the press a statement concerning the testimony given some time ago by H. M. Bardt of Los Angeles, vice-president of the Bank of America.

He said that Norma Shearer instead of receiving millions from her husband's estate, as has been reported, will receive only one-third of the income, amounting at present to about $15,000 a year. Under the terms of the will of her husband, the late Irving G. Thalberg, Miss Shearer receives none of the principal of the estate, which eventually reverts to their children.

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Another minority stockholders' suit was started against Loew's, Inc., last week. Plaintiffs are Norman Wolf, owner of 100 shares, and Manes Fuld, 85 shares. The suit was filed in federal court and names as defendants Loew's, Nicholas M. Schenck, David Bernstein, Arthur M. Loew, William Fox, Electrical Research Products, Inc., Western Electric, Chase National Bank, Chase Securities Company, Halsey, Stuart Company, Inc., estate of Irving Thalberg, Louis B. Mayer, J. Robert Rubin, Edward Mannix and 27 members of the board of directors.

IN NEWSREELS

MOVIETONE NEWS—No. 28, Vol. 21.—Eden calls at White House, visits housing development in New York....Fly model planes in California....Silver Fox farm....Lew Lehr....Railroad tracks in Palestine sabotaged....French-German peace pact signed.... Young refugees arrive in England....Drop bread from planes in Spain....Queen Elizabeth attends reception ....Fashions for dolls....Sports.

MOVIETONE NEWS—No. 29, Vol. 21.—Hull urges solidarity....Jefferson shrine begun....Vice-president Garner....Eden bids U. S. farewell....Kennedy for appeasement....Berengaria makes last voyge.

NEWS OF THE DAY—No. 226, Vol. 10.—Plight of child exiles stirs world's pity....Ultra-modern Santa drops from skies....Old City Hall post office in New York razed...."Great Waltz" contest finals....Table tennis experts show skill....Wrestling.

NEWS OF THE DAY—No. 227, Vol. 10.—Amazing drama of arch-swindler....International Merry Christmas....Kennedy tells Europe's troubles.... Fashion show....Hull warns U. S. will fight aggression....McSpaden wins Miami open....C.C.N.Y. beats Oregon.

PARAMOUNT NEWS—No. 39.—Shoppers everywhere in holiday scramble....France and Germany sign peace pact....Models display jewel collection....Eden visits Washington....Government investigates illegal slaughtering of whales....Table tennis....Basketball.

PARAMOUNT NEWS—No. 40.—Speed in basketball keeps fans on edge....Jefferson memorial to rise.... Names and events in the headlines....Hull pleads for union of Americas....Sensations in drug company scandal....Envoy's youngsters give Xmas greetings.

RKO PATHE NEWS—No. 43, Vol. 10.—Edens visit nation's capital....Franco-German peace pact signed ....Flames rake huge Jersey oil plant....Secretary Wallace condemns oppression....Snow brings fun to Graymoor friars....Mexico celebrates holy jubilee.... Cotton growers vote U. S. control....Soldiers hold championship bouts.

RKO PATHE NEWS—No. 44, Vol. 10.—"Coster-Musica" case breaks....Eden sails—Kennedy returns....Miami open golf goes to McSpaden....Work begins on Jefferson memorial.

UNIVERSAL NEWSREEL—No. 728, Vol. 10.—New "safety" liner launched....Eden visits Washington ....French-German peace pact signed....Inventors show new gadgets....Baby elephant born in zoo.... Refugees starve in exile....Poor kids hear opera stars ....Cadets hold colorful review....Baby elk gets new home.

UNIVERSAL NEWSREEL—No. 729, Vol. 10.—Hull defies foreign dictators....Volunteers home from Spain....Students rally against Italy....Xmas geetings to all lands....Envoy to confer with F. D. R....Eden sails after U. S. visit....C.C.N.Y. "five" tops Oregon....McSpaden wins golf tourney.

Actors' Division of Jewish Charities Collects $125,000

Ben Bernie, "the old maestro," was the guest Monday at a luncheon at the Hotel Astor, New York, given in tribute to his 15 years in theatricals and for his work in the cause of the 116 medical and social welfare institutions affiliated with the New York and Brooklyn Jewish Federations of Charities.

Some 600 persons including executives and stars of radio, screen and stage, attended the luncheon and contributed a total of $125,000 to the campaign of the two federations. The affair was held under the auspices of the Amusement Division of Federation, which has accepted a quota of $225,000 for 1938 in the campaign.

Eddie Cantor was chairman and toastmaster. He, too, was lauded, Will H. Hays describing him and Bernie as "great humanitarians." Mr. Hays urged business to get behind the drive, "which represents the finest type of human service in the Greater New York area."

Seated on the dais were Harry Brandt, of the Independent Theatre Owners; Raymond Massey, star of "Abe Lincoln in Illinois"; Fred Stone; John Golden; Commissioner of Licenses Paul Moss; Murray Silverstone, of United Artists; Paul Felix Warburg, chairman of Federations' Business Men's Council; Frank Gillmore, Phil Baker, Max Gordon and Jack Cohn, of Columbia Pictures, besides Mr. Hays and the two honor guests.

David Bernstein, of Loew's, and Major Albert Warner are co-chairmen of the Amusement Division. Vice-chairmen are Barney Balaban, Paramount; Nate J. Blumberg, Universal; Mr. Cohn; Commissioner Moss; George J. Schaeffer, RKO, and Joseph M. Schenck, Twentieth Century-Fox.

More Artists Help Motion Picture Art Refugee Fund

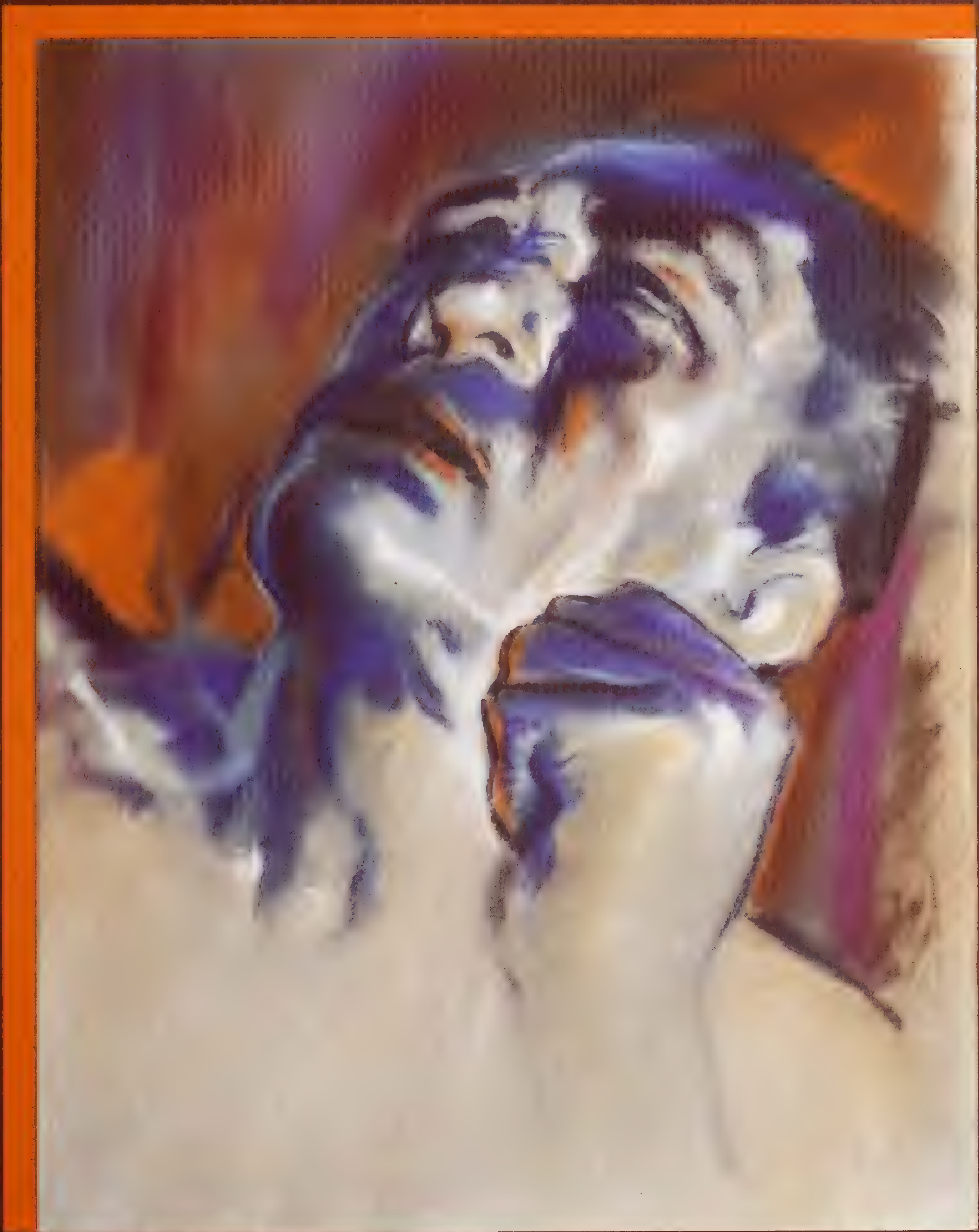
The number of well known artists who have contributed their work to the Motion Picture Art Fund for German Refugees is already considerable, and rising, the fund announces. Over 100 pieces of art have already been submitted by such artists, illustrators and sculptors, as Abner Dean, Norman Rockwell, Dean Cornwall, Nat Karson, S. Shimin, Vargos, Seguso, George Petty, Max Kalish, Sam Berman, Frank Nicolet and Carl Hoff.

The organization will hold a drawing in New York City, February 12, tickets for which are being sold now. The winners of the drawing will receive the contributed art work.

Keith Dividend

The board of directors of Keith-Albee-Orpheum has declared a dividend, out of capital surplus, of $3.50 per share on the seven per cent cumulative convertible preferred stock for the quarters ended December 31, 1935, and March 31, 1936, payable on December 23, 1938, to the holders of record at the close of business on December 19, 1938.

"CRUSHER" McCAY . . . BLISTERING BOSS OF THE STOKEHOLD CREW . . . WITH PISTONS FOR FISTS . . . A FURNACE FOR A HEART . . . AND AN EXPERT'S EYE FOR A PRETTY FACE!



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RKO RADIO PICTURES

Directed by Lew Landers
Produced by Robert Sisk
SCREEN PLAY BY JOHN TWIST

LITHO U.S.A.
1

THREAT OF GOVERNMENT CENSORSHIP RAISES ALARM IN BRITISH TRADE

Fear of Direct or Indirect Propaganda on Screen Aroused by Recent Instances of Home, Foreign Office Interference

by AUBREY FLANAGAN
in London

Forsaking for a spell its own domestic differences and internal dogfights the industry during the last few days, has found itself face to face with a problem which, for some time increasing in its intensity, has suddenly reached a state which many trade sections consider crucial. It is the question of censorship.

Brought to the forefront of both public and trade discussion by the Government's intervention in the Paramount newsreel case, it has, during the past week, by the India Office ban on a film devised around the Siege of Lucknow and further magnified into front page news by the washing of Parliamentary linen in full dress debate, become the most vital and vexed subject of current trade discussions, and stimulus to a state of sheer alarm.

Thanks to the Lucknow incident a demand is now crystallizing for a complete overhaul of the trade's own censorship body, the British Board of Film Censors. On the wider territory —which includes incidentally that of Wardour Street and its studio lots—the situation has been interpreted as a symptomatic of a subtle, sinister but strictly sotto voce Government censorship.

Concern synthesizes itself into three counts, that the authority of the British Board of Film Censors is being covertly undermined, that the B.B.F.C., has been a party to this process, that the British exhibitor is in danger of being victim of partisan propaganda, propaganda not so much of presentation as of elimination, and that producers and distributors of films whether British or foreign, are faced with an unseen factor the operations of which are incalculable until they have taken place.

Intervention by Government

The Lucknow film is the second reported instance in the last few months of direct intervention by a Government Department in regard to the production or showing of a motion picture. The film was one of a series dealing with the more glorious chapters in the Empire's story, to be directed by Maurice Elvey and to be distributed by Butcher's Film Service. The film was long announced and the script submitted and approved by the B.B.F.C. Preparations were advanced for the film, which was to have gone into production in a few days, when the India Office approached the B.B.F.C., who in turn discussed the matter with the producer. It was the Government Department's contention that any film dealing with this incident would arouse unhappy memories and hinder the spirit of goodwill between two nations. The B.B.F.C., thereupon advised the producer that they would not sanction any such film.

The Paramount incident, initial cause of the pother, occurred in September, but has more recently been the subject of Parliamentary question and debate. It is now admitted by the Prime Minister and his colleagues that the Foreign Office took exception to the critical comments of Messrs. Steed and Cummings in the newsreel, drew the American Ambassador's attention to them, and that he in turn "through a member of the Hays Organization in this country" inferentially suggested how Paramount could solve the problem. Paramount next morning asked subscribers to eliminate the sequence from the reel.

DISTRIBUTORS FIRM ON ITALIAN EDICT

All distributors without exception this week reaffirmed their stand against compliance with the Italian distribution monopoly decree after December 31st, when the decree becomes effective, and again declared their intention of not doing business in Italy after that date during a meeting of foreign heads at the Motion Picture Producers and Distributors of America headquarters in New York.

At the session, two important points were reaffirmed, namely, that the U. S. companies are being forced out of Italy by that country's stand, and that the American organizations will continue to present a united front to the Italian decree.

Achille Starace, secretary of the Fascist party, this week in Rome forbade newspapers to publish cartoons which caricature and satirize such socalled "bourgeois" customs as five o'clock tea, dinners of honor and men's evening dress. Several papers have been publishing cartoons lampooning the "middle class."

Debate in Parliament

Numerous questions on the two incidents by Members of Parliament, this week culminated in a full dress debate on a motion by Mr. Mander, M.P., for the manufacturing town of Wolverhampton, virtually reprimanding the Government for imposing a political censorship behind the scenes. It is Mander's contention that the censorship which, he claims, is exercised not only by the Government and its Departments, but by the Government Party Office, aims at muzzling viewpoints hostile to the Government or friendly to the Opposition. His principal criticism is not so much that such a censorship as he alleges, should exist, as that there should be pretense that it does not. In the Commons he raised the censorship of various March of Time reels notably dealing with Gibraltar, Algeria, France, Germany, Austria and Britain itself.

These cuts, of course, were made by the order of the B.B.F.C., but it would appear to be Mander's contention that the B.B.F.C., whether voluntary or under pressure, were acting as Government agents. He gave an instance of the Board having warned a producer that it would be undesirable to show anything of an anti-Fascist nature because it would not be possible to convince the Italian Government that the British Government were not in control of the films here and that it was not, therefore, Government propaganda. Every instance he quoted of excision by order of the Board appeared to be of excisions of sequences critical of the German and Italian Governments, of General Franco or Mr. Chamberlain.

Propaganda Feared

It is this voluntary watchdog work of the B.B.F.C., which has given rise to the current demand that the Censorship Advisory Committee should immediately go into the Board's present policy with a view to overhaul. The trade is not so much concerned with Mr. Mander's objection to Government propaganda, as with the dangers of any form of political propaganda covert or overt, whether by elimination or accentuation creeping into their films. Still more, however, are they anxious against any situation which may make it a dangerous gamble for a producer or distributor to embark upon the production of films which may contain matter to which the Government might take objection.

Vital as this point is it is complicated by the fact that there is no known Government policy on films, that the B.B.F.C. has no set of principles or policy which are known to guide these operations, and that judging by recent events it is quite likely to contradict itself and upon pressure from outside suddenly veto what it has already approved. Both producers and distributors, some of the former of whom have already abandoned pictures on their schedule, argue that they cannot be sure that any films they have made will not come under a ban.

It is true that pictures like "Bengal Lancer" and "The Drum," to mention but two of a considerable mass, came under no such guillotine as that suddenly operating against the modest "Relief of Lucknow," but that is thought to complicate matters rather than to clarify them.

Censors Under Act of 1909

The B.B.F.C., of course, is a purely trade body of no constitutional status, brought into being by the trade in 1909 by agreement of the Home Office and British licensing authorities in order to facilitate the workings of the 1909 Act. It has no status in law and, as already recorded, no accredited or admitted policy.

In the Lucknow instance the Board's change of mind had an economic effect, inasmuch as the producer had already spent much of his budget on sets and virtually contracted eight hundred people to be employed during production.

Not very many weeks back exhibitors, concerned at the subtle but pronounced creeping of propaganda into newsreels, challenged the newsreel bodies to a show-down and meeting them face to face told them point blank that they would not and could not afford to be party to propaganda in the form of news whether pro-Government or anti-Government. They pointed out that the constant gilding of Parliamentary lilies, satisfying as it might be to one political creed, was exasperating to the other. The fact that Mr. Chamberlain was in this instance the newsreel's lily was beside the point, they insisted that the newsreels be cleaned entirely of politics and of propaganda of any kind.

Insisting that they had the last word, they threatened—if cause for complaint arose—to advise their members that they book only on a weekly basis and that if this did not cure it they would cut newsreels from their programs altogether.

The incidents have raised once again what is, it would seem, a recurrent bogey, the idea of State censorship.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Third for MGM

Continuing their dramatic exploitation of the English scene, MGM has launched vigorously into work on their third British production "Good-Bye, Mr. Chips," a personal drama which will also be a pageant of English public school life from the Victorian era until to-day.

What is claimed to be one of the largest indoor sets to be erected in this country has gone up at Denham Studios, representing the quadrangle and buildings of Brookfield School. The set is a study in quiet dignity, the gravelled square fringed with rough grey stone buildings, dating back to every century since the tenth, the vaulted arch over the entrance gate, the secluded cloisters, daffodilled verges and stained glass windows bringing a venerable dignity to an English public school and the life within its walls. Art director Alfred Junge is responsible.

On this set a fortnight's shooting has already been concluded with Robert Donat playing the part of the Victorian schoolmaster and Greer Garson playing opposite him. Sam Wood is directing.

Rising Star

One of the most coveted roles of the season, the feminine lead in "Jamaica Inn," Charles Laughton's Mayflower production, has been awarded to Maureen O'Hara, an unknown Irish girl whom Erich Pommer had marked down for ultimate stardom.

For a year Maureen O'Hara has been under contract to Mayflower Pictures following a screen test given by Pommer after a trip to Dublin. Recently she has been groomed in elocution, singing and dancing and was last week selected by Alfred Hitchcock to play the role of Mary Yellan in the new Laughton film.

Maureen O'Hara will have no small task to stand up to a cast including—apart from Laughton himself—Leslie Banks, Emlyn Williams and Robert Newton. Pommer, however, promises that the name Maureen O'Hara will be soon world famous.

Christmas Story

A film recreating the story of the nativity of Christ and bringing to the screen sacred moments such as the visit of the Magi and the flight into Egypt, has recently been concluded at the Gaumont British Instructional studios at Shepherds Bush.

"The Prince of Peace" as it is titled, is a non-denominational film made in conjunction with the Cinema Christian Council and the Religious Film Society.

Figures from the Bible story appear in the film and include the Archangel Gabriel, Herod, the Wise Men from the East and the Virgin Mary. Cast for the role of the Virgin Mary was Pamela Kellino, young British actress and member of the Ostrer family. Other roles were filled by actors and actresses who have, from time to time, appeared in Nativity plays.

Donald Carter, director of the film, has sought to recreate pictorially and atmospherically the subjects from famous Italian paintings.

The picture is for non-theatrical release around Christmas time.

MAUREEN O'HARA who will begin what Erich Pommer has predicted will be a long and brilliant career as a star as the feminine lead in "Jamaica Inn," the Daphne du Maurier story soon to go into production for Mayflower. Miss O'Hara was selected for the part by Mr. Pommer, Charles Laughton and Alfred Hitchcock.

At Ealing

"Let's Be Famous" has been chosen as the title for the new Jimmy O'Dea, Betty Driver and Sonnie Hale comedy, recently completed at the Ealing Studios under the production eye of Michael Balcon. Walter Forde directed this musical which was written by Messrs. McDougall and McKinnon, the two young Scottish journalists responsible for the script of "This Man Is News."

Noel Gay, composer of "The King's Horses" and "The Lambeth Walk" wrote four numbers for the film.

"Let's Be Famous" is the story of an Irish shopkeeper and his romance with a Lancashire girl, the romance furthered by the desire of both of them to become famous singers. Sonnie Hale has the fruitful role of an advertising agent looking for talent for a radio programme sponsored by a soap manufacturer.

Illness

The illness of Mary Maguire has held up production for two weeks on the Associated British production "Black Eyes." Though director Herbert Brenon was able to concentrate upon scenes featuring Otto Kruger and Walter Rilla, there still remains work to be done which cannot be completed until Miss Maguire returns.

Preparations, meanwhile, are being speeded up for another Otto Kruger picture.

International

American, British and Swiss finance is behind Fairbanks International, a new production organization built around Douglas Fairbanks, Sr., and which plans picture making on both sides of the Atlantic.

Associated with the administration of Fairbanks International which has, it is stated, $2,500,000 at its disposal, are Mr. Fairbanks, Mr. John Hay Whitney, Mr. David O. Selznick, Sir Adrian Baillie, Mr. Montagu Marks and Mr. George Archibald, director of United Artists in Britain and of Odeon Theatres.

Fairbanks will supervise all production which will be of films of international character to be made either in America at Culver City, in England at Denham or Pinewood, or on the Continent of Europe.

The first production, to be made at Culver City, is entitled "The Californian," final stages of which are now being completed and which will be directed by Raoul Walsh. Following this will be "The Tenth Woman," a story based on an episode in the life of Lord Byron—in color—and then will be made "The Three Musketeers," a re-creation of one of Douglas Fairbanks' earlier successes—but in which he will not appear—this will also be made in color. All the pictures will be released by United Artists.

Out of Egypt

Exactly according to schedule Zoltan Korda's "The Four Feathers" unit concluded work on the Nile and have sailed from Port Sudan for Liverpool, where they are scheduled to arrive on December 28th.

Zoltan Korda credits the collaboration of military and civil authorities with making it possible to conclude on the schedule date.

"The Four Feathers" location was probably the largest ever undertaken by a film company in Egypt, Korda having the co-operation of the 1st Battalion East Surreys, members of the Sudan Defence Force, the Camel Corps and 4,000 natives, including Hottentots and Fuzzie-Wuzzies.

Scenes filmed include the Battle of Omdurman and the hauling of the British Army, under Kitchener, over the Nile cataracts.

Used in one scene was the original warship in which Kitchener sailed up the Nile during the Sudan war to relieve Khartoum, rooted out from its placid moorings at the Khartoum Yacht Club to recreate once again its voyage over the Nile cataracts.

Vincent Korda to Morocco

Vincent Korda, art director for Alexander Korda, has left London for Marrakech, Morocco, to study local color and costumes for his brother's forthcoming color version of "The Thief of Bagdad."

Refugee Aid

All of the theatres in the city of London, on January 7, will contribute 10 per cent of their gross receipts to the Stanley Baldwin fund for refugee relief.

IN THE CUTTING ROOM

Huckleberry Finn

(Metro-Goldwyn-Mayer)

Comedy-Melodrama

"Huckleberry Finn" will follow closely the theme and spirit of the Mark Twain story which was written as a sequel to "Tom Sawyer." Briefly the story is a comedy-melodrama in which adventure, humor and pathos are the principal elements. It concerns a Mississippi River boy who, to escape his worthless father and help the widow who had been caring for him, runs away after first arranging things to make it appear that he has been murdered. With the old slave who has been charged and who has also run away, he starts up the river. The pair encounter several comic and dangerous adventures including the famous "Romeo And Juliet" episode, the one in which the pseudo-noblemen try to defraud the orphan girls. "Huck" aided by the boat captain finally dashes back to his home town to prove he is still alive and save the old slave from being lynched.

MGM's amazing Mickey Rooney will play the title role and that of the old slave will be filled by Rex Ingram, remembered for his "De Lawd" characterization in "Green Pastures." Walter Connolly, lately in "Too Hot To Handle" and "The Awakening Of Katrina" and William Frawley will be, respectively the "Duke Of Bridgewater" and "The Lost Dauphin Of France." Elizabeth Risdon is the "Aunt," and the other feminine roles have been assigned to Jo Ann Sayers who made her debut in "Young Dr. Kildare" and Lynn Carver now in "A Christmas Carol." Other featured roles will present Minor Watson, Harlan Briggs and Sarah Edwards.

Production detail and settings are faithfully reproducing the Mississippi River country of the story's time, with the race down the river in the old stern wheeler being built up as one of the film's most exciting action highlights.

Release date: February 10, 1939.

Ice Follies of 1939

(Metro-Goldwyn-Mayer)

Romance and Spectacle

On the plot side, "Ice Follies of 1939" will tell a story of temporarily fustrated romance. It will detail the experiences of a girl who sacrifices love and marriage for a career as a motion picture star and then sacrifices career for love. Yet it is likely that the human appeal of the theme will prove secondary to the elaborately stage ice skating numbers, which will present the entire lead personnel of the now-touring "Ice Follies" show, including Bess Ehrhardt, Ted and Roy Shipstad, Heine Brock, Harrison Legg and the ice ballet of twenty-four girls. Early in the film several sequences will show noted ice hockey teams in speedy action, followed by an Indian Fantasy, a Circus Ballet, innumerable specialty numbers and an elaborate finale presenting the entire company in a flashing rhythmic version of the Mother Goose characters. Some of these numbers will be shown in color. Known for her ability as a dancer, Joan Crawford will be seen as an accomplished skater and will be heard singing three musical numbers.

The locales are Hollywood and New York. Miss Crawford, most recently in "The Shining Hour," will be starred with James Stewart, now in "You Can't Take It with You" and laterly in "Of Human Hearts" and "Shopworn Angel," and Lew Ayres, who made a notable comeback in "Holiday," "Young Dr. Kildare" and "Spring Madness." The principal supporting players are Lionel Stander, Charles D. Brown and Bess Ehrhardt.

The story: The skating team of Crawford, Stewart and Ayres is broken up when the management of the rink demands that she be fired. She marries Stewart and later learns from Ayres why the act was discontinued. She gets a picture contract, and when she discovers it contains a "no marriage" clause, Stewart steps aside. Meanwhile, although not all is happy between them, Stewart and Ayres go ahead with plans to produce their ice show in New York. It is to open simultaneously with the premiere of Miss Crawford's first picture, with which she is making a personal appearance. When the ice show goes on, the girl, who has announced her marriage and retirement from the screen, is its star.

The picture is being produced by Harry Rapf, who discovered Miss Crawford, and is being directed by Reinhold Schunzel, famous for his work in Europe and maker of "Rich Man, Poor Girl."

Release date: To be determined.

Arizona Legion

(RKO Radio)

Action Adventure

This will be a George O'Brien picture, the tenth he has made for RKO Radio within the last two years. It will tell how a young Westerner deliberately allies himself with a disreputable element and jeopardizes his life and honor in order to learn the secrets of an outlaw gang and capture its leader. A romance with a girl who scorns him as a criminal and the added complication of having to deceive the U. S. cavalry as well as the bandits will help to make "Arizona Legion" exciting and suspenseful as O'Brien pictures usually are.

The story is by Bernard McConville, who did "Border G Man" for the star and whose other credits include the current "The Old Barn Dance," "Public Cowboy No. 1" and "Riders of the Whistling Scull." The screen play is by Oliver Drake and is the fifth he has done for O'Brien. David Howard continues as O'Brien's director, with "Arizona Legion" the nineteenth film in which the pair has been so associated.

The heroine will be Laraine Johnson, previously seen with the hero in "Painted Desert" and "Border G Man." Comedy will be provided by Chill Wills, who played his first role with the star in "Lawless Valley." Carlyle Moore, O'Brien's companion in arms, has been seen in numerous Warner productions, and the supporting cast is made up of such Western specialists as Edward Le Saint, Harry Cording, Tom Chatterton, William Royle, Glen Strange, Monty Montague, Joe Rickson and Robert Burns.

The time is the 1870's. A frontier town, a cavalry post and the roads and trails of the surrounding country are the immediate backgrounds.

Release date: To be determined.

The Flying Irishman

(RKO Radio)

Career Story

The hero of "The Flying Irishman" will be Douglas Corrigan. His famous flying feat needs no reiterating. The picture will simply tell his life story. Thematically, it will be a sort of Horatio Alger yarn, endeavoring to show that dogged persistence, presumably a characteristic of every American youth, can triumph over every obstacle. It will have a development-of-aviation background, but unlike almost every other aviation picture but one (the one that had to do with Dick Merrill), it will be considering a real living hero and not one that is a figment of romantic imagination.

Corrigan, who thought of nothing but aviation, from the moment he was able to think at all, wanted to be a transport pilot. He was told that he couldn't; first because he was too small, physically; secondly he lacked transcontinental flying experience. It is a matter of record that the man flew the country and across the Atlantic in what legend now has it, was a lot of gasoline tanks attached to a box kite. To millions he is a romantic symbol of achievement.

Under the character name "Wrong Way," Corrigan will be in the show. He will be supported by some pretty capable screen personalities including Paul Kelly, Robert Armstrong, Eddie Quillan, Donald MacBride, Joyce Compton, Dorothy Appleby, Peggy Ryan (outstanding in "Top of the Town" as a child dancer) and Cora Witherspoon.

Corrigan's life story, to date, was adapted to the screen by Ernest Pagano and Dalton Trumbo. The picture version of it is being directed by Leigh Jason, who just made "The Mad Miss Manton." Pandro S. Berman, personally, is producing.

Release date: January 15, 1939 (tentative).

Cafe Society

(Paramount)

Sophisticated Romance

When the hero and heroine in this modern, sophisticated romance married, they promised to love and honor, but, although they did not realize it, fight was to be the third clause in their contract. It all happened because a frivolous society queen, a member of the cafe society set, who liked nothing better than to have her name prominent in gossip columns, decided that a ship's news reporter was her ideal.

The gulf in social positions and ways of thinking soon yawns menacingly and though they try to make a pretense of happy marriage all their public appearances wind up in fights. High lights in hilarity follow a yachting party episode which bores the groom. Both then land in the ocean. Demon jealousy raises its head for the now contrite bride when she thinks her mate is more than platonically interested in a blonde cafe entertainer. The inevitable separation looms until the couple, which can't get along together, discover that they cannot get along apart.

Madeleine Carroll, last in "Blockade," Walter Wanger production, and Fred MacMurray, presently in "Sing, You Sinners," are the fea-

(Continued on following page)

IN THE CUTTING ROOM . . . . CONTINUED

(Continued from preceding page)

tured artists in "Cafe Society." Shirley Ross will be seen as the entertainer who gives the heroine something real to worry about. While the supporting and extra cast includes a great many players, Jessie Ralph, Claude Gillingwater, Allyn Joslyn and Don Alvarado are the most prominent.

Settings are elaborate and in keeping with the tone of the places which the characters frequent. There will be music for MacMurray and Miss Ross to sing.

Based on an original screen play by Virginia Van Upp, who has been associated with the preparation of such film stories as "You and Me" and "Swing High, Swing Low," the picture is being directed by Edward H. Griffith, who did "I'll Take Romance" and "Cafe Metropole."

Release date: *February* 10, 1939 (*tentative*).

Burn 'Em Up O'Connor

(Metro-Goldwyn-Mayer)

New Series

"Burn 'Em Up O'Connor" will be the first of a series of sport features which MGM will make. Midget auto racing, with all the romance, melodrama, danger and surprise that go with the speedy sport will be the background of the love theme. The picture is being built upon a formula of mile-a-minute action, plus love interest, gambling, crime and melodramatic mystery.

The general background will be Gilmore Stadium in Los Angeles, which the weekly miniature auto race meetings have made the capital of midget racing on the west coast. Shots of the famous Indianapolis Memorial Day Race, the Roosevelt Road Race, the Vanderbilt cup and Grand Prix races will be included.

Dennis O'Keefe, who has gained a measure of repute via such films as "Bad Man of Brimstone," "Hold That Kiss," "The Chaser" and "Vacation from Love," will be seen as "Burn 'Em Up O'Connor," a country boy who becomes the terror of the speedways. The heroine is Cecilia Parker, widely popular from the "Judge Hardy" series. Half a dozen or more nationally known midget car drivers will be seen, and the film personalities in support of the leads will be Harry Carey, Nat Pendleton, Charlie Grapewin, Alan Curtus, Tom Neal, Truman Bradley, Addison Richards, Phillip Terry and Frank Orth.

A Harry Rapf production, "Burn 'Em Up O'Connor" is being directed by Edgar Sedgwyck, who has made several Joe E. Brown pictures, and such sport films as "Death on the Diamond" and "Slide, Kelly, Slide." Sedgwyck wrote the original story and collaborated with Byron Morgan on the screen play.

Release date: *To be determined.*

Jesse James

(20th Century-Fox)

Story of an Outlaw

Of all the vivid characters spewed from the ranks of those bordering guerrilla raiders who made war Hell during the Civil War, Jesse James is the most glamorous. In the imaginations of millions the name symbolizes all that is fiercely vicious in blackhearted scoundrelism and ruthless enmity against law and order. To other millions the name bespeaks a legendary Robin Hood and identifies its bearer as a chivalrous victim of his times and environment.

As Darryl F. Zancuk visions "Jessie James," the picture will neither further blacken nor whitewash the character of the notorious outlaw king. Being made in color the production will simply tell the story, taking full advantage of course, of the incredibly adventurous background that was the dangerous era in which he lived, of a man who lived, loved and died violently.

For name value "Jesse James" will star Tyrone Power. No one, with the possible exception of Mickey Rooney during the past year, has proved himself a better box office draw than Power. The supporting cast is star studded. It will feature Nancy Kelly, now in "Submarine Patrol," Henry Fonda in the kind of robust outdoor role which he handles so skilfully as was demonstrated by such films as "Trail of the Lonesome Pine," "Slim" and "Spawn of the North." Randolph Scott will be in the picture as will Slim Summerville, J. Edward Bromberg, Brian Donlevy, John Carradine, Donald Meek, John Russell and Jane Darwell. The extra and bit player personnel will run into thousands. Of these supplementary people, Charles Tenn, Claire Du Brey, Willard Robertson, Spencer Charters, Arthur Aylesworth, Charles Middleton, Ed Le Saint, George Breakstone and Lon Chaney, Jr., are the most important.

For a producer-director combination, Mr. Zanuck has placed the story in the hands of Nunnally Johnson and Henry King. Johnson produced "The Country Doctor" and "Prisoner of Shark Island." He wrote the screen stories for "The House of Rothschild" and "Cardinal Richelieu." King previously directed "The White Sister," "Tol'able David," "State Fair," "Lloyds of London," "Ramona," "In Old Chicago," "Alexander's Ragtime Band" and many other successful 20th Century-Fox pictures. In preparing the original screen play, Johnson was aided in gathering historical data, separating fact from fiction and combining both by Rosalind Schaeffer and J. Frances James.

Release date: *January* 27, 1939.

Mr. Moto's Last Warning

(20th Century-Fox)

Mystery Melodrama

"Mr. Moto's Last Warning," sixth picture of the series that has featured Peter Lorre as the mentally resourceful and small but physically powerful Oriental detective, will take its auditors to the exotic lands and waters of the Near East, particularly to Port Said, where he will become involved in a fight with a powerful enemy syndicate plotting to blow up the French battle fleet. Tense situations, close escapes and whirlwind excitement promise to make the film as lively as its predecessors, with mystery, melodrama, romance and intrigue.

An exceptionally strong cast has been selected to play along with Lorre. Ricardo Cortez, Virginia Field, John Carradine and George Sanders have had leading roles in some of the most important Twentieth Century-Fox pictures. Also to be seen are Joan Carol, a promising child actress, Robert Coote, the English actor who scored with Robert Taylor and Maureen O'Sullivan in "A Yank at Oxford," Margaret Irving, Leyland Hodgson and John B. Davidson.

A Sol M. Wurtzel production, the story is based on the character, "Mr. Moto," created by John P. Marquand, who first exploited him in *The Saturday Evening Post.* The screen play is credited to Philip MacDonald, who has done three previous numbers in the series, and Norman Foster, a collaborator on four of the earlier pictures. Mr. Foster also is directing a "Mr. Moto" for the fourth time.

Release date: *February* 24, 1939.

Mysterious Miss X

(Republic)

Comedy-Melodrama

All the ingredients of complicated comedy mystery melodrama are being stirred into "Mysterious Miss X." One angle, while not entirely new, is being used as the detonator by which all the other elements are exploded. An actor who has specialized in playing detective roles on the stage finds himself suspected of complicity in murder. He also finds the small town police believe that he really is a Scotland Yard Inspector.

So he must unsnarl the case, and unsnarl it he does. He is revealed as an actor, but also a pretty good Romeo.

Michael Whalen, for several years with Twentieth Century-Fox, will be seen in the actor-sleuth role, aided by Chick Chandler in the proverbial role of the dumb stooge. Mary Hart, one of Republic's promising young players, is part and parcel of all the melodrama and romance. Funny in "The Young In Heart," Mabel Todd is being depended upon to be amusing in the present instance. Other players who have important roles are Don Douglas, Regis Toomey, Wade Boteler, Dorothy Tree and Frank Thomas.

George W. Yates wrote the original story adapted by Olive Cooper, who numbers among her mystery story writing credits collaboration on "Jim Hanvey, Detective" and "The Return of Jimmy Valentine."

Release date: *To be determined.*

Midnight

(Paramount)

Comedy-Romance

Although continental in character, the story to be told in "Midnight" is based on a familiarly appealing plot. Paris is the setting, production detail will accentuate the allure of that romantic city in relation to themes romantic, and the time is modern. Substantially the plot stems from the "love in trouble" premise. But the treatment according to this story of an American girl among many Frenchmen is light and frothy. Hilarity should be the outcrop as the adventures of the showgirl who almost had too many bridegrooms is traced. That she herself poses as a titled aristocrat and that the taxi driver who adores her, tries to palm himself off, to save her, of course, from a fate worse than death, as a nobleman, adds to the show's potential amusement quality.

Well known as she is, Claudette Colbert, the star of "Midnight," will probably be more prominent in the public eye because of "Zaza" which should reach theatre screens before this arrives. Miss Colbert is well known to theatre-goers, as are practically all the artists who will be seen in support. Don Ameche's radio and 20th Century-Fox career have made him familiar. There are but few people who don't know something about John and Elaine Barrymore. Mary Astor, Hedda Hopper, Lionel Pape and Ferdinand Munier are seen on the screens quite regularly and Francis Lederer, who has been away from the Hollywood scene for sometime, will come back to it again in "Midnight."

While writing and screen play credits have not been awarded as yet, the picture is being directed by a specialist in comedy romance, Mitchell Leisen who made a couple of "Big Broadcasts," "Easy Living" and "Hands Across the Table," the romantic premise of which was somewhat similar to the "Midnight" story.

Release date: *Not set.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Sweethearts

(Metro-Goldwyn-Mayer)

Musical Romance

Color film and tone-color combine to make a musical romantic holiday in "Sweethearts," the MGM opus starring Jeanette MacDonald and Nelson Eddy. Eye-filling and ear-entrancing media are merged expertly in this fifth co-starring vehicle of the screen's most notable singing team. The result is a lavish, scintillating production that swings blithely along to the lilting strains of some of Victor Herbert's most delightful music, punctuated by the sparkling dialogue of Dorothy Parker and Alan Campbell, who wrote the screen play, utilizing Victor Herbert's famous operetta, "Sweethearts," as the background for a modern story of Broadway stage life.

While the production of the Herbert operetta is made incidental to the screen story, the music of the great master of the lyric stage dominates the melodic scheme. Actual stage production of the operetta in this "show within a show" presents the "Escape" number which is Act Two of the original Herbert opus, in which is featured the Dutch "Wooden Shoes" number. Miss MacDonald as "Nanette," Nelson Eddy as the Prince, Ray Bolger as "Hans" and the Albertina Rasch Ballet appear in the stunning and elaborate sequences that mark the opening scenes of the screen production.

Subsequently, other numbers from the Herbert musical are ingeniously worked into the development of the screen story. The "Pretty as a Picture" number becomes an integer of a party sequence. In a Victor recording studio scene, Nelson Eddy is heard in the rousing march number, "On Parade," accompanied by a marine band. A Herbert instrumental number, "Badinage," is used in a song arrangement sung by Miss MacDonald in an NBC broadcast from Radio City, accompanied by a symphony orchestra and a mixed chorus. In stage sequences of the operetta, Miss MacDonald and Mr. Eddy join their voices in "Every Lover Must Meet His Fate" and the "Sweethearts" finale.

The MacDonald-Eddy fans will have much to cheer about when their favorite musical team is exposed to them in this colorful musical romance. To the lovely cantatrice color film gives an enhanced vividness, not the least pleasing of which is the revelation of her gorgeous titian hair in all its natural beauty.

There is a Titianesque splendor also in the sumptuous stage scenes—and the ladies will gasp when they get an eyeful of color and design in the modiste shop fashion show sequence in which the lovely MacDonald is shown in a dozen changes, ranging from the ultra-ultra in evening gowns to sports clothes.

The story of "Sweethearts" is that of two Broadway musical comedy stars, "Gwen Marlowe" (Jeanette MacDonald) and "Ernest Lane" (Nelson Eddy) husband and wife in private life and still much in love with each other. After a run of six years in the operetta, "Sweethearts," they become fed up with the monotony of success and its consequent eternal round of broadcasts, functions and press agent stunts and yearn for a more unshackled outlet for their talents. Comes a Hollywood offer, and the producer of "Sweethearts," "Felix Lehman" (Frank Morgan) is desperate. A bright idea pops into the head of his librettist, "Leo Kronk" (Mischa Auer). He reads to Gwen a play he has just written, and leads her to believe it is based on "Ernest's" infidelity to her. "Gwen" and "Ernest" quarrel and form separate road companies for tour. "Kronk's" play is produced and proves a failure. "Gwen" and "Ernest" read the press reviews which reveal the plot, and realize how they have been tricked by "Kronk." Rushing back to New York, they confront "Lehman" with his perfidy. When "Lehman" tells them that after all they don't belong on Broadway and that Hollywood is the only place for them, they take it as a slur on their loyalty to their Broadway public and decide to remain. And everybody's happy.

Frank Morgan, charter member of the MacDonald-Eddy alliance, is at his best as the fluttery Broadway producer. Mischa Auer as the librettist and Herman Bing as the musical director-composer of "Sweethearts" provide hilarious comedy as they get into each other's hair and toss verbal brickbats in assorted dialects. Ray Bolger, Florence Rice and Reginald Gardiner complete the featured members of a distinguished supporting cast.

"Sweethearts" will please all types of audiences. It appeals to the eye, the ear and the yen for divertissement. Director W. S. Van Dyke II has paced it at a rapid tempo, and Herbert Stothart in the musical adaptation has another bright feather in his cap.

The enterprising showman will find many natural exploitation angles in this production.—JOSEPH O'SULLIVAN.

Distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by W. S. Van Dyke II. Based on the operetta "Sweethearts." Book and lyrics by Fred de Gresac, Harry B. Smith and Robert B. Smith. Music by Victor Herbert. Screen play by Dorothy Parker and Alan Campbell. Musical adaptation by Herbert Stothart. Immortal Melodies by Victor Herbert. Special lyrics by Bob Wright and Chet Forrest. Dances and ensembles by Albertina Rasch. Recording Director, Douglas Shearer. Art Director, Cedric Gibbons. Associate, Joseph Wright. Set Decorations by Edwin B. Willis. Musical Presentations by Merrill Pye. Gowns by Adrian. Photographed by Oliver T. Marsh, A.S.C. Technicolor photography by Allen Davey, A.S.C. Technicolor color director, Natalie Kalmus. Associate, Henri Jaffa. Montage effects by Slavko Vorkapich.

CAST

Gwen Marlowe	Jeanette MacDonald
Ernest Lane	Nelson Eddy
Felix Lehman	Frank Morgan
Hans	Ray Bolger
Kay Jordan	Florence Rice
Leo Kronk	Mischa Auer
Oscar Engel	Herman Bing
Norman Trumpett	Reginald Gardiner
Hannah	Fay Holden
"Dink"	Allyn Joslyn
Appleby	Olin Howland
Mrs. Marlowe	Lucille Watson
Augustus	Gene Lockhart
Aunt Amelia	Kathleen Lockhart
Sheridan	Berton Churchill
Brother	Terry Kilburn
Orlando	Raymond Walburn
Benjamin Silver	George Barbier

Kentucky

(20th Century-Fox)

Of Thoroughbreds, Equine and Human

The maturer observers of the Hollywood scene note and remark that one among Mr. Darryl Zanuck's numerous distinguished talents especially and peculiarly entitling him to a permanent niche in the cinema hall of fame is his precise knowledge of when and where to spend large amounts of money to ensure large results. If pictures were poker it would be said of him that "he plays 'em when he's got 'em." It's an ancient and honorable system and it has won him, and showmen who profit or lose by backing his play, an impressive sequence of imposing jackpots. Mr. Zanuck has been, and is, staking the poke on "Kentucky."

"Kentucky," it may be recalled, started out to be a fairly representative production in what is still referred to as the "A" bracket. A glance at the cast gives an idea of the original plannings. But "Kentucky" grew, as "In Old Chicago," "Alexander's Ragtime Band" and other films had grown before it, as the rushes shaped up in the Zanuck eye to form a pattern of greatness. Full color was decided upon, to give the Kentucky blue grass of song and tradition full effect. An innovational departure from dialogue into off-screen narration was contrived as a means of setting the factual story of Kentucky's perduring devotion to the blood horse fairly and squarely before the customers for the fine, sporting story it is. When the location unit brought back the close-ups of Gallant Fox, Omaha, Man O' War and other great thoroughbreds photographed in home pastures, together with sweeping panoramas of mares and foals roaming lush acres, he took the rubber band off the bankroll and threw it away.

As might be expected, these typically Zanuck decisions got him a great picture. But it is in the record book that Mr. Zanuck doesn't stop backing his hand as long as he can find takers. It is in the papers, and perhaps in the echoes, that the Zanuck party for the Governor of Kentucky on the occasion of the press preview—a 10-day cross-country tour for a dozen with stopovers in all the best places—cost as much as most better-class westerns. Slightly less than a year ago Mr. Zanuck told Quigley Award winners in Hollywood that exploitation is and should be an integral part of production. Today they know he wasn't just talking. They could buy themselves a pretty handsome circuit of theatres with the publicity and advertising overhead incurred for the purpose of making "Kentucky" the kind of box office attraction that buys theatre circuits for exhibitors.

"Kentucky" bears the indelible Zanuck mark. No one less loyal to the thoroughbred horse would have gone to such meticulous pains to present the species so faultlessly, its traits of character, manner of training, the man-animal relationship, so eloquently as he—no one less loyal would have known how. "Kentucky" is but one in a long sequence of pictures purporting to show that Kentuckians love horses just a trace less dearly than life. It is the only one in that sequence which has proved it, probably because Mr. Zanuck is the only one in that sequence of producers who believes it. Like every picture in the sequence, "Kentucky" ends with a horse race, upon the outcome of which depend

(*Continued on page 40*)

"SWEETH

for NEW

JEANETTE MacDONALD · NELSON EDDY in Victor Herbert's **"SWEETHEARTS"** · In Technicolor · With Frank Morgan · Ray Bolger · Florence Rice · Mischa Auer · Herman Bing · Reginald Gardiner · Screen play by Dorothy Parker and Alan Campbell · Directed by W. S. Van Dyke II · Produced by Hunt Stromberg · A Metro-Goldwyn-Mayer Picture

"375 NEW YEAR'S BOOKINGS!"

"375 NEW HOUSE RECORDS!"

(Continued from page 37)

the fortunes of the hero, heroine and so forth. Like none of them, the race in this one is run precisely as races are run and what happens does so because it would and has under the specified circumstances. Santa Anita on Handicap day is a quiet, peaceful place alongside the Carthay Circle theatre as of the first public screening of Mr. Zanuck's own Kentucky Derby.

But by no means only to his equine cast was Mr. Zanuck faithful. The mark of Zanuck is upon the story, which dips and soars in that characteristic Zanuck pattern of realistic unexpectedness, and it is upon nearly every speech in the dialogue. Lamar Trotti and John Taintor Foote are credited with the screen play, and Mr. Foote wrote the book, "The Look of Eagles," from which it was derived, but the subtle alibi for Richard Greene's accent and the slyly potent trivialities that slide from dusky George Reed's laconic tongue to tie plot threads together without seeming to are unmistakable Zanuck artistry.

If Mr. Zanuck owes more to any one of his associates than to another, or to himself, it is to Mr. Walter Brennan, Academician, character man and quite possibly the best actor in motion pictures. Mr. Brennan starts every picture under a handicap. His audience, especially if it be a Hollywood audience, bets him better than even money, sight unseen, that he can't beat his last best performance. He doesn't always take down the purse, but this is a time when he does. This time he makes all the other starts look like paddock parades. He plays an aged, aristocratic, irascible, impoverished Southern gentleman—and the best judge of horse flesh south of the Mason and Dixon line—as that notoriously overplayed character has never been played since Frank Keenan did it, if then. His performance, and a very brief but utterly heartbreaking bit by 10-year-old Bobs Watson at the start of the picture, are among this or any year's half dozen best reasons for the manufacture and exhibition of motion pictures.

Many others have right to share with Mr. Zanuck the credit that attaches to a production of this magnitude. The cast performs, under David Butler's studiously unstudied direction, as if in singularly congenial execution of every Zanuck thought and idea—Douglas Dumbrille and Moroni Olsen as staunch Kentuckians in the 1861 prologue, Karen Morley as a proud matron of the same period, Loretta Young as her 1938 descendant, and so on down the roster. A share of credit must go, too, to Gene Markey, who served Mr. Zanuck as associate producer, and there is pictorial glory enough to be distributed without stint to Ernest Palmer, Ray Rennahan, Natalie Kalmus and Henri Jaffa, of the camera department.

The story of "Kentucky" is not fairly to be told in brief synopsis. It is of Kentucky, its people, its feuds (not the hillbilly kind) and its horses. It is the best story of its kind ever told in pictures. Only in pictures can it be told correctly.

All of the action takes place in Kentucky. There is a short episode, practically a prologue, dated 1861. The rest of the picture is as of now.

Previewed December 14th at the Carthay Circle theatre, Hollywood, and a stormy night it was. Through the first rain of the California season, a gentle cloudburst and persistent, ladies and gentlemen of every estate and in everything from sables to slacks defied the elements to come out and see what wonder Darryl Zanuck had wrought now. A dampered lot, and none too easy to please when crisp, they were transported forthwith to Kentucky, saw the bluegrass, inhaled the scent of honeysuckle, thrilled to the sight of fine horseflesh, suffered and rejoiced with fine actors, pounded each other in frenzied fear as the horse with their money on its nose came down the stretch toward a wire a desperate second, and went away shouting that here was a picture to write the folks back home about.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Gene Markey. Directed by David Butler. Screen play by Lamar Trotti and John Trainor Foote. From the book, "The Look of Eagles," by Mr. Foote. Photography by Ernest Palmer (for Technicolor, Ray Rennahan, Natalie Kalmus, Henri Jaffa). Film editor, Irene Morra. P.C.A. certificate No. 4710. Release date, Dec. 30, 1938. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Sally Goodwin	Loretta Young
Jack Dillon	Richard Greene
Peter Goodwin	Walter Brennan
John Dillon (1861)	Douglas Dumbrille
Mrs. Goodwin (1861)	Karen Morley
John Dillon (1937)	Moroni Olsen
Thad Goodwin, Sr. (1861)	Russell Hicks
Bob Slocum	Willard Robertson
Thad Goodwin (1937)	Charles Waldron
Ben	George Reed
Peter Goodwin (1861)	Bobs Watson
Thad Goodwin, Jr. (1861)	Delmar Watson
Grace Goodwin	Leona Roberts
Auctioneer	Charles Lane
Southerner	Charles Middleton
Racing Secretary	Harry Hayden
Track Official	Robert Middlemass
Lily	Madame Sul-Te-Wan
Melish	Cliff Clark
Susie May	Meredith Howard
Presiding Officer	Fred Burton
Doctor	Charles Trowbridge
Groom	Eddie Anderson
Presiding Judge	Stanley Andrews

Tom Sawyer, Detective

(Paramount)

Americana

The literary works of Mark Twain have been for years on "must" lists of young and old, and their occasional transfer to the screen meets with unfailing approval. This time it is "Tom Sawyer, Detective," in which Billy Cook and Donald O'Connor play "Tom" and "Huck" respectively. The offering is highly acceptable to Twain fans, particularly the younger ones. It has not been given the expensive mounting that certain predecessors received, but it is nonetheless entertaining, judging from preview audience reactions.

Youngsters Cook and O'Connor do creditable jobs in portraying the lovable rogues. They are supported by a capable cast, including Porter Hall, Philip Warren, Janet Waldo, Elisabeth Risdon, William Haade, Edward J. Pawley, Clem Bevans, Raymond Hatton, Howard Mitchell, Stanley Price, Harry Worth, Clara Blandick, Si Jenks, Etta McDaniel and Oscar Smith.

Lewis Foster, Robert Yost and Stuart Anthony wrote the screenplay, the story of which is climaxed by "Tom's" exposure of the criminals in a hectic courtroom scene. It is a concise script, ably written to make the most of the situations. Louis King directed the Edward T. Lowe production.

"Brace Dunlap," angered because "Uncle Silas" won't permit him to marry "Ruth," his daughter, embarks on a campaign of vilification. His long missing brother shows up, but is murdered by thieves coveting his diamonds, so "Dunlap" places the blame on "Uncle Silas," first substituting the identity of his brother's twin, who is "Silas's" hired hand.

Previewed December 16th at the Alexander Theatre, Glendale, Calif., to a very enthusiastic audience of grownups and children.—V. K.

Produced and distributed by Paramount. Associate producer, Edward T. Lowe. Directed by Louis King. Assistant director, George Hippard. Screen play by Lewis Foster, Robert Yost and Stuart Anthony. Based on the novel by Mark Twain. Photographed by Ted Tetzlaff. Art direction by Hans Dreier and Earl Hedrick. Edited by Ellsworth Hoagland. Musical director, Boris Morros. P.C.A. Certificate No. 4748. Running time, when previewed in Glendale, 64 minutes. Release date, Dec. 23, 1938. General audience classification.

CAST

Tom Sawyer	Billy Cook
Huckleberry Finn	Donald O'Connor
Uncle Silas	Porter Hall
Jeff Rutledge	Philip Warren
Ruth Phelps	Janet Waldo
Aunt Sally	Elisabeth Risdon
Jupiter Dunlap Jake Dunlap	William Haade
Brace Dunlap	Edward J. Pawley
Sheriff Slocum	Clem Bevans
Judge Tyler	Raymond Hatton
Prosecutor	Howard Mitchell
Clayton	Stanley Price
Dixon	Harry Worth
Aunt Polly	Clara Blandick
Farmer Sikes	Si Jenks
Tulip	Etta McDaniel
Curfew	Oscar Smith

Trade Winds

(UA-Wanger)

Romantic Melodrama

Out of Tay Garnett's yacht cruise across, around and about the Pacific, and out of the Wanger studio under Mr. Garnett's fond directorial hand, has come a picture of rare pattern and peculiar power. In it are Fredric March, doing his best performance of recent years, Joan Bennett, carried along serenely on the crest of extremely well wrought dialogue and finely matched performances by all hands, Ann Sothern in an unique comedy assignment setting a new high in pseudo-dumb blonde portrayal and Ralph Bellamy as the personification of the traditional plain clothes detective. These are names aplenty for marquee purposes and the story by the globe trotting director himself is of the sort that gets a picture talked about by one customer to another whether it contains ten marquee personalities or none.

Footage shot by Mr. Garnett in his leisurely travels provides extraordinarily effective background material for action that starts in San Francisco and moves to Japan, China, Hawaii and a dozen other Pacific places. Process artistry employed to superimpose the players' performances upon this, which is none of the customers business, has seldom if ever been duplicated in like quantity. Aware as it was of the history of the film's manufacture, the Hollywood preview audience found itself forgetting the Garnett mechanics in the spell of the narrative. It's a professional as well as a public triumph.

The story is an adroitly developed account of a detective's pursuit of a beautiful murderess, his attempt to make good her escape after he has fallen in love with her and, in a most unusual ending, his proving of her innocence after a jury has found her guilty as she believes herself to be. In synopsis it sounds like a thing that has been done before. As worked out and particularly as told in dialogue far above the established Hollywood level it is fresh as the proverbial daisy.

The screenplay by Dorothy Parker, Alan Campbell and Frank R. Adams is a superbly contrived fabrication carrying the story over the prescribed portion of the world's surface without once dropping anchor or leaving in view the benchmarks of shrewd designing.

Exploitation points of especial usefulness to showmen are, first, the fact that Mr. Garnett's camera really covered the ground; second, that Mr. March really turns it on again this time and, third, that Ann Sothern furnishes a performance. Worth the price of admission and more for its own sake.

Previewed December 19 at the Village theatre in Westwood in one of the seasons most unusual specimens of California climate to a nevertheless full house that gave the film a by no means damp reception.—W. R. W.

Distributed by United Artists. Produced by Walter Wanger. Director, Tay Garnett. Screen play and dialogue by Dorothy Parker, Alan Campbell, Frank R. Adams. From an original story by Tay Garnett. Cinematographer, Rudolph Mate. Art director, Alexander Toluboff. Special photography, James B. Shackleford. Editorial supervisor, Otho Lovering. Assistant director, Percy Ikerd. Production manager, Daniel Keefe. Sound engineer, Frank Maher. Still photographer, Ned Scott. Film editors, Dorothy Spencer, Walt Reynolds. Miss Bennett's wardrobe by Irene. Miss Sothern's wardrobe by Helen Taylor. P. C. A. Certificate No. 4734. Running time, when seen in Hollywood, 95 minutes. Release date, December 22, 1938. General audience classification.

CAST

Sam Wye	Fredric March
Kay Kerrigan	Joan Bennett
Blodgett	Ralph Bellamy
Jean	Ann Sothern
Thomas Bruhm II	Sidney Blackmer
Chief of Detectives	Robert Emmett O'Connor
Detective Faulkner	Robert Elliott
Peggy	Patricia Farr
Judy	Wilma Francis
Ruth	Phyllis Barry
Clara	Dorothy Tree
Grace	Kay Linaker
Ann	Linda Winters
Bob	Walter Byron
Butler	Wilson Benge

Charlie Chan in Honolulu

(20th Century-Fox)

A New Chan

Sidney Toler, a new name in an old picture series, does not seek to make himself a replica of the man who created the "Charlie Chan" character, the late Warner Oland. Nor does Sen Yung, who replaces Keye Luke, important in the last several "Chans," copy his predecessor's style or mannerisms. These two players, especialy Toler, obviously are the outstanding exploitation features of "Charlie Chan in Honolulu." Upon how exhibitors accept them and cause their patrons to accept them rests, to a great extent, the future of the "Chan" series. The work of the two in their first picture suggests that after the public has become accustomed to them the popularity and commercial value of the "Chans" will not suffer.

"Charlie Chan in Honolulu" adheres to the long established formula. Mystery, murder, melodrama, comedy, suspense, surprise and excitement are the principal ingredients. There is only the barest suggestion of romantic love interest. All action takes place on a liner in Honolulu Harbor. A murder has been committed and second son, "James," an ambitious sleuth, mixes things up. "Chan" comes into the case and, although confronted by a multiplicity of suspects and a snarled skein of possible motives, makes use of his Oriental sagacity and modernized detective abilities to untangle all the lead threads and, in the surprise climax, trap the heretofore unsuspected killer.

Previwed December 18th at Grauman's Chinese theatre, Hollywood. Did a camel gallop through a needle's eye it would be no greater wonder than the preview of a "Chan" in the Chinese. Consequently the event was an unusual one, attended by top ranking executives, the most sought after reviewers and commentators and invited guests, most of whom were familiar with the "Chans" only by reading about them. Demonstrating the special attention accorded them, quite a few of these strangers to "Chan" went into ecstasies. Having looked at about all the sixteen or eighteen that preceded "Chan in Honolulu," this observer could not help wondering what would have been their reactions had they seen some of those.—G. M.

Produced and distributed by 20th Century-Fox. John Stone, associate producer. Directed by H. Bruce Humberstone. Original screen play by Charles Belden. Based on character created by Earl Derr Biggers. Nick DeMaggio, film editor. Photographed by Charles Clarke. P.C.A. Certificate Number 4861. Running time, 65 minutes, when seen in Hollywood. Release date: January 20, 1939. General audience classification.

CAST

Charlie Chan	Sidney Toler
Judy Hayes	Phyllis Brooks
James Chan	Sen Yung
Al Hogan	Eddie Collins
Randolph	John King
Mrs. Carol Wayne	Claire Dodd
Dr. Cardigan	George Zucco
Captain Johnson	Robert Barrat
Johnny McCoy	Marc Lawrence
Joe Arnold	Richard Lane
Tommy Chan	Layne Tom, Jr.
Wing Foo	Philip Ahn
Inspector Rawlins	Paul Harvey

Going Places

(Warner-F.N.)

Comedy with Songs

"The Hottentot" was such a hit the first time out that it appears logical for showmen to tell the folks at once that this is it. Warners' tell 'em so on the screen, so it's no secret.

The story of "Going Places" differs only slightly and in detail from the original version of the stage play by Victor Mapes and William Collier, Sr., and the original picture which made Douglas McLean famous. This time it is Dick Powell who rides the uncontrollable steeplechaser and this time a swing band (Louis Armstrong's) keeps the horse on the course by accompanying it, alongside, aboard a truck.

Sig Herzig, Jerry Wald and Maurice Leo wrote the present screen play, pointing it for laughable sequences rather than cumulative comedy, and four song numbers were provided by Harry Warren and Johnny Mercer, two of them infectious. Anita Louise is the girl in the story, but the comedians, Allen Jenkins, Harold Huber and Walter Catlett, are more to the fore. Lusty Louis Armstrong is potent with trumpet and voice, as well as in a minor comedy assignment, and Maxine Sullivan may be advertised as also present although she doesn't get much opportunity to do her stuff. There is also a colored singing and dancing chorus, for one specialty number.

The story, it will be remembered, is about a young sporting goods salesman who poses as a famous gentleman rider at a fashionable resort by way of advertising his apparel. He is forced by circumstance and a pair of gamblers to ride in the steeplechase and, of course, wins.

Previewed December 16th at the Warner Hollywood theatre, Hollywood, where it was nicely received.—W. R. W.

Produced and distributed by Warner Brothers. A First National picture. Associate producer, Benjamin Glazer. Directed by Ray Enright. Screen play by Sig Herzig, Jerry Wald and Maurice Leo. From "The Hottentot," by Victor Mapes and William Collier, Sr. Music and lyrics by Harry Warren and Johnny Mercer. Photographed by Arthur L. Todd. Film editor, Clarence Kolster. P.C.A. Certificate No. 4809. Release date, December 31, 1938. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Peter Mason	Dick Powell
Ellen Parker	Anita Louise
Droopy	Allen Jenkins
Jack Withering	Ronald Reagan
Franklin Dexter	Walter Catlett
Maxie	Harold Huber
Frank	Larry Williams
Col. Withering	Thurston Hall
Cora Withering	Minna Gombell
Joan	Joyce Compton
Frome	Robert Warwick
Desk Clerk	John Ridgely
Night Clerk	Joe Cunningham
Groom	Eddie Anderson
Sam	George Reed
Gabe	Louis Armstrong
Specialty	Maxine Sullivan

Adventure in Sahara

(Columbia)

Legion Melodrama

The French Foreign Legion and the Sahara Desert once again serve as background for a melodramatic film. Here as in other pictures with the same backgrounds the motivating force is the cruelty of the Commandant. The Legionnaires revolt and after a battle with Arabs the leaders are brought to trial but are let off with a slight sentence when the only other officer at the post testifies for them.

A thin thread of romance skirts the story proper. The girl in the case is an aviatrix who follows Paul Kelly to the output in the desert, has a crack-up and consequently is billeted in the outpost. The girl is Lorna Gray. The Commandant is played by C. Henry Gordon, while other cast members include Robert Fiske, Marc Lawrence and Dick Curtis.

"Jim Wilson," an American employed as a pilot by a French airline, receives word that his brother, a Legionnaire, has died. Believing that a "Captain Savatt" is responsible "Wilson" joins the Legion and asks to be assigned to "Savatt's" outpost. After "Rene" dies from treatment ordered by "Savatt" and "Wilson" is released from solitary confinement the soldiers revolt.

"Savatt" and those who remain loyal to him are given rations and sent into the desert. Of the group "Savatt" is the only survivor. He reaches headquarters and troops are dispatched to quell the revolt. When they arrive at the outpost an Arab band attacks them but the mutineers come to their aid and drive off the Arabs. The mutineers are court martialed and receive a slight jail sentence.

Reviewed at the Globe theatre, New York. The audience viewed the film with attention but was noncommittal as to its reaction.—P. G. M.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story by Sam Fuller. Screen play by Maxwell Shane. Assistant director, Arthur Black. Photography by Franz Planer. Film editor, Otto Meyer. Musical director, M. W. Stoloff. Sound, Ed Bernds. P.C.A. Certificate No. 4629. Running time, 58 minutes. Release date, November 15, 1938. General audience classification.

CAST

Jim Wilson	Paul Kelly
Captain Savatt	C. Henry Gordon
Carla Preston	Lorna Gray
Lieutenant Dumond	Robert Fiske
Poule	Marc Lawrence
Karnoldi	Dick Curtis
Rene Malreaux	Stanley Brown
Corporal Dronov	Alan Bridge
Ladoux	Raphael Bennett
Gungadin	Charles Moore
Gravet	Dwight Frye
Colonel Rancreux	Stanley Andrews

Gambling Ship

(Universal)

Melodrama

Filmed without fanfare and played by dependable if not famous performers, this straightaway melodrama falls in the category of reliable entertainment, staple merchandise. Back of the young people who meet and marry, all quite after the gay fashion of contemporary romantics, such consistent actors as Ed Brophy, Irving Pichel and Joseph Sawyer are busy with gangsterish proceedings somewhat out of the usual lane of travel but realistic. Robert Wilcox and Helen Mack play the leads.

The story by G. Carleton Brown and Emanuel Manheim (screen play by Alex Gottlieb) utilizes that little used tool, the motion picture camera, effectively. Thus, and without straining, a key-speech in a suspenseful situation is, "Remember—motion pictures are your best entertainment." It occurs naturally.

"The Professor," a gangster who works out his plots mathematically, wants possession of a successful gambling ship, honestly operated, and murders its owner to get it. The dead man's daughter, "Mollie," comes home from school and takes over the ship as a means of obtaining revenue with which to finance an orphanage. "Larry," a handsome thug in employ of "The Professor," seems determined to wreck the young lady's financial scheme, but turns out be a State agent instead and ultimately proves "The Professor" guilty of the murder. Happy ending.

Produced by Irving Starr and directed by Aubrey Scotto, the film has directness, momentum and melodramatic punch.

Previewed December 15th at the Alexander theatre, Glendale, Calif., on a night so stormy that few citizens ventured out to attend. The few, however, seemed pleased.—W. R. W.

Produced and distributed by Universal. Producer, Irving Starr. Directed by Aubrey Scotto. Original story, G. Carleton Brown and Emanuel Manheim. Screen play by Alex Gottlieb. Photographed by George Meehan. Film editor, Ed Curtis. P.C.A. Certificate No. 4904. Release date, December 16, 1938. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST

Larry	Robert Wilcox
Mollie	Helen Mack
Innocent	Ed Brophy
Professor	Irving Pichel
Tony	Joseph Sawyer
Riley	Selmer Jackson
Speedy	Sam McDaniel
Matron	Dorothy Vaughn
Fingers	Al Hill
Cramer	John Harmon
Snowflake	Rudolph Chavers
Nick	Tim Davis

Western Jamboree

(Republic)

Autry Western

The popular singing cowboy, Gene Autry, is the star of this western, which has a good story and good comedy to recommend it. Gene as usual sings several songs, one of which is the very tuneful Spanish air "Ay, Ay, Ay." The plot developments involve two angles. The first revolves around a penurious old rancher who talks Autry into making the Circle a dude

(Continued on following page)

(*Continued from preceding page*)

ranch to impress the old man's eastern-bred daughter and her fiance and the ensuing complications, while the second has to do with the fight for control of a gas deposit on the ranch.

The first makes for comedy and romance and the second takes care of the necessary action and melodrama. Gene's partner is the same standby of all Autry films, the ever popular Smiley Burnette. Burnette, called "Frog," has with each picture of the series been given increased material with which to work. The two, Autry and Burnette, have reached the stage where instead of referring to the films as Autry pictures they rightfully should be called Autry-Burnette westerns, for without the plump comedian the pictures would not be the same.

"Gene" is the foreman of the Circle J. At round-up time one of "Gene's" hands discovers two men testing for gas deposits on the ranch but they escape. Returning to the ranch house "Gene" finds it occupied by "Dad Haskell," who reveals that his daughter is going to visit him with her fiance and his mother and that the daughter believes "Dad" owns the ranch. Since the real owner is away, "Gene" agrees to help and turns the place into a dude ranch.

The visitors are impressed at first but later doubt that "Dad" is as wealthy as is supposed. Meanwhile "Gene" trails the group that has been trespassing on the ranch, and finds that the gas deposit has been tapped for helium. In a knock-down and dragged-out fight "Gene," with the help of the sheriff and a posse capture the gang. Back at the ranch the visitors, haughty, depart when the real owner arrives but "Dad's" daughter stays on.

Reviewed in projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer Harry Grey. Directed by Ralph Staub. Screen play by Gerald Geraghty. Original story by Pat Harper. Production manager, Al Wilson. Photography by William Nobles. Film editor, Lester Orlebeck. Musical supervisor, Raoul Kraushaar. P. C. A. Certificate No. 4805. Running time, 57 minutes. Release date, December 2, 1938. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Betty Haskell	Jean Rouverol
Duchess	Esther Muir
Frisco	Joe Frisco
Dad Haskell	Frank Darien
Mrs. Gregory	Margaret Armstrong
Doc Trimble	Harry Holman
Don Carlos	Edward Raquello
Kimball	Bentley Hewlett
Slim	Kermit Maynard
Walter Gregory	George Walcott
McCall	Ray Teal

The Girl Downstairs

(MGM)

Romantic Comedy

Just at this season of the year when folks are in happy spirits and the mood for something light and gay, "The Girl Downstairs" should prove a pleasing bit of entertainment. It is a love story based on a formula premise, nevertheless one that is not routine. The setting is Switzerland, yet everything that happens is done in typical American style. Supplementing the value of the straight theme are two or three comic episodes inserted at just the right moments to give the yarn momentum.

Prevented from contacting his socialite sweetheart, "Rosalind," by her irascible father, "Mr. Brown," aristocrat "Paul" assumes the disguise of a chauffeur. As fate guides things, he is thrown into association with humble scullery maid "Katrina." She falls in love with him and when he tries to break up the affair by pretending he is broke, "Katrina" uses her savings to buy him a ramshackle taxicab. It takes a lot of rapid fire comedy maneuvering and romantic juggling to straighten out the mixup. But the climax has the aristocrat running after the maid with whom he is deeply in love.

The episode that has Franchot Tone and Franciscka Gaal in the decrepit taxi and Billy Gilbert's bit of business on the telephone are high comedy of the most amusing brand. Walter Connolly's vergings on apoplexy and the bit contributed by Reginald Owen, Franklin Pangborn, Robert Coote and James B. Carson do much to give the show added zip and pep.

The kind of picture that may take some convincing to make patrons think it worth their while, it can be expected that in a great many quarters word of mouth comment will have a favorable effect on business.

Previewed December 20th at the Village Theatre in Westwood. The audience, skeptical at first when the foreign locale and character were noted, quickly changed its attitude once the picture got under way.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Norman Taurog. Producer, Harry Rapf. Screen play, Harold Goldman, Felix Jackson and Karl Noti. From a short story by Sandor Hunyady. Musical score by Dr. William Axt. Music and lyrics of "When You're in Love" by Bob Wright and Chet Forrest. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorations, Edwin B. Willis. Wardrobe by Dolly Tree. Photographer, Clyde De Vinna. Film editor, Elmo Veron. P.C.A. Certificate No. 4198. Release date, December 23, 1938. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Katerina Linz	Franciska Gaal
Paul Wagner	Franchot Tone
Mr. Brown	Walter Connolly
Willie	Reginald Gardiner
Rosalind Brown	Rita Johnson
Charlie	Reginald Owen
Adolf Pumpfel	Franklin Pangborn
Karl	Robert Coote
The Butler	Barnett Parker
Rudolph	James B. Carson
Garage Proprietor	Billy Gilbert

The Refugee—Today and Tomorrow

(RKO Radio-March of Time)

Extremely Interesting

A very effective subject. It is almost thoroughly objective; it shows and states facts, not opinions. Because of this its general effect is that of excoriation of certain outstanding developments in Germany.

There is an applied advocacy of the boycott against German goods, and there is practically the pleading of a cause when the narrator states that "observers feel" that Palestine can absorb a million more Jews.

The issue starts with a pictorial description of the Chinese situation: Japanese troops marching and celebrating in China, and Chinese refugees trudging and eating 'handouts." Following are some shots of the Spanish war, and of Spanish women and child refugees in France. These are introductory, building up to the Nazi situation, the rest of the subject dealing with German Jewish refugees.

Shown are episodes in the German campaign, the book burning, the proscription of music by German Jewish composers; shown are "scenes" in which apartments are ransacked, doctors deprived of practices and professors of their students. Shown are refugees arriving in England, in Switzerland, in Belgium. Shown are refugee camps in those countries. Shown is the violence of the German press campaign. The problem stated, then shown are the efforts to settle the refugeees: the Palestine effort, its growth and success, and the Arab campaign of retaliation; the Rublee committee in session; the limited welcome afforded the refugees in England, France and America; the boycott movement in America. The short covers the problem thoroughly, it being difficult to think of one angle overlooked.—Running time, 17 minutes. —FLOYD STONE

The Captain's Christmas

(Metro-Goldwyn-Mayer)

Cartoon

Another in the "Captain and the Kids" series this cartoon is timed for the Christmas season. It's actually Christmas Eve at the Katzenjammer home and not a sound is stirring inside. Outside, however, the Captain, playing Santa Claus, is puffing away trying to get the family cow, playing reindeer, to the top of the house. Long John Silver decides he wants to play Santa Claus.—Running time, 9 minutes.

A Song Is Born

(Paramount)

Vocal Nativity

The most noteworthy point of departure to distinguish this orchestral number from the usual run of popular song novelty is the presentation of an original score from the keyboards and music sheets of a group of Hollywood's leading song writers. Rather than detailing the musical and lyrical development of a song, the specimens are presented full born and ready for baptismal treatment by Larry Clinton and his orchestra. Ralph Freed and Burton Lane collaborate to offer "Love Doesn't Grow on Trees," while Ralph Rainger and Leo Robin produce "I Fell Up to Heaven," and the old "Dipsy-Doodler" himself, Mr. Clinton, offers the swingy tune, "The Devil with the Devil." All the melodies are hum-able if not memorable, but the number sponsored by Hoagy Carmichael and Frank Loesser, entitled "Heart and Soul," has already been appointed a hit tune. Bea Wain and the chubby Ford Leary handle the vocals adequately if not spectacularly. The novelty of being dressed with an original score, one item of which is in the hit class, should solicit the inspection of our young moderns.

A Nag in the Bag

(Columbia)

Comedy

The comedy team of Charles Dale and Joe Smith are operators of a drive-in restaurant in this one. They become imbued with the betting fever and set off for the race track where they put all their money on a horse through a hunch. Because of dialectic trouble they bet on another horse. That horse wins, but, disgustedly, the ticket had been thrown away. Their wives find the tickets and get the money. The cast includes Dick Curtis, Stella Le Saint and Dorothy Vernon. Running time, 17 minutes.

Going Places, No. 57

(Universal)

Yellowstone Park Visit

The goal of this jaunt of the Going Places group is the wonderland of Yellowstone National Park. The scenic glories of the vacation spot are presented, and include sights and sounds of geysers, springs, waterfalls, bubbling pools of hot mud, lakes, broad expanses of mountains and forests and the four legged inhabitants of the game preserve. The high spot of the visit is witnessing the performance of Old Faithful doing its famed feat of natural magic. Matching the superlative camera reporting is an informative commentary.—Running time, nine minutes.

Ski Rhythm

(Columbia)

Sport Reel

This sports reel is quite appropriate for this season, dealing as it does with the wintry art of skiing. The shots of the snowcapped mountains with the skiers shooting downward with skill and speed are calculated to thrill sports enthusiasts. Cameras have obtained scenes from a variety of angles which adds much to the film. Running time, 10 minutes.

Frosty Frolics

(Lenauer)

Winter Sports

Directed by Walter Tennyson, this is a timely reel showing winter sports in St. Moritz. Figure skating, skiing and something of the life in this Swiss resort are shown against the magnificent background of the Alps. There is a tendency to cut short the action shots in order to put more emphasis on scenic views, but the exceptional beauty of the surroundings compensate for this. Running time 11 minutes

IF YOU WANT TO KNOW WHAT

GOLDWYN BUSINESS MEANS

WATCH THE RECEIPTS OF THESE HOLIDAY ENGAGEMENTS

GRAND, ATLANTA — VENDOME, NASHVILLE — STRAND, PORTLAND, MAINE — STATE, PROVIDENCE — POLI PALACE, SPRINGFIELD, MASS. — POLI PALACE, WORCESTER, MASS. — BEN ALI, LEXINGTON, KY.—LOEW'S, DAYTON—REGENT, SPRINGFIELD, O. — VALENTINE, TOLEDO — LOEW'S STATE, HOUSTON — MAJESTIC, GRAND RAPIDS — GLADMERE, LANSING — STATE, LOUISVILLE — EMBOYD, FORT WAYNE — MIDLAND, KANSAS CITY — WARNER, MILWAUKEE — VENETIAN, RACINE—EMBASSY, NEW BRITAIN, CONN. —POLI PALACE, WATERBURY — STATE, NEW ORLEANS—STATE, NEWARK—FABIAN, PATERSON—LOEW'S, JERSEY CITY—OMAHA, OMAHA — CAPITOL, SIOUX CITY — DES MOINES, DES MOINES — PARAMOUNT, CEDAR RAPIDS — COLONIAL, ALLENTOWN, PA. — ALDINE, WILMINGTON, DEL.—COLONIAL, READING PA.—REGENT, HARRISBURG — COURT, WHEELING, W. VA. — STATE, MEMPHIS — STATE, ST. LOUIS — MUSIC BOX, TACOMA, WASH. — STATE, SPOKANE — CENTURY, BALTIMORE — LOEW'S, RICHMOND — GRANDIN, ROANOKE — STATE, NORFOLK — LOEW'S, TORONTO — LOEW'S, LONDON, ONT. —EMPIRE, QUEBEC.

SAMUEL GOLDWYN presents

GARY COOPER
MERLE OBERON

in

The Cowboy and the Lady

with PATSY KELLY • WALTER BRENNAN • FUZZY KNIGHT • MABEL TODD • HENRY KOLKER • directed by H. C. POTTER

RELEASED THRU UNITED ARTISTS

TOM SAXE, EXHIBITION PIONEER, DIES AT 64

General Manager for Saxe Amusement Built Circuit from Milwaukee Nickelodeon

Thomas Saxe, an Irish-born newsboy who with his brother, John, opened the first nickelodeon in Milwaukee and ran it up to a chain of nearly 100 theatres in Wisconsin and Minnesota, died December 16th at the age of 64. He had been ill for two years and last Saturday underwent an operation.

Mr. Saxe was general manager for the Saxe Amusement Management, Inc., the operating company controlled by Warner-Saxe theatres. He was also active in real estate in Wisconsin.

The two Saxe brothers, ready for any enterprise, saw a small picture show in Chicago in 1907. They returned to Milwaukee and established one in a downtown store.

With increased profits they bought bigger and better theatres, the Lyric, the Orpheum, and the Princess, and in 1912 the Alhambra, a popular legitimate theatre. They hired Samuel L. (Roxy) Rothafel, who later became famous on Broadway for his showmanship, as their first manager.

It was a big business when the brothers sold out to William Fox in the 1920's, retaining large real estate interests for themselves. They became active again in theatres through their Warner-Saxe Theatres.

Surviving are one son, Edward of Milwaukee, two daughters, three brothers and six sisters.

Toto, Famous Clown, Dies in New York

Toto the clown, one of the best known of all pantomimists, died December 15th in the Bronx, New York. His real name was Alfonso Novello and he was 50 years old. Mr. Novello toured Europe in circuses and when he came to this country Charles Dillingham engaged him to appear in the big spectacle he was putting on at the Hippodrome.

He made a hit with his act in which he came onto the stage in a tiny automobile which immediately began causing him trouble.

After two years with the Hippodrome he became a screen comedian, making films for Hal Roach. After two years of screen work he returned to vaudeville and musical comedy.

Jerry Collins Dies at 70

M. A. (Jerry) Collins, 70, of Pittsburgh, died there December 15th. He was well-known by nearly everyone in show business in the Pittsburgh sector and had been a member of the Harris circuit's technical staff for nearly 45 years. His last job was as stage electrician at the Alvin theatre.

He worked under three generations of the Harris family, starting under the late John P. Harris, founder of Pittsburgh's first moving picture theatre, and later worked for Dennis Harris and recently for Senator Frank J. and John H. Harris, president and general manager of the Harris Amusement Company.

Roy Pauls Dies

Roy Pauls, 45, for the last five years a projectionist at the Brin theatre in Menasha, Wisconsin, died recently. He is survived by his widow, a daughter and four sisters.

THOMAS SAXE, 1874-1938

IN COURTS

Details Asked in Lloyd Case

Judge Alfred C. Coxe in Federal Court has directed Lowell Brentano and William Jordan Rapp to submit specific allegations in their $75,000 damage suit against Harold Lloyd and Harold Lloyd Corporation. The plaintiffs claim that they submitted a script to Lloyd and that parts of it were used in "Professor Beware." Judge Coxe directed the plaintiffs to file an exact copy of all their material submitted and explain what parts are claimed to be in the picture.

Bankruptcy Petition

The Kansas City Junior Orpheum Company has filed a voluntary petition in bankruptcy in Federal District Court. The company, of which Alex E. Reoch is president, owns the Mainstreet theatre, which RKO left several months ago in order to occupy the Orpheum. Judge Merrill E. Otis has allowed the company 30 days to submit a list of assets and liabilities.

Johnson Suit Filed

Osa Johnson, executrix of the estate of her late husband Martin Johnson, filed suit in New York Supreme Court Monday against Lima Pictures Corporation and Joseph Briskman for a permanent injunction restraining further distribution of the film "Across the World with the Johnsons," a return of the negative and an accounting of the profits.

"Mamlock" Writ Denied

New York Supreme Court Justice Philip J. McCook denied, on Monday, application for a temporary injunction against further exhibition of the film "Professor Mamlock," sought by Hans J. Mamlok.

Grand National Returns to Deal With Warner

E. W. Hammons, president, has cancelled the pending reorganization of Grand National's production setup to return to the former alignment with Franklyn Warner and Fine Arts.

To Make 32

Fine Arts Pictures will contribute 32 features to Grand National's 1938-39 schedule of 36. Apparently the arrangement means that Educational will produce no features this season for Grand National as contemplated when the company's schedule of 44 features was announced originally two months ago. The 32 from Fine Arts are six more than were announced at that time from this company. The remaining four will come from other Grand National producers.

Patching up of the Fine Arts-Grand National rift was accomplished in Hollywood by Loyd Wright, former co-trustee of Grand National, and Warner. The latter agreed several weeks ago to accept an offer from Hammons for Fine Arts' assets when differences between the two brought about the rift. The deal, however, was not consummated.

"Mutual friends, including Loyd Wright, one of the trustees for the old Grand National Films, Inc., feeling that existing differences could be adjusted on a mutually satisfactory basis, were instrumental in beginning a new series of discussions," said Mr. Hammons.

"In order to make up for its several weeks' suspension of production activities, Fine Arts will immediately put three production units to work."

This new contract cancels the agreement announced a few weeks ago, under which a newly organized production company was to purchase the assets of Fine Arts and take over its obligations under its contract with Grand National.

A new series of cartoons, featuring a chimpanzee and his nephews, characters which have appeared in Collier's magazine, will replace the former series of "Terry-toons," on the Educational schedule, it was announced this week by Mr. Hammons. The new cartoons will bear the Educational trade mark, and be distributed by the Grand National exchanges.

They will be made by the Animated Cartoons, Inc., studios, in Beverly Hills, will be known as David Biedermann Productions, and will be in the process called Cinecolor. Three cartoons have been completed, under U. B. Iwerks' direction, with the first scheduled for release immediately after January 1. Educational's contract is with the Biedermann company, lasts five years, and calls for eight cartoons this season, and 12 for each season thereafter.

Jeffrey Bernerd and Maurice Wilson are joint directors in the Grand National British distributing organization, GN has announced, confirming a rumor long-standing. Also announced was the company's plans to distribute 16 British and 32 American pictures in Britain. Edward Russell represents United States interests in the British company.

More Theatres Play Anthem

Other theatre circuits this week were following the Warner Brothers lead in having the national anthem played in houses, at the beginning or end of each day. In New York the Interboro, Brandt and Five-Boro circuits have ordered the anthem played and in connection with it show a trailer of the flag in color.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 137

Question No. 137 was: (A) Having computed the candle-power light production resulting from any given amperage, upon what would you base estimate of the proportion that is useful? (B) At what points and, in each instance, for what reason is light wasted or absorbed between the face of the collector lens, or reflection mirror, and the eyes of the audience?

Many apparently misinterpreted the meaning of these questions, hence I will omit publication of names. Also, I am using answers to Sections A and B even though they are somewhat similar; however, some important items appear in Section B that are not included in A.

Answering both Sections A and B, Brother Prater says, "Having computed the candle-power light production resulting from any given amperage, I would base estimate of the proportion that is useful upon the following factors:

"(1) Percentage of total light produced is available to the collector lens or mirror. For instance, a horizontal trim d.c. arc projects most of its light within an angle of 180 degrees. Most reflectors intercept only about 120 degrees, but the negative carbon obstructs a considerable portion of the light which would otherwise reach the mirror near its center. These losses usually amount to approximately 30 per cent, hence the angle of light actually picked up by the reflector is about 90 degrees or about 50 per cent of the total.

"(2) Percentage of light delivered at spot that can be made to pass through the aperture. By reference to Figure 31 of the Bluebook, we see that a spot diameter of 1.5" is as small as can be carried, in any case, with assurance of maintaining a constantly clear field of light at the screen, even though great care be exercised. Yet even with this minimum diameter, only 43 per cent of the spot is over the aperture, the remaining 57 per cent of area being over the cooling plate.

"If for any reason the spot diameter be increased, the percentage of loss mounts rapidly, until at 2.25" spot diameter it reaches 81 per cent of waste, as against 19 per cent of light available to the aperture.

"(3) Percentage of total light passing through aperture that can enter free diameter of projection lens. The beam diverges beyond the aperture according to the converger diameter and its distance from aperture. All light falling outside projection lens free diameter is lost. The amount of loss of course varies with each case.

"(4) Percentage of light incident upon surface of rear element of projection lens that can be transmitted to atmosphere beyond. Most projection lenses have four separate elements, two of which are cemented together, hence, in effect, so far as concerns loss, have only two surfaces. The total of lens surfaces therefore is reduced to six. There is a total, usually of about two centimeters of glass. Referring to pages 117-19 of Bluebook, we see that optical engineers set reflection loss at about 4 to 5 per cent at each lens surface when light rays strike the surface at right angle, with increase in such loss if the surface be met at greater angle. Also, each centimeter of thickness absorbes from 1 to 1.5 per cent. All this figures out as 33 per cent of loss, provided each lens surface be perfectly clean. The foregoing of course represents only an approximate average.

BLUEBOOK SCHOOL QUESTION NO. 143

(A) What is volume? Harmonics? Resonance?

(B) Why are harmonics of importance?

(C) What is the range of frequencies audible to the human ear?

(D) What is the speed of transmission of sound through air?

(Note: Remember, this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

"(5) Percentage of the beam that may be assumed to reach the screen. Assuming the rotating shutter to be in front of the projection lens (if located elsewhere, the result is much the same), it cuts off approximately 50 per cent of the light emerging from the lens. If the projection ports be glass-covered, there will be an approximate loss of 5 per cent at each surface of the glass, plus a small absorption by about two centimeters of glass, amounting to 1 to 1.5 per cent. This loss is based upon the assumption of perfectly clean glass surfaces. They will be increased if this condition is not maintained.

"(6) Impurities in the air, such as dust or smoke, will absorb and disperse a proportion of the light, the exact percentage being, I think, impossible to estimate, much less measure. Unquestionably, however, such loss must occur.

"(7) Percentage of light incident upon the screen that is available to audiences. Regardless of light production at the arc, only that percentage reaching eyes of observers may be considered as useful light. Most screens lose approximately 10 per cent of their reflection surface by perforation, hence that amount of incident light loss occurs. An average screen reflection percentage of 80 per cent is something to be proud of. We therefore must accept a minimum of 20 per cent loss of light incident upon the screen reflection surface. It may be very much more if the screen surface be dirty or otherwise discolored.

"At first glance all this may seem absurd. We know 100 per cent always represents all there is of anything. The foregoing accounts for 50 per cent loss between arc and mirror (almost overlooked 8 per cent reflection and absorption loss at mirror itself, plus a small added loss due to positive carbon and its holder obstructing light), more than 50 per cent at the spot, 50 per cent at the rotating shutter, 33 per per cent at the projection lens, 12 per cent at port cover glass (if any) and a total of at least 30 per cent at the screen, all of which totals 225 per cent—or does it? Let us see:

"Presuming a 10,000 candle power light source, we have first off a 50 per cent loss, leaving 5,000 c.p. The shutter cuts off another 50 per cent not of 10,000, but of the 5,000, leaving 2,500 c.p. Then there is a 33 per cent loss, leaving 1,675 c.p., and if this be followed through we see that there still is 516 c.p. reflected to audience eyes, which in an almost dark auditorium is considerable illumination. Understand, please, all this is based upon ideal conditions. There still remains a big chance of heavy loss through dirty lenses, improper elements in projector optical train or improper adjustment of optical train elements, et cetera.

"(B) Light is wasted or absorbed between the face of the collector condenser lens, or reflecting mirror, and the front lens of the projection lens at the following points:

"(1) With the usual two-lens condenser combination, at least four to five per cent is lost by reflection at each of the four glass surfaces. Where the light strikes or leaves the surfaces at an angle other than perpendicular, the loss is heavier. The glass itself absorbs from one to five per cent centimeter of thickness through which the light must pass, according to the quality of the glass. The combined thickness of two condenser lenses may be several centimeters, and unless a good grade of glass is used, considerable loss may result from absorption.

"With the mirror collector, some light is lost by reflection from the glass surface, and some is absorbed by the silver backing as well as by the glass. Since light must pass through the glass to the backing, and then out through the glass again, a double glass loss occurs, even though the mirrors are unusually thin. The total mirror loss is usually at least eight per cent. The thin condenser sometimes used with mirror collectors loses about 12 per cent of the light, mostly by reflection. With either the condenser lenses or mirror, dirt or pitting add to both the reflection and absorption losses.

"(2) The present standard aperture of 0.600 inch by 0.825 inch has an area of 0.495 square inch. Even under ideal conditions, the spot at projector aperture can seldom be made less than 1.5 inches in diameter, and this size of spot has an area of 1.76 square inches, or more than three times that of the aperture. Since the spot is an image of the arc crater magnified a certain number of diameters, according to the focal length of the mirror or condenser combination, too large a crater or too much magnification will result in an excessively large spot, from which only a small percentage of the total light can be made to pass through the aperture.

"(3) The light beam diverges rapidly beyond the aperture, and since it is impossible to make projection lenses with a free diameter greater than one-half their focal length, and since the first surface of the lens must be located a considerable distance in front of the aperture, conditions are frequently met where the light beam is too large to permit all of it to enter the lens. Naturally all light falling outside the free diameter of the lens is wasted.

"(4) Most projection lenses consist of at least four separate lenses, two of which are cemented together. This leaves six separate glass surfaces, each of which loses four to five per cent of the total light by reflection. The glass absorbs from 1 to 1.5 per cent per centimeter of thickness through which the light must pass, making a total loss of something near 30 per cent. Dirt, oil or fingerprints on the glass surfaces adds to the losses."

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

GIRL'S SCHOOL: Anne Shirley, Nan Grey, Ralph Bellamy, Noah Beery, Jr.—Fine production convincingly portrayed. Fine cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie—I do not see how a picture could set up such a fast pace and keep it up for 83 minutes, but "I Am the Law" does just that. It kept my audience intense all of the time. Boost this feature and watch the $$$ roll in. Running time, 83 minutes. Played December 4-6. —Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

LADY OBJECTS, THE: Lanny Ross, Gloria Stuart, Joan Marsh—You're O. K., Columbia. Although this isn't a name picture and the cast is nothing to speak of, it proved to be a darn nice picture and several patrons of my theatre went out of their way to see me and let me know how much they liked the picture. With your few sure fire pictures and your good B pictures which are so scarce these days, we exhibitors shouldn't fear playing Columbia pictures. Running time, 66 minutes. Played December 8-9.—Pearee Parkhurst, State Theatre, Torrington, Conn. General patronage.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—Used this on a double feature. One of the poorest westerns in a long time. Why do these producers keep showing these stock shots of Indians and a cowboy and a horse jumping off a cliff into the river. Running time, 55 minutes. Played December 2-3.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, James Stewart, Jean Arthur—The best picture that we have played for some time. You can go to town on this one, and pay the taxes at the same time. Everyone liked it; not a single complaint. Play it big. Running time, 127 minutes. Played November 13-15.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, Lionel Barrymore, James Stewart, Mischa Auer, Spring Byington, Edward Arnold, Ann Miller—Some said grand and great, but young people said: "Heck, I am disappointed," and so was I. James Stewart looks dumb but not that dumb. Business fair. Running time, 107 minutes. Played November 24-25.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—Business was not very good on this picture. Played too late. Played December 8-10.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School" Kids—A good picture but some were not enthusiastic about it. Fair at the box office, but I believe the holidays kept many at home. The "Dead Enders" steal the picture in their basketball sequence, But many thought that Cagney over-acted a bit in this one, and many of the patrons are wondering what kind of a part O'Brien will play next, whether it'll be Mickey Mouse or the Quintuplets, but the conscientious way in which O'Brien does his acting makes him a box office favorite here. Played November 24-26.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

ANGELS WITH DIRTY FACES: Pat O'Brien, James Cagney, Humphrey Bogart, Ann Sheridan, "Dead End Kids."—Very, very good. Rather rough for the ladies. Men enjoyed every minute.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BELOVED BRAT, THE: Bonita Granville, Dolores Costello, Donald Crisp—This pleased 100 per cent, and I had many favorable comments. Running time, 60 minutes. Played November 15.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—A very entertaining picture which did well at the box office and I would recommend it very highly as good picture material for all kinds of patronage.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan, Eddie Albert—Diverting and thoroughly enjoyable. Outstanding performance by Eddie Albert. Excellent cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CRIME SCHOOL: Gale Page, Humphrey Bogart, "Dead End Kids"—An outstanding picture everyone should see. "Frankie" was outstanding among all the kids. If you haven't played it, don't fail to do so. Running time, 86 minutes. Played November 12.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

Gaumont British

MAN WITH 100 FACES: Tom Walls, Lili Palmer, Noel Madison—Just a fair mystery story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TO THE VICTOR: Will Fyffe, John Loder, Margaret Lockwood—A well produced picture but not for American audiences. Unfortunately, we did not have the foresight to engage an interpreter to explain the meaning of the Scotch dialect. Pictorially, the technique followed the Hollywood pattern very closely but I was fooled by the excellent reviews the metropolitan critics gave this one. I might again respectfully suggest that those critics who praised this picture ought to throw their typewriters into the nearest sewer. My audience and myself had one thing in common and that was in viewing the picture the only word we understood was "Aye," of which there was enough to float a presidential election. I do not recommend this for small town theatres, although Will Fyffe does a wonderful if not masterful interpretation of a difficult role. Played October 26-27.—Charles Rossi, Schroon Lake, N. Y. Small town patronage.

Grand National

ROMANCE AND RICHES: Cary Grant, Mary Brian—**SIX SHOOTIN' SHERIFF:** Ken Maynard, Marjorie Reynolds—Two of the poorest features that we have played to date. Where "Romance and Riches" was produced is easily seen—an English production, so poor that it couldn't stand up with the best show made. "Six Shootin' Sheriff" was a very poor western with poor sound. Don't book either. Played December 2-3. —Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

SINS OF THE CHILDREN: Eric Linden, Cecilia Parker—In making this report we would advise you strongly to play this picture by all means. We kept children under age away and enjoyed the best midweek business in some time. I wish to thank you, Mr. Irving Cohen, for your advice. It did do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

CHASER, THE: Dennis O'Keefe, Ann Morriss, Lewis Stone—A good programer. Ann Morriss is one of Leo's best bets. Running time, 75 minutes. Played November 4-5.—Pruit Simms, Dale Theatre, Ozark, Ala. General patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—"The Citadel" is truly and without exaggeration a great picture. It's excellence was reflected in our box office receipts and judging by the reaction of our audience this picture should exceed expectations in every situation. It's the first time I ever had any occasion to praise a foreign production, which from an entertainment viewpoint sets an example for which it would be well for Hollywood to follow. If the British studios continue to maintain the high standards established in this production, our geniuses out on the coast better look forward to some stiff competition, for perhaps it may be possible that this particular production may be the advance of many more to come, but one compensating thought is the fact that it was directed by an American. Played November 17-19.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Lionel Stander—Title is just a little misleading. They roar all right, but the crowds were not in the theatre. Hard to make a he-man of Taylor overnight. Played November 27-28.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—I had read both good and bad reports on this picture and didn't know what to expect. This picture went over good and was well liked by everyone who saw it. Running time, 127 minutes. Played December 2-4.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—A very good show of its kind. I only heard of five people caring for it. I starved out on this like all of Metro's shows. This may be great for the large towns, but the plow-jockeys don't go for it. Running time, 121 minutes. Played November 27-28.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—This one surprised me greatly. In view of the foreign background I was tempted to pass this one up but now I am looking forward to playing it again and I regret not giving it extending playing time. No matter how hard I looked for a flaw in this one, I couldn't say other than that this picture is the essence of entertainment. Its tempo, set in waltz time, flows evenly throughout the entire picture and in Miss Korjus' performance I saw the same appeal that Garbo had when she made "The Temptress" years ago, not to mention the excellence of a voice which in my opinion surpasses that of any other singer I've heard thus far in my career. Another gratifying quality of this picture is Miss Rainer's performance, and the only way I can make any appraisal is by saying that she meritoriously exceeds the prize winning performance she turned out in "The Great Ziegfeld." My opinion of this picture was confirmed by our audience reaction and many came back a second time to see it twice. Played November 20-21.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus, Hugh Herbert—A wonderful picture, good story, a wonderful singer, grand music but it don't do business anywhere. The old story, old world scenes and customs are poison to young America. Running time, 107 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LISTEN DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—A good B picture which didn't turn out to be another "Love Finds Andy Hardy." Played November 15-16.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone, Cicilia Parker, Judy Garland, Ann Rutherford, Fay Holden, Lana Turner—Played this Sunday-Monday to good business. One nice $25 picture that pleased. Played November 13-14.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Joseph Schildkraut, Anita Louise, Gladys George—One of the most perfect films I have ever seen. Art and class was this. Everyone thought the best picture yet. My lady patronage cried so much that I had to go to expense of buying handkerchiefs. Tieup with schools or PTA. They will do the work. Running time, 157 minutes. Played December 4-5.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Joseph Schildkraut, Anita Louise, Gladys George—No reason to mention business. If you have played it, you know. Anyway, the producer got it longer than his competitors have been able to produce so far this year. Played

December 4-5.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Good for the whole family. Wholesome and real to life.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PORT OF SEVEN SEAS: Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—Very fine picture and good performance by all. But Beery not as good as "Bad Man of Brimstone." Running time, 81 minutes. Played November 22.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

RICH MAN, POOR GIRL: Robert Young, Ruth Hussey, Lew Ayres, Guy Kibbee, Lana Turner—This comedy kept the audience in an uproar more than any feature in many months. Ayres' portrayal was excellent and just his appearance started the laughs again. Like Miss Hussey very much and Lana Turner is a comer. Played November 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—We started off slow on this one but picked up very good the second and third day. It drew greatly amongst women and the audiences commented favorably upon it. Although this is supposed to be a picturization of a personally selected stage play, to me it seemed to be reminiscent of a picture the same producers made several years ago with Garbo, the title of which was "The Single Standards," which means nothing except the fact that "The Shining Hour" seems to be the same story excepting that the background is different and the characters reversed. I still don't know what "the shining hour" was in the picture. However, it was well acted and everyone turned in a gratifying performance. Played December 1-3.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

SPRING MADNESS: Lew Ayres, Burgess Meredith, Maureen O'Sullivan—One of those smart, young college pictures, snappy talk, clever situations, that got by nicely. Please all who see it. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STABLEMATES: Mickey Rooney, Wallace Beery —Swell picture and business very good. Played December 2-6.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—Nice picture that came within $4 of paying for itself. Gaynor is through. Shorts run with features not worth mentioning. Why are they talking so fast now? Are they trying to imitate Walter Winchell? I refer to Gable and Pat O'Brien. And why so much foreign dialect? We are still Americanized. Played December 7-8.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—This title is right. "Too Hot to Handle" for the allocation price. This picture will slow Clark and Loy up some. The fake motor noise in these pictures is very annoying, about as bad as the hoof noise in the horse opera. You can hear the horses' hoofs when they are traveling knee deep in sand. Played December 11-12.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

VACATION FROM LOVE: Florence Rice, Dennis O'Keefe—An excellent little comedy that just missed being a hit picture. These two aided by an excellent supporting cast turned in a swell performance. A show that went over big with the public. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynne Carver, Jo Ann Sayers—Another glorified B picture which did well the first day but fell down the next. Audience reaction was very good. Played November 27-28.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—Nice program picture. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel—We expected better business of Mickey. Didn't do so well on this one but feel it wasn't the fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEXICALI KID: Jack Randall—Just another cowboy picture, says Park. Running time, 54 minutes. Played December 10.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

WANTED BY THE POLICE: Frankie Darro, Evalyn Knapp, Robert Kent—A good Saturday night action picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Jean Parker, John Beal, Irving S. Cobb—Nothing could be better except more like it. Just what a small town needs. Orchids to Fay Bainter for an outstanding performance. Running time, 85 minutes. Played November 13-14.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

THREE EXHIBITORS JOIN CONTRIBUTORS

Reports from three theatre owners not previously heard from have been received for the What the Picture Did for Me Department, and one who has been absent since last winter has resumed his reporting activities. The new contributors are:

M. D. Buxton, Garden Theatre, McCracken, Kan.

Newell Howard, Ulman's and New Theatres, Salisbury, Md.

Leslie F. Smith, Mayer Theatre, Westmoreland, Kan.

The prodigal contributor to the Department is:

Pruitt Sims, Dale Theatre, Ozark, Ala.

Read the reports of these exhibitors on recent pictures in these columns.

BAR 20 JUSTICE: William Boyd, Russell Hayden, Gwen Gaze—Not up to the usual Hopalongs. The story was different but the female lead was very poor, spoiling the show. So many scenes were laid in the interior of a mine and so dark that it was hard to see. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DR. RHYTHM: Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine—Not so bad, but nothing big. Failed very badly at the box office. Running time, 75 minutes. Played November 20-21.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

GIVE ME A SAILOR: Martha Raye, Betty Grable, Bob Hope, Jack Whiting—One of Martha Raye's best. Proves she can do something beside stretch her mouth and yell "Oh, Boy." The only thing Betty Grable needs is bigger parts. She couldn't be any better. Running time, 80 minutes. Played November 1.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—I can see your assistant manager's view, Mr. Irwin. The picture wasn't so hot. However, there were some darn good laughs in the show at that. I guess it's a 50-50 picture, all depending on the individual. Well, Mr. Exhibitor at the box office, this picture is only fair. Could be lots better. Running time, 77 minutes. Played December 3.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

IF I WERE KING: Ronald Colman, Basil Rathbone, Frances Dee, Ellen Drew—A fine historical drama and costume picture which failed to do the business I expected. Played December 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—A very fine picture that took in just about rental, express and what I spent in advertising it. Heard many fine remarks about Mr. Colman concerning his ability and about everything else connected with the picture, but even so it didn't draw. Ronald Colman, in my opinion, is the greatest actor in Hollywood today and I believe I voice the opinion of the majority of my patrons. He doesn't make us money, but how we like his pictures. Running time, 100 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

IF I WERE KING: Ronald Colman, Basil Rathbone, Frances Dee, Ellen Drew—Patrons went out of their way to rave about this and it brought out the elite who make themselves content with seeing only the better pictures. In an all perfect cast Basil Rathbone manages to make his role ultra perfect! Don't lay down on the selling of this on account of any "costume" grudges. Efforts will be rewarded! Played week of December 5.—Newell Howard, Ulman's and New Theatres, Salisbury, Md. General patronage.

ILLEGAL TRAFFIC: J. Carrol Naish, Mary Carlisle, Robert Preston—A fair programer. Preston is a coming star if they use him right. Running time, 68 minutes. Played November 4.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

IN OLD MEXICO: William Boyd, George Hayes—Very good picture. This was one of their best. OK at the box office. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Pretty good but film rental too high. Fox will have to give Jane better story if they want high film rental from me next year. Played November 26.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

KING OF ALCATRAZ: Robert Preston, Gail Patrick, Lloyd Nolan, J. Carroll Naish—The best crime picture from Paramount this year. But where did they get the title. No scene of Alcatraz in the picture. Running time, 61 minutes. Played October 22.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—Had a very nice draw and I believe it pleased all who came. Title is a bit misleading but it draws them in. Running time, 55 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—We sold this one way above average business in the face of terrible weather. Had model airplane display and gave away 60-inch model to child, using the wing cards in press book for chances. Beautiful color and swell flying sequences far overshadow occasional weak spots in the story. It will please vast majority who see it. Played week of November 28.—Newell Howard, Ulman's and New Theatres, Salisbury, Md. General patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander—Just another show; drew some but it didn't please as it should. OK for bank night. Running time, 87 minutes. Played November 16-17.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SING, YOU, SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—An excellent picture. One of Bing's best, and nobody knows better than the public. All we need is more like it. "Small Fry" O'Connor was good as the kid brother. Played October 30-31.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Hamiroff, John Barrymore, Louise Platt, Lynne Overman—A most entertaining and interesting production well made. Photography excellent; sound good. Pleased all who saw it but was not up to standard. In my situation this should have clicked.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

TEXANS, THE: Randolph Scott, Joan Bennett, May Robson—For a cowboy show this nose-dived terrible. Not suitable for Sunday. Very disappointing. Running time, 80 minutes. Played November 13-14.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

TEXANS, THE: Joan Bennett, Randolph Scott, May Robson, Walter Brennan—A good historical picture that most of my audience enjoyed. It went over swell the first day but seemed to drop considerably for the second day. A good story and background, a nice cast and pretty good business. 'Nuff said. Running time, 94 minutes. Played November 27-28.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Republic

COLORADO KID: Bob Steele, Marion Weldon—Pleased the western fans. Played this on a double. Bob will have to wake up and get a singing companion if he expects to keep out in front with such stars as Autry and Baker. Running time, 57 minutes. Played November 25-26.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak, James Gleason, Leo Carrillo, Gene Autry, Smiley Burnette, Max Terhune—A swell show and should draw with such a large cast. Don't advertise any one star too much. Running time, 84 minutes. Played November 23-24.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PALS OF THE SADDLE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay—Average western melodrama which did very nice business and pleased. John Wayne replaced Bob Livingston in this one and no one complained. Played December 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TENTH AVENUE KID: Bruce Cabot, Beverly Roberts, Tommy Ryan—Played this single and it held up pretty good. The entire cast, especially little Tommy Ryan, play their parts convincingly in a picture that will please most average audiences. Played November 29-30.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

RKO Radio

AFFAIRS OF ANNABEL, THE: Jack Oakie, Lucille Ball—The worst picture I have seen this year and for many years. Everyone walked out. And the kind of picture all producers are releasing this season. If something is not done soon this business is ruined. Running time, 75 minutes.—W. E. McPhee,

(Continued on following page)

(*Continued from preceding page*)

Strand Theatre, Old Town, Maine. General patronage.

BORDER G-MAN: George O'Brien, Ray Whitley—Another western wherein the horses run in a different direction than the last western we played. Played November 1-2.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

BREAKING THE ICE: Bobby Breen, Irene Dare, Charles Ruggles, Dolores Costello—Played this one day and date with the key cities and did more on it than several of the top group specials. Customers all well pleased.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—Excellent. A goofy story but it pleased one hundred percent. Fred Astaire and Ginger Rogers are tops; the supporting cast is good and the dancing incomparable. The dream dance is the best I ever saw. Running time, 83 minutes. Played November 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CRASHING HOLLYWOOD: Lee Tracy, Joan Woodbury, Richard Lane—We dusted this one off to fill a double bill but was surprised to note that this was one of the best comedy dramas we have ever played. Richard Lane, in spite of Lee Tracy's swell performance, walked away with the laughs in his interpretation of a screwball movie producer. His part was authentic. Played November 1-2.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

GUN LAW: George O'Brien, Rita Oehmen—Just another horse-opera. Skip it and you won't miss anything. Running time, 60 minutes. Played November 26-27.—Ray S. Hanson, Fos Theatre, Fertile, Minn. Rural and small town patronage.

MAD MISS MANTON, THE: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne—Very good entertainment. It held the interest of the audience from start to finish with many good laughs in between. Played November 4-5.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

MAN TO REMEMBER, A: Edward Ellis, Anne Shirley, Lee Bowman—A very good and entertaining picture with a plot that was cleverly constructed and handled, but unfortunately we didn't need a wheel barrow to take our box office receipts home. Played October 30-31.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

MOTHER CAREY'S CHICKENS: Ruby Keeler, James Ellison, Anne Shirley, Ralph Morgan, Fay Bainter—Played this one early and gave it no special billing and did more business on it than on "In Old Chicago," which cost me twice as much. Give me more pictures of this caliber and my theatre will become a more necessary part of my community.—Lesllie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis, Richard Lane—Used this one on my midweek change and to a good house. Audience reaction far above average. A well organized piece of nonsense that pleased everyone.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Ann Miller—Just one big laugh. A tonic for anyone who might feel "down." It was the first appearance here for Mr. Oakie in some time and the boys were very glad to see him again, excess avoirdupois and all. Many thought "Bazooka" Burns (the sleeping wonder) and Helen Broderick outclassed Oakie and Berle, but be that as it may, the dancing of Melissa Mason and Buster West was the highlight of the picture. (Watch out, Joan Davis.) Ann Miller is a very good "stepper," but it was the contention of most of the boys she still has a "couple of steps to take" before being placed on the same level with Eleanor Powell. Our patrons also expressed great satisfaction with the singing of Kenny Baker and are willing to trade Jane Frohman and six Dick Powells for him any time. "Radio City Revels" is a very entertaining picture and should prove remunerative to any box office. Running time, 85 minutes. Played Dec. 3.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

RENEGADE RANGER, THE: George O'Brien, Ray Whitley, Rita Hayworth—A nice western that pleased, but then all O'Brien's do. Wish that they would use some different photography in these westerns so one could see what it was all about most of the time but, as is, you just have to guess at what is happening in the dark scenes. A little more light on the subject, RKO, would be appreciated. Running time, 59 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RENEGADE RANGER, THE: George O'Brien, Rita Hayworth, Ray Whitley—This is one of the best O'Brien pictures to date. Full of action. Rita Hayworth's acting was outstanding. She would be O. K. in almost any picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAINT IN NEW YORK, THE: Louis Hayward, Kay Sutton—Did very well with this one, even though we resurrected it. A good underworld subject with not too much rough stuff in it. It pleased everyone and it seems to be these B pictures sometimes are better than the super-colossal epics with which exhibitors sometimes get stuck. Played November 9.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

MGM CONTRACTS 9,300 TO DATE

Metro-Goldwyn-Mayer's sales to date total 9,300 exhibition contracts, about 1,100 more than last year at this time, the company has announced.

Every large circuit has already been closed, the sales department says. The Golden State circuit in San Francisco was signed by William F. Rodgers, general sales manager, and E. M. Saunders, western sales manager, on the trip to the coast. They returned to New York Monday.

Mr. Rodgers also visited the studio, but said that no 1939-40 plans have been discussed. It is probable, however, that MGM's sales meetings will be held earlier next year.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—Very slow and draggy or something. Not any too good and am afraid it didn't please any too well, either. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—A great picture. You can't praise it high enough. Excellent performances turned in by all. Enjoyed by old and young alike. Running time, 106 minutes. Played November 16-17.—Pruitt Simms, Dale Theatre, Ozark, la. General patronage.

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Binnie Barnes—A very good show and all my patrons said so. Had many women stay over to see it twice. No box office draw. Running time, 65 minutes. Played December 2-3.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—I may be wrong but if I am I have a lot of company. But, these Quints seem stupid. Certainly, there is nothing in this picture that will refute it as far as I could learn. No one in the audience caught an intelligible word. As for the singing, that was pitiful. Certainly, they were no asset to a weak picture and Fox, I think, has a liability on their hands in this lot of kids. After so much publicity, the audience was disillusioned. Very much so. They seemed awkward and camera conscious.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—We found this picture very satisfactory. Nice little show that pleased. All the Quints pulled them in, and a nice little story got this by nicely. Running time, 84 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—A good picture. One of Sonja's best. While we play them old here, possibly some of your exhibitors may play them even after us, and to you I say this is a darn good show. Running time, 101 minutes. Played December 4-5.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

JOSETTE: Don Ameche, Simone Simon, Robert Young, Bert Lahr, Joan Davis—A fairly good picture. Nothing to brag about but after a picture like "Boy Meets Girl," which we played on the same program, this one looks like an A-1 production. 'Nuff said. Running time, 73 minutes. Played December 6-7.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bert Lahr, Bill Robinson—With the darling of the screen, Shirley Temple, what could help clicking? It's the poorest of the pictures she has made. But got by nicely and pleases. No knockout, but it will do business. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bert Lahr, Bill Robinson—This nice little picture failed to draw. Guess they are getting tired of Shirley. Running time, 70 minutes. Played December 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Bill Robinson, Armanda Duff, Bert Lahr—Typical Temple picture that did just average business. It's okay. A little change in the scenario; she does not win over the hard-boiled aunt in this one. She gets Farrell set with his romance and establishes him with Uncle Sam, which is just about the same pattern, only this time he is male. With business down on each succeeding picture of both Withers and Temple, I think they have about run their course. We note a lot of regular adult patronage is not present on their pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bert Lahr, Bill Robinson—Shirley "just keeps rolling along" at our box office, seldom disappointing the customers. This picture has many new story angles that are refreshing. Play up the "Uncle Sam" angle that is the catchline throughout the mat composition in the press book. Played week of November 21.—Newell Howard, Ulman's and New Theatres, Salisbury, Md. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—One of Jane's best. I played it on Sunday and Monday to a fair crowd. It is a swell picture with some very good comedy. Running time, 77 minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville—A pretty good picture. Played it one day only on a double feature and people were fairly well pleased. Not too good; not too bad. Take your own chances. 'Nuff said, thinks Park. Running time, 85 minutes. Played December 14.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—I had the poorest business in a year on this. Story pretty weak. Temple doesn't draw for me. Running time, 71 minutes. Played December 4-5.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MR. MOTO TAKES A CHANCE: Peter Lorre, Rochelle Hudson, Robert Kent, J. Edward Bromberg—This series is O. K. and with Charlie Chan dead they should "click" even more than ever. Lorre his usual slick, suave self, a greasy, slinking foreigner that most everyone enjoys. Running time, 63 minutes. Played December 4-5.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PASSPORT HUSBAND: Stuart Erwin, Pauline Moore—For a program picture one of the best. Erwin is liked here. Running time, 67 minutes. Played November 30-December 1.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

RASCALS: Jane Withers, Robert Wilcox, Robert Kent, Borrah Minevitch's Gang—They gave me this one five months after release date and grossed more on it than on "In Old Chicago." Of course, when I got "'In Old Chicago" the fire was out. This Withers gal outgrossed Temple in "Little Miss Broadway."—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—Fair family picture. Used on Pal Nites. Running time, 60 minutes. Played December 6-7.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SHARPSHOOTERS: Brian Donlevy, Lynn Bari—Speedy action picture but overdone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—A very interesting feature that pleased all who came. This is a natural for a small town and I would advise giving it your best time. In my opinion Mr. Greene has made very rapid progress since "My Lucky Star." He was good in this. Running time, 95 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—One swell picture for all types of audiences. Nancy Kelly gets off to a good start in this one. Opening day comments good, which means good word of mouth advertising and always builds a picture for us. Whatever Zanuck did to this picture when it was suddenly withdrawn from release early in October surely turned it into a convincingly told story in its final form. Played week of December 5.—Newell Howard, Ulman's and New Theatres, Salisbury, Md. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella, J. Edward Bromberg—Stirring historical drama. Realistic. Photography beautiful. Players played their part to perfection. Tyrone, Annabella, Young and Bromberg at their best.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUEZ: Tyrone Power, Loretta Young Annabella—A rather heavy bit of entertainment for a holiday but a grand show if you will forget all the minor details that they dragged in to give it length or something. We played it Thanksgiving Day to one

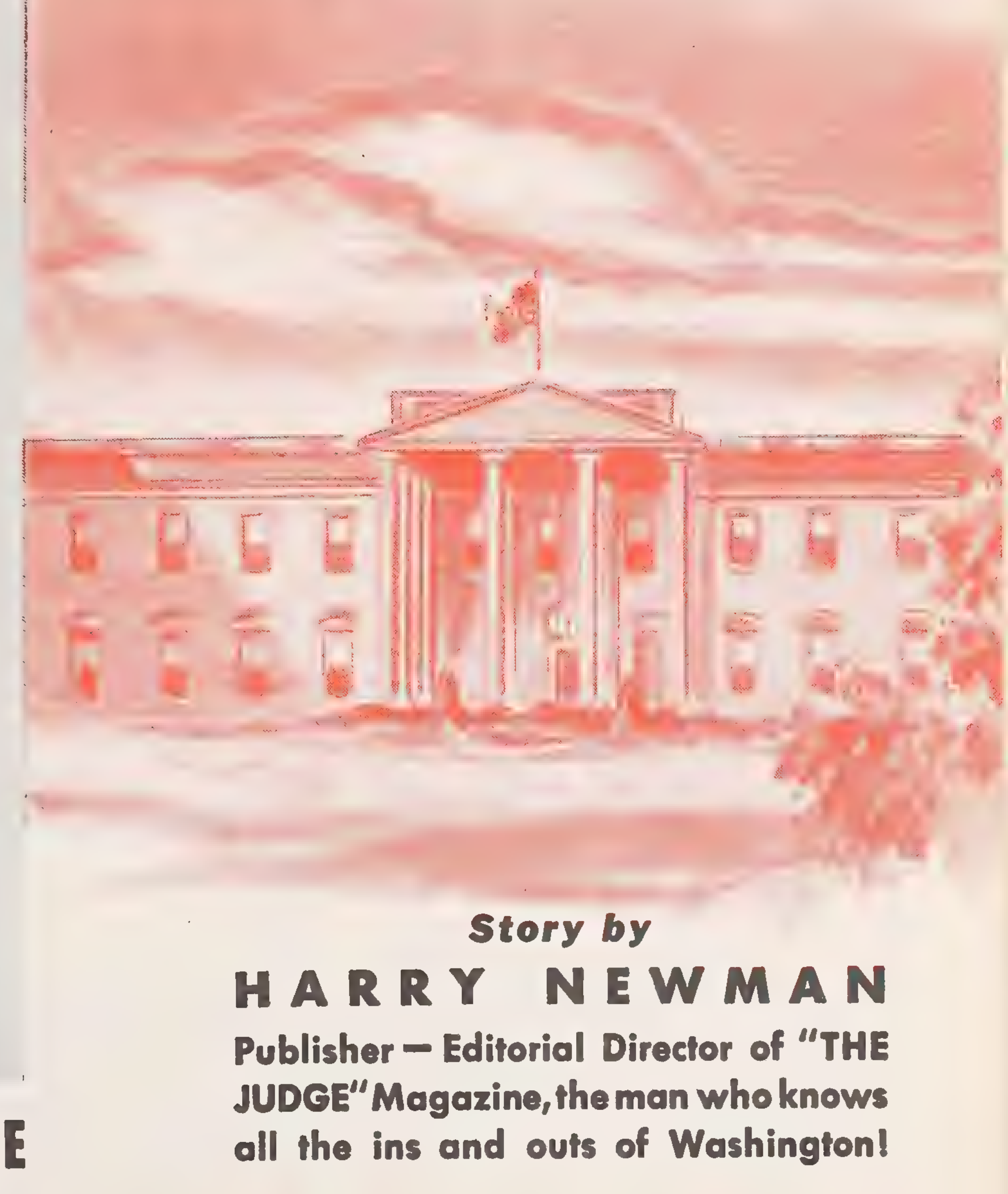
(*Continued on page* 50)

'INSIDE THE WHITE HOUSE'*

A Single Reel Classic!

Released January 6

Never did a single reel tell a more exciting marquee story! All the things all Americans want to know about FDR's house...about the seat of government in the greatest of all democracies! The grandest reel of its kind ever made . . . topping the smash appeal of "WASHINGTON, D. C.", No. 1 of the series, now playing!



Story by

HARRY NEWMAN

Publisher — Editorial Director of "THE JUDGE" Magazine, the man who knows all the ins and outs of Washington!

A COLUMBIA PICTURE

No. 2 in THE WASHINGTON PARADE Series of Shorts!

(*Continued from page* 48)

of the biggest crowds in some time here. Had several walkouts due to length of feature and uninteresting details. Running time, 104 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane, Russell Gleason—Nothing big but pleased, and that's all we ask. Running time, 60 minutes. Played November 22.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane—These Jones Family have acquired a nice following with us. Business fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

ADVENTURES OF MARCO POLO: Gary Cooper, Sigrid Gurie, Basil Rathbone—A swell show and my customers raved about it. The only thing they didn't like is that it was too long. Running time, 110 minutes. Played November 2-3.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—This is different than the usual run of pictures and did not go over so good. Hedy Lamarr was the drawing card on this picture. This type picture may be OK, but you want them few and far between. Running time, 96 minutes. Played December 9-11.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—Not a small town picture. Our patrons just don't care for this type of picture. Poor at the box office. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BLOCKADE: Henry Fonda, Madeleine Carroll, Leo Carrillo, John Halliday—Who was who? What was what? And why was why? Just fair, but Henry Fonda's speech at the end was a masterpiece and left everyone something to think about. Running time, 84 minutes. Played November 29.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Eugene Palette—A very entertaining picture. Patsy was a scream. Comedy in its best form. Don't pass it up. Running time, 85 minutes. Played November 23-24.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—What a comedy and a swell story. The skating scene is wonderful but I sure wouldn't try it myself. Business good. Running time, 86 minutes. Played November 20-21.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Universal

BEHIND THE MIKE: William Gargan, Judith Barrett—Passed on a double and only as second feature. The stars are no draw here. Picture will not stand up alone. Played November 25-26.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

BOSS OF LONELY VALLEY: Buck Jones—Hello, brother exhibitor Pearce. Glad to see your reports. Buck Jones good to us yet here. Average western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEVIL'S PARTY, THE: Victor McLaglen, Beatrice Roberts, Paul Kelly—A very good picture but not the special we paid for. Has a good story and will bring out much praise. Has a good plot, also. Running time, 65 minutes. Played November 28-29.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—These two pictures together have all the rest of the horror pictures cheated a mile. This did well at the box office the first day. Not so good the other two days. Running time, 147 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—Why it does business we do not know, but it certainly pulls them in. Play it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—Although we did not do the kind of business on this double feature as they reported in the larger cities we did above average. There is not much to say about these two pictures. Only advertising angle I could find was to dare them to come. We only had five walkouts and they did not complain. Just couldn't take it. Play it for extra dollars at the box office.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

GUILTY TRAIL: Bob Baker, Marjorie Reynolds—Not any too good but not so bad that they would kick. Just another western with a cowboy who thinks he can sing, but my patrons think he's wrong there. Running time, 57 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

N. Y. CITY DRIVE AGAINST AUTOGRAPHS, SMOKING

Annoyed by the persistence of youthful autograph hunters, and also by the menace raised by smoking during intermissions in the area back of the orchestra seats, the League of New York Theatres is moving to eradicate both nuisances.

James F. Reilly has been conferring with officials of the New York City Police Department Juvenile Aid Bureau, endeavoring to have them proceed on the grounds that most of the autograph hunters are under age.

Fire Commissioner John McElligott, asked by the league for assistance in curbing the smokers, stated this week that he hoped the league would back the ordinance introduced by him into the City Council, which would forbid smoking in theatres or department stores.

JURY'S SECRET, THE: Fay Wray, Kent Taylor—Played this on a double and it pleased. As a single, it won't draw, so watch your step. Running time, 65 minutes. Played December 2-3.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PRISON BREAK: Barton MacLane, Glenda Farrell, Constance Moore, Robert Wilcox—I can't see where the title fits the picture. Although the plot was well intended, I had to go out the side door on this one. Played November 3.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

RAGE OF PARIS: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick—Nice little program picture. If Universal keeps on giving Miss Darrieux good stories, she will be one of the coming stars. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROAD TO RENO: Randolph Scott, Hope Hampton, Glenda Farrell, Helen Broderick, Alan Marshall—Very poor. Miss Hampton is no actress and whatever was saved from a total flop was done so by that grand little actress, Glenda Farrell, who is always good. The leads in this picture spoiled the picture. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SERVICE DE LUXE: Constance Bennett, Vincent Price, Charles Ruggles, Glenda Farrall, Mischa Auer, Helen Broderick—The ladies liked it. Men just so so. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SERVICE DE LUXE: Constance Bennett, Vincent Price, Charles Ruggles, Helen Broderick, Mischa Auer, Joy Hodges—Very good entertainment with the entire cast turning in notable performances. However, Mr. Price did not seem to click, but this may have been due to the fact that the cast had several good picture stealers in Charles Ruggles and Mischa Auer, who would have stolen the picture had it not been for the excellent manner in which Joy Hodges handled her role. Played October 28-29.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

SINNERS IN PARADISE: John Boles, Madge Evans, Bruce Cabot—A very good picture and a good cast. Used three shorts with this and it made a splendid program. Running time, 63 minutes. Played November 21-22.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SWING THAT CHEER: Tom Browne, Andy Devine, Constance Moore—Not dynamite at the b. o. but a clean cut picture that pleased. Played November 22-23.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

SWING THAT CHEER: Tom Browne, Andy Devine, Constance Moore—Nothing here and that's nothing. The same old story and a poor one at that. We double featured it and am very glad we did as it isn't strong enough to stand alone. Running time, 63 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—A typical Durbin picture, the type of entertainment for which our patrons wait anxiously. Played November 11-12.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—The first Deanna Durbin here and it didn't draw worth mentioning. We expected something a little better from this star but nothing doing here. She has a very fine voice but outside of that there isn't anything else, or am I wrong? Personally, I'm very sorry that I picked this up and wasted a good playdate, but then live and learn they say and how I'm learning this year. Running time, 100 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—A clever little comedy that made the patrons go away happy. This is the kind of pictures we like to show. The draw is nothing exceptional, but those who saw it were pleased. Miss Durbin's voice is excellent. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THAT CERTAIN AGE: Deanna Durbin—Perfect. We ran into sleet and cold with a result that our attendance was about forty percent less than expected. Played November 23-24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—A dandy picture and one that will please. Seen this months before playing. A mighty fine feature of the airplane and its thrills. Running time, 78 minutes. Played November 30-December 1.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WESTERN TRAILS: Bob Baker, Marjorie Reynolds—Can safely say that Baker will be well out in front when they cast the most popular cowboy stars. Plenty of action in this picture with hardly a dull moment. Give us all the Bakers and yet you can't give us enough. Running time, 58 minutes. Played December 2-3.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Warner Brothers

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy—Warner has come through again with another outstanding stupendous flop. What in the world happened to you, O'Brien and Cagney, to ever consent to play in a picture like this. We had several walkouts on the show and a number of complaints. It's just one silly ridiculous change of scenes from start to finish. By all means positively do not book it. You will never regret it. Running time, 86 minutes. Played December 6-7.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

COWBOY FROM BROOKLYN: Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran—Very good musical; pretty well liked here. Business just fair. Running time, 90 minutes. Played December 1-2.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell—Just fair, only not a Sunday show or is it a Saturday show. If you have to play it, put it on Wednesday and Thursday.—A. H. Record, Majestic Theatre, Hebron, Neb. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland—I think Flynn made this one between pictures. Not worthy of his ability.—Ivan W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland—Excellent comedy to good business. Played November 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winniger, Allen Jenkins—Very good comedy. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Another good picture but which did not do too well at the box office. Highly entertaining but perhaps the premature cold weather kept some of them at home. Played November 13-14.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

MEN ARE SUCH FOOLS: Wayne Morris, Priscilla Lane, Humphrey Bogart, Hugh Herbert—Was Priscilla's and Hugh's picture by far. Priscilla in my opinion is one of the best and will soon prove herself at the box office. "Woo Woo" Herbert is tops for comedy. Running time, 70 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel, Frankie Thomas—This is a swell little picture and believe that the series will do good business. We did good business and Bonita draws the kids in. The boy that played in this was very good. Played December 7.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Alan Hale, John Litel, Charles Bickford—Color is a strong inducement to get them in although the picture is good enough to stand without it. I believe Claire Trevor is better in more sophisticated roles, but she is satisfactory. Wayne Morris is much better in this more serious type of role than in his flighty part in Brother Rat. Alan Hale is swell. Played, November 6-7-8. Running time, 79 minutes.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford—A swell picture with a good cast. The color in the picture was beautiful. I played it on a Friday and Saturday. It did very well alone. Everybody that saw it was well pleased.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford—Excellent picture; business good and patrons very much pleased. Played December 11-13.—E. C. Arnold, Avon Theatre, Hillsboro, Kansas. Rural patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Charles Bickford, John Litel—A swell show just in order for small towns. Very beautiful, recording fine. Play it by all means. The few that seen it thoroughly enjoyed it. Running time, 80 minutes. Played November 27-28.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford—This fine action drama in color did big business for me in spite of its age. Played December 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

BIG BIRDCAST, THE: Color Rhaphosdy—This was in color and boy was it clever. Had various birds pulling imitations of famous actors and actresses. Plenty of swing music too. An excellent short that deserves space on every exhibitors program. Running time, 7 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

CALLING ALL DOCTORS: Charlie Chase—Chase still gives our audience much cause for laughter. Seemed to please 100 per cent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FISTIC FUN: Sport Thrills—A fine sports reel on boxing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KRAZY'S TRAVEL SQUAWKS: Krazy Kat—A very clever burlesque on travelogue in a fine Karzy Kat manner.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIDNIGHT FROLICS: Color Rhapsodies—Just fair. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCRAPPY'S TRIP TO MARS: Scrappy Cartoons—Not so hot. Just fair. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 2—This short subject always provides interesting audience entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUE MY LAWYER: Broadway Comedies—A good two-reel slapstick comedy with Harry Langdon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TASSELS IN THE AIR: Three Stooges—Usual slapstick with no one hurt. Running time, 17 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

THREE MISSING LINKS: Three Stooges—Average "Stoogie" with Curley as star, the "Robert Taylor" type. Running time, 18 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

Metro-Goldwyn-Mayer

AWFUL TOOTH, THE: Our Gang—A very good Gang comedy that went over big with all. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOW TO FIGURE INCOME TAX: Robert Benchley—Just a waste of film. Why don't they let Bob show us "How to Get Out of the Movies?" That would be good. Running time, 10 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

HOW TO WATCH FOOTBALL: Robert Benchley—Benchley in a class by himself. This is a riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MADEIRA—ISLE OF ROMANCE: FitzPatrick Travel Talks—Another excellent FitzPatrick travelogue in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MIRACLE OF SALT LAKE: MGM Miniatures—A very fine reel. Educational and entertaining. We would hate to see Metro stop making these historical reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEWS OF THE DAY: No. 22—Park says it O. K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of December 17

CAPITOL	
Jaipur, The Pink City	MGM
Miracle of Salt Lake	MGM
Daffy Duck in Hollywood	Vitaphone
CRITERION	
Stranger Than Fiction, No. 58	Universal
Joaquin Murrieta	MGM
How to Watch Football	MGM
MUSIC HALL	
Mother Goose Goes Hollywood	RKO Radio
PARAMOUNT	
Super Athletes	Paramount
Costa Rica	Paramount
Date to Skate, A	Paramount
RIALTO	
Vaudeville Interlude	Vitaphone
ROXY	
What Every Inventor Should Know	20th Cent.-Fox
Major Difficulties	RKO Radio
STRAND	
Gadgeteers	Vitaphone
Johnny Smith and Poker Huntas	Vitaphone

POULTRY PIRATES: Captain and the Kids—Bring on more of these. You can have your Silly Symphonies and Mickey Mouses but, in my estimation, these cartoons are tops. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SHIP THAT DIED, THE: Historical Mysteries—Very good. Appreciated thoroughly.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—Another fine travel from Metro. Nothing better of this type.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THINK IT OVER: Crime Doesn't Pay Series—A darn good series this "Crime Doesn't Pay." Interesting, yes, but every time it points out that the law catches up with the criminal and that crime doesn't pay. More power to you, Metro.—Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

TRACKING THE SLEEPING DEATH: MGM Miniatures—A very good miniature that was a surprise to all who saw it. Very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

WORLD IS OURS, THE: This reel is a gratis film by the Movie Quiz Committee and it's very good. Play it if you can. Running time, 18 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn.

Paramount

AQUABATS: Grantland Rice Sportlights—Very good sports reel. Running time, 10 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

HONEST LOVE AND TRUE: Betty Boop Cartoons—Good. A sweet little series. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MEXICO: Color Cruises—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ORRIN TUCKER AND HIS ORCHESTRA: Headliners—A very nice musical short which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS, No. 30: OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

PARAMOUNT NEWS: No. 32—Park says it's O. K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PLAYFUL POLAR BEARS: Color Classics—A nice color cartoon which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPULAR SCIENCE, NO. 2: Average science reel in color. It seemed to please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RACING PIGEONS: Grantland Rice Sportlights—Interesting; it pleased—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RUBE GOLDBERG'S TRAVELGAB: Paragraphics—A comedy riot. A takeoff on the usual travel reel. Many stopped over second show to see it again.—C. L. Niles, Niles Theatre, Anamoosa, Iowa. General patronage.

SALLY SWING: Betty Boop Cartoons—Average Betty Shop cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BROTHER GOLFERS: Six Turnesa Bros—A very good short on golfing by these famous brothers. Is interspersed with comedy. Very good for the golf enthusiast. Running time, 11 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—One of the very best of Disney's Mickeys. Show it to your patrons that they might learn something about life in a real, up-to-date trailer. Running time, 8 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

MUSIC WILL TELL: Ted Fio Rito—A rather poor setting for a grand orchestra like Fio Rito's. All were disappointed in the short as a whole, but did enjoy the numbers played by the orchestra. Running time, 18 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

POLAR TRAPPERS: Walt Disney Cartoons—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

QUINTUPLAND: Special—Fair but does not take the place of a comedy. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STAR IS HATCHED, A: Merrie Melodies—Pretty good color cartoon. It pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THERE GOES THE BRIDE: The Four Kraddocks—The best vaudeville act we have ever seen on the screen. Do not miss this one for a good short. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century-Fox

GOLDEN CALIFORNIA: Magic Carpet Series—Average travel talk—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: But I call them the football specials now. If the football will hold out till the skiing starts, I think we can expect a one reel of film to be called a News. This goes for all news.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

MOVIETONE NEWS: No. 22—Park says it's O. K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

VILLAGE BLACKSMITH: Terry-Toons—O. K. for a black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CLEANING UP: George Campo—Very good two musicals which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOUBLE TALK: "Charlie McCarthy," Edgar Bergen—A laugh getter and when you get them, then, you are sure that the fans must have enjoyed the short. "McCarthy" and Bergen are great. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

HAVE YOU GOT ANY CASTLES: Merrie Melodies—A swell little cartoon in color. Another smash hit, very clever and it impressed me as it did the older people. Kiddish enough for the kiddies. Yet to understand it, it would get a real laugh from the older folks. Running time, seven minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

HAVE YOU GOT ANY CASTLES: Merrie Melodies—To sit down and watch these cartoons is like watching something happen in the line of a miracle. You can't beat them. This is a knockout. Running time,

(Continued on following page)

For the man who borrows *your* copy of MOTION PICTURE HERALD

We all know him. He doesn't mean to bother you. He really means it when he says he'll return your copy.

But you know that for some reason or other he seldom does.

Give this man the coupon . . . tell him for $5 he can get his *own* copy for the next 52 weeks.

COUPON
MOTION PICTURE HERALD

MOTION PICTURE HERALD
Rockefeller Center, New York, N. Y.

Here's my check for $5*, enter my name on your subscription list for one year (52 issues).

Name ....
Theatre ....
City .... State
What is your position ....

*Subscription prices are $5 in the Americas, $10 foreign.

(*Continued from preceding page*)

eight minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

HIS BUSY DAY: Clyde McCoy—What a short subject, if you have a college trade or many young people. Play it and bill it. It's one hundred per cent musical. We were in the midst of reseating when we played it, so let the young couples dance to it after the close of the show for ten minutes. The old folks joined in. Remember what we told you. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LEON NAVARA AND HIS ORCHESTRA: Melody Masters—Good musical. Running time, 10 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

NOW THAT SUMMER IS GONE: Merrie Melodies—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY AND DAFFY: Looney Tunes—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONS OF THE PLAINS: Mauch Twins—This is the last of the series and we were not let down on this one as it is good. Color was wonderful. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

UPS AND DOWNS: Broadway Brevities—This was swell and brought many laughs. Running time, 20 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Serials

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK, THE: Gordon Elliot, Kermit Maynard—I am on my third chapter now and I can say it's without a doubt the best serial I have run. The serial has everything, action, comedy and suspense. This has all the earmarks of "Wells Fargo" or "The Plainsman" and my patrons are eating it up. On the first chapter I had a poor turnout, so I got permission from the exchange to hold it over for my two bank nights. It worked great. If this serial had had the publicity that was given "The Lone Ranger" I would be doing land office business every chapter. Book this on your off night and you'll be happy till the last chapter. Running time, 20 minutes each chapter.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SECRET OF TREASURE ISLAND: Don Terry, Gwen Gaze—Played the opening chapter. I believe Columbia has got something in this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—A very good serial, especially suited for the chilren. Plenty of accessories. A nice press book with plenty of suggestion and ideas. The rest is up to you, Mr. Exhibitor. Running time, 19 minutes each.—Pearce Parkhurst, State Theatre, Torrington, Conn.

SPIDER'S WEB, THE: Warren Hull, Iris Mededith—A good serial. See my past reports on it. Running time, 18 minutes, each chapter.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Republic

DICK TRACY RETURNS: Ralph Byrd, Lynn Roberts—This is one of the poorest serials I have ever played. Very disjointed and hard to follow. Aroused little customer interest. Too much repeating.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

FIGHTING DEVIL DOGS, THE: Lee Powell, Herman Brix—A very good serial. Single interest and continuity follows through from chapter to chapter.—Harry Abbott, Circle Theatre, Circleville, Ohio. Small town and rural patronage.

LONE RANGER, THE: Lee Powell, Herman Brix—Ordinarily I lay off serials in order not to drive the sophisticates away and I've often been under the impression that a serial sometimes stops a patron from wanting to see a good feature, but with this serial I find that the tradition which serials used to establish in first run theatres is reversed, for instead of people coming in to see the feature and walking out on the serial I find that they say to see the serial and then walk out on some of the features we showed with it. In eyeing the audience from the rear of the theatre to watch their reaction, I often see many of our intellectuals sneakingly sitting on the edge of their seats, oblivious to their surroundings, and enjoying the picture just as much as the kiddies. Played every Friday-Saturday.—Charles Rossi, Strand Theatre, Schroon Lake, N. Y. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

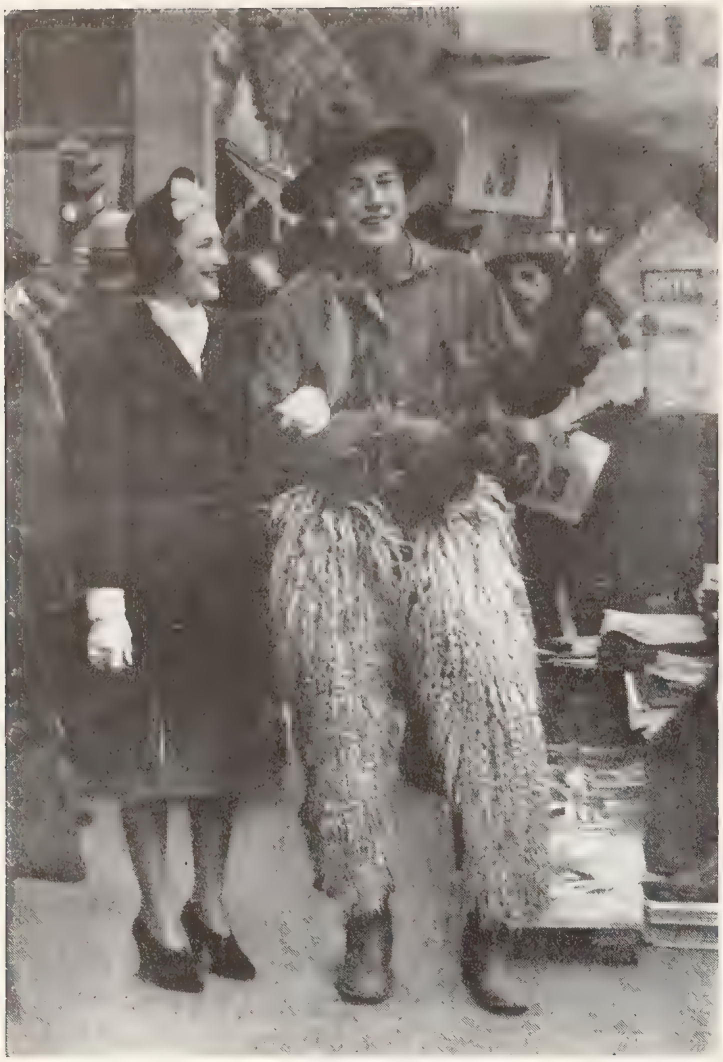
A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

To the Managers:
the lads who
brought in
every last dime
the industry
ever got!

A-Mike Vogel

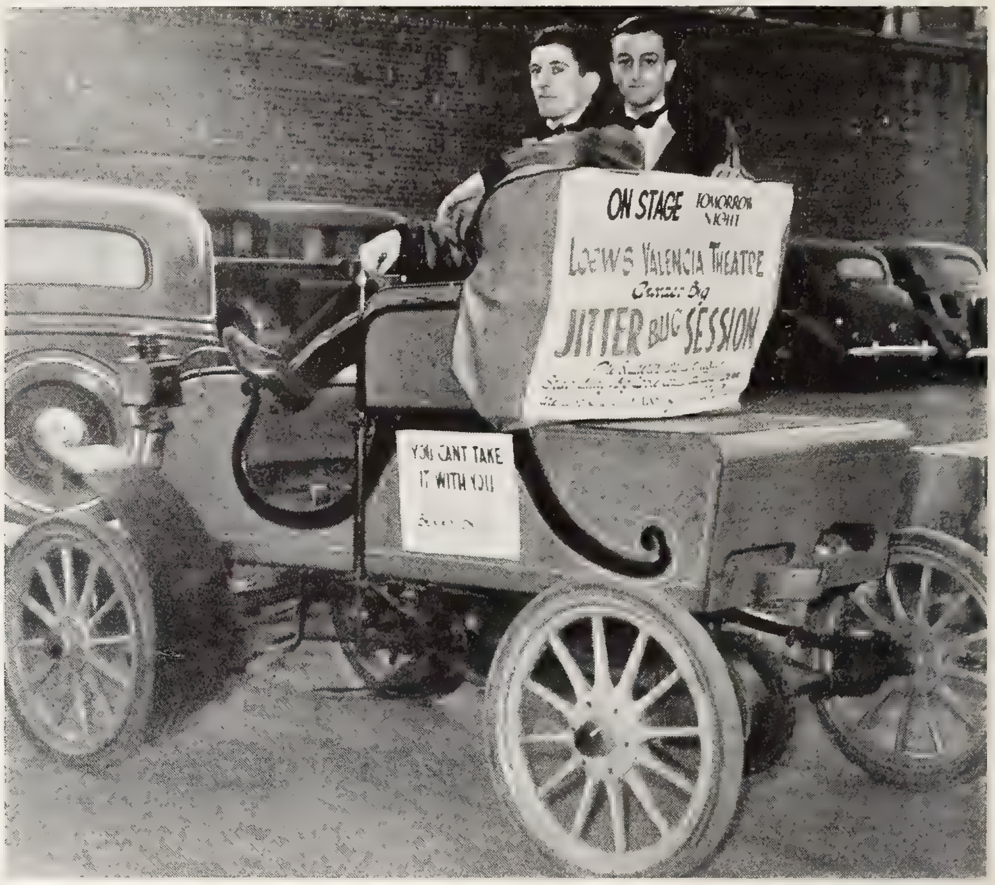
1 9 3 9

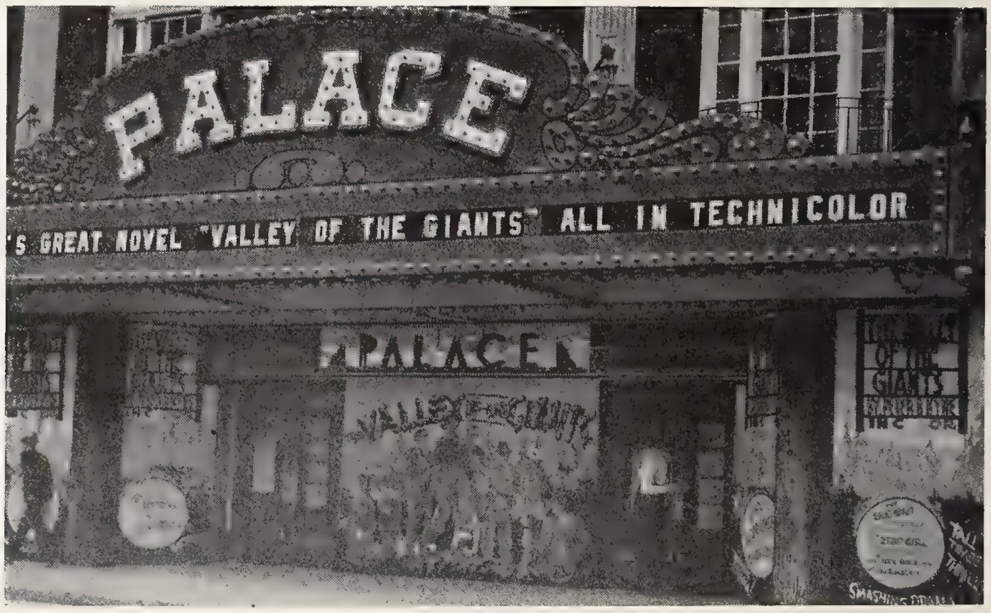
Round Table In Pictures



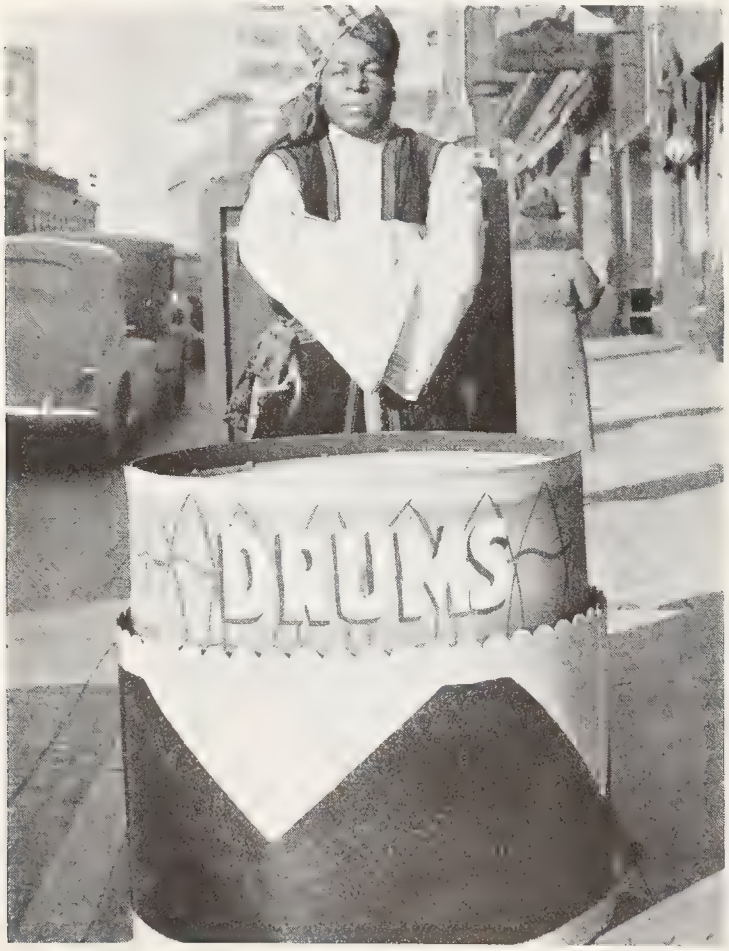
Street bally, which Les Pollock, Loew's Theatre, Rochester, N. Y., used for "Cowboy and the Lady" is reported to have been highly successful. Couple dressed as the title suggests walked through the crowded downtown streets, mingling with Christmas shoppers, attracting curiosity, since they carried no enlightening banners.

Old-fashioned electric automobile was resurrected by Tom Rogers of Loew's Valencia, Jamaica, L. I., to ballyhoo his date on "You Can't Take It With You" and his jitterbug session on stage. Two of the theatre's staff drove the antedeluvian relic throughout entire neighborhood.


ON STAGE TOMORROW NIGHT
LOEWS VALENCIA THEATRE
JITTER BUG SESSION
YOU CANT TAKE IT WITH YOU

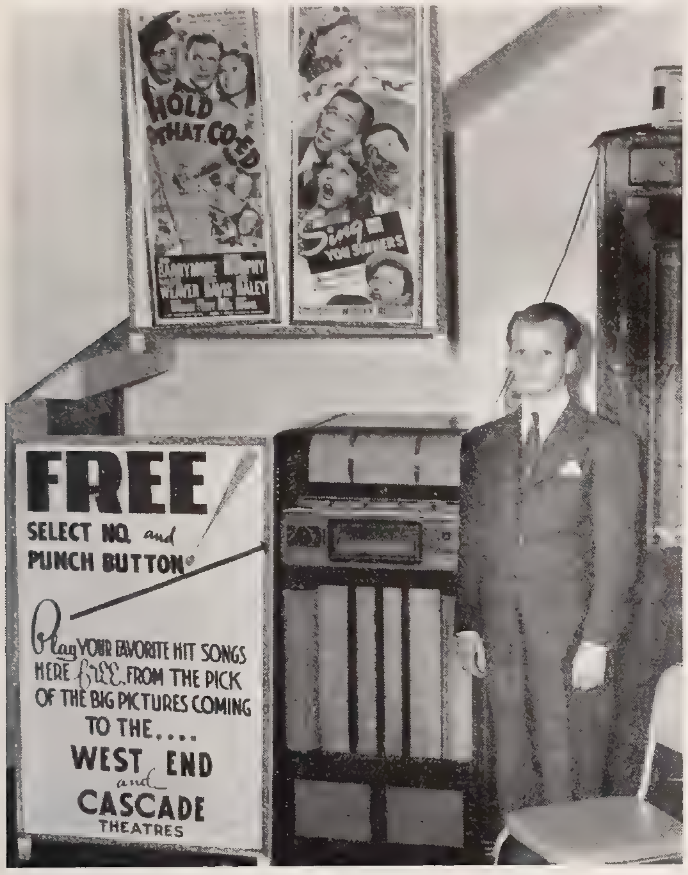

PALACE
'S GREAT NOVEL "VALLEY OF THE GIANTS" ALL IN TECHNICOLOR
PALACE

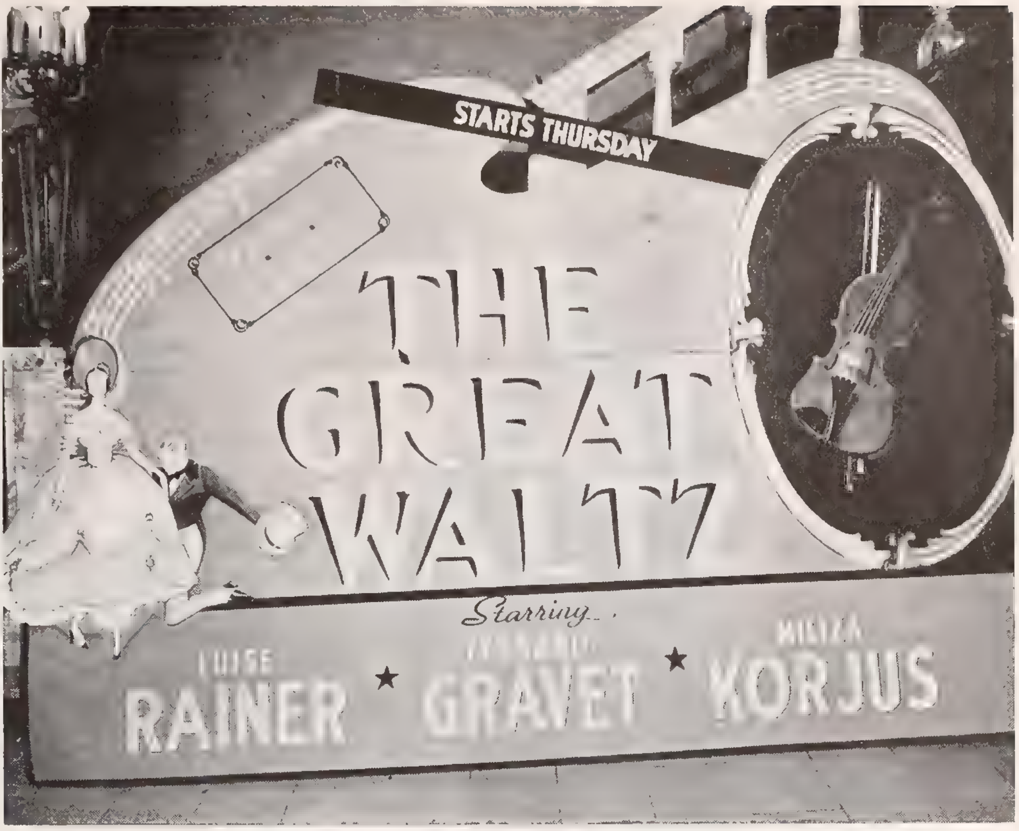
Above may be seen painted canvas front created by Pete Egan, Palace, Calgary, Canada, for "Valley of the Giants". Figures in center of display were cut from a 24-sheet, and dummy redwood tree trunks were spotted at base of display.



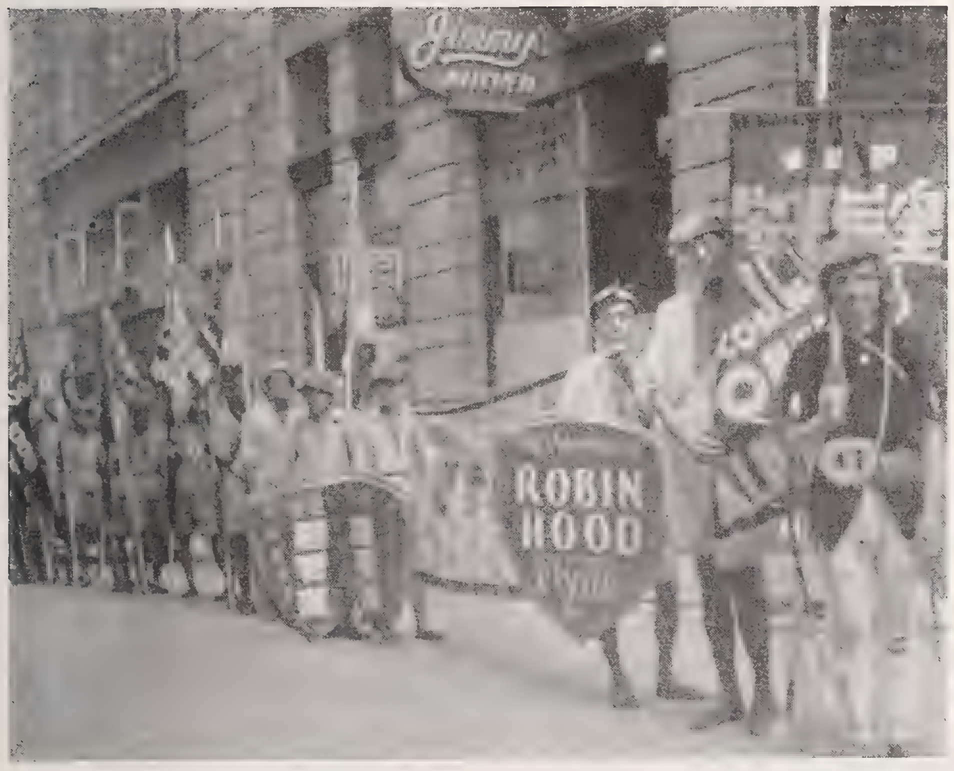
At left is crowd-stopper sent out to publicize the opening of "Drums" at the Liberty Theatre, Seattle, Wash. Carrying oversized drum, negro lad waited until crowds assembled and then beat out a rat-tat-tat, attracting passersby. Idea was conceived by Manager Ben Johnson.

Machine below was stationed in bowling alley adjoining the Cascade Theatre, Atlanta, by William M. Scruggs. Machine was secured on rental basis, recordings taken from current and coming attractions, and that's Scruggs himself standing at right.


HOLD THAT CO-ED
Sing You Sinners
FREE
SELECT NO. and PUNCH BUTTON
Play YOUR FAVORITE HIT SONGS HERE FREE FROM THE PICK OF THE BIG PICTURES COMING TO THE....
WEST END and CASCADE THEATRES


STARTS THURSDAY
THE GREAT WALTZ
Starring
LUISE RAINER ★ FERNAND GRAVET ★ MILIZA KORJUS

Numerous were the eye-arresting and attractive window displays promoted and planted in leading store windows by Sam Gilman, Loew's Theatre, Pittsburgh, Pa., for his engagement of "The Great Waltz". In addition, two weeks ahead, the theatreman constructed lobby display shown above, consisting of giant cutout violin, entire border of which was covered with musical notes. Cutout figures were planted at left, real violin and bow at right, in addition to cast and title letters.

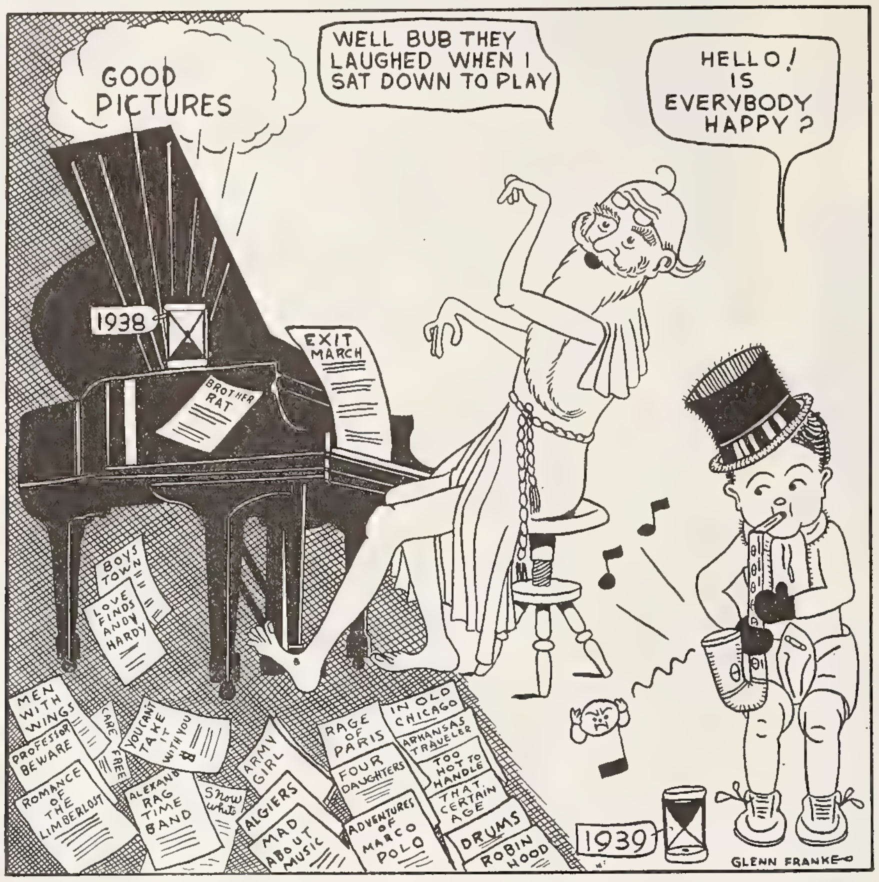


Street ballys seem to be the order of the day in Hong Kong, China, too, for here is the way Terry Leung exploited opening of "Robin Hood" at the Queen's and Alhambra Theatres. Twenty-one native boys dressed as "Robin Hood" and his men, paraded through streets ahead and during run of picture, and giant size cutout of Flynn was planted in lobby.

Leading department store in Syracuse, N. Y., cooperated with Manager H. H. Unterfort, Keith Theatre, by devoting complete window to a "Ferdinand the Bull" display. The story books, scene stills and various cutout animal figures which appeared in the film completed the effect.

WALT DISNEY'S
FERDINAN
THE BULL

SHOWMEN'S LOBBY LAFFS



This cartoon is from the brush of Glenn Franke, Cheviot, O.

Corker Inaugurates Ice Breaking Contest

Through the cooperation of the sororities, weekly student publication and Dean of Women of the University of Georgia, an "ice-breaking" contest was held by Moon Corker, Georgia Theatre, Athens, Ga., in connection with the opening of "Breaking the Ice." Being the first contest of its kind ever held there, all local papers carried cut and stories concerning the event and giving the picture a great boost.

Each of the 12 sororities were allowed to enter one representative. Contest was held in street in front of theatre opening day and the Mayor ordered police to handle the crowds. Each girl carrying small hatchet was stationed before large tub containing cake of ice. At given signal girls started chopping, winner receiving an engraved loving cup donated by local jeweler. The 600 pounds of ice were promoted by ice company. Truck with public address was stationed in front of theatre announcing the contest.

The sponsorship of the Athens Fire Department was gained for the showing of "U. S. Firefighters," chief of the department giving the subject his personal endorsement through newspaper and radio. Three-column ad was donated by the newspaper, bannered fire truck patrolled the streets day ahead and was parked in front of theatre opening night where several firemen were stationed to explain devices in operation of the truck.

"LET'S HEAR FROM YOU"

Mayor Proclaims

Highlight of Motion Pictures' Greatest Year drive was civic cooperation obtained for H. L. Stahl's, Drake and Lyric Theatres, Oil City, Pa., by John Ball, publicity director. Ball had the Mayor sign a proclamation for this special week, planting stories in morning and afternoon papers. Chamber of Commerce and other important organizations also endorsed the week.

Parading Army Tank Sells "Army Girl"

Forest Quinn, manager of the new Vogue Theatre in Indianapolis arranged with the manufacturers of the tank used in "Army Girl" to have one of their tanks parade the streets. Banners on either side carried copy reading: "This is the tank in which Madge Evans romances with Preston Foster" in, etc., etc.

During the evenings the machine was displayed on sidewalk in front of theatre, flood light playing on it to attract attention. Representative from the manufacturer was on hand to answer all queries.

"LET'S HEAR FROM YOU"

Six-Page Spread Exploits "Waltz"

Put over by S. E. Benford, Boyd Theatre, Philadelphia, was the placement of six full pages of photos from "The Great Waltz," in the Philadelphia *Record,* consisting of scene stills accompanied by a running synopsis, as well as a production story and brief history of the waltz. This was preceded by a spread opening day, featuring scenes with the stars of the production. Paper's delivery trucks carried posters several days ahead of opening and during run.

"LET'S HEAR FROM YOU"

Topsy-Turvy

Searching for something new to give his customers, Floyd Featherhuff, Mills Theatre, Lake Mills, Iowa, reports an idea that he says proved plenty amusing. Featherhuff suggests taking a one-reel subject, preferably a cartoon or comedy, running it off properly and then either backwards or upside down, so that even the screen folk may be heard talking backwards. So successful has this proven that the theatreman plans to make it a weekly event for a time.

Warnermen Stress University Tieins for 'Angel' Dates

Special sorority ballhoo on campus of local girls' college was engineered by Frank Austin, manager of Warner's Fairmont Theatre, Fairmont, West Va., for "Angels with Dirty Faces." All girls being initiated into sorority were required to wear tinsel halos over their heads with back signs carrying picture title. Highlight of the stunt was the fact that the girls were not permitted to wash their faces. Austin also interested the college paper in an essay contest on "Environment, It's Relation to Crime," entries limited to 500 words. Guest tickets were offered as prizes.

Contacting local Boy Scouts headquarters, Austin received special picture recommendation from area commander and district supervisor. These men called a special meeting with all scout leaders, requesting them in turn to hold meetings with all members. All local ladies' organizaitons were also contacted by letter and asked to recommend the film to their members.

Austin further communicated with the Board of Education which brought about mention on all bulletin boards in outlying schools, and each instructor in the Fairmont high school urged his students to attend. Daily radio plugs were promoted over WMMN, special signs were carried on all local express trucks and numerous window displays promoted.

Newspapers Aid Grimes

Various newspaper tieups were effected by Ken Grimes, Warner Theatre, Erie, Penna., amongst which was a classified ad contest in the *Times* which ran over a period of three weeks ahead of opening. The *Dispatch-Herald* ran a series of scene stills from various previous Cagney pictures, guest tickets going to those correctly placing each still, winners names and story running at close of contest. Same paper sponsored a "Radio Show"; latest models of radios were displayed in lobby in return for which, paper gave free display space which was used for "Angels."

Sports writer devoted column to the basketball sequence in the picture, recommending it highly, and movie columnist eulogized the' 'Dead End" kids and the film generally. Costless heralds were promoted and distributed house-to-house week in advance, bumper cards used on all the theatre employees' cars, newsboys carried signs on their backs and displays were planted in all leading hotels and clubs.

"LET'S HEAR FROM YOU"

Krolick Gets Editorial

Doubtless inspired by the title "Angels With Dirty Faces," editor of the Rochester *Times-Union* gave that picture a two-column page one editorial for Art Krolick's opening at the Regent Theatre, Rochester, N. Y. Local lad locked up on a technical charge of vagrancy, was dismissed by the judge and guested by the manager to see the picture. Editorial carried cut of the youngster together with prominent mention of the theatre and playdates.

St. Louis Offered Guest Ride Coupon On Tiein by F&M

Folks in the uptown residential districts of St. Louis, usually not in the habit of coming downtown to theatre at night, have responded favorably to an inducement offered by the Fanchon & Marco first-run Ambassador and the local transportation company. Tiein, according to Les Kaufman, St. Louis advertising and publicity director for the circuit, is made by use of a guest ride coupon.

For a trial period of four weeks, all persons riding street cars or busses after six p.m. were given special "Ambassador Theatre Guest Ride Coupons" which rated a 10-cent credit the same night on the purchase of an adult admission. To take the idea out of the stunt class and give it a semi-civic importance, publicity described the tiein as an "experiment by the Traffic Research department" of the transportation company. On the credit side of the hookup for the Ambassador from the beginning was permission obtained by the theatre to imprint weekly programs on each coupon, the weekly number averaging about 100,000. While F&M provided the coupons, the transportation people furnished free weekly posters for inside and outside windows of every street car and bus, in addition to heralds in advance, explaining the tiein.

Returns in the trial period proved very promising. Continuance of the policy is contemplated with the possible extension of the service to include the Fox, Missouri and St. Louis, other F&M St. Louis first runs.

Parking Service Aids Grosses

Another stimulation for the Ambassador boxoffice, since early summer, is the special pick-up and delivery parking service offered patrons. Parking space on streets nearby is hard to find and parking lots are some distance away from the theatre, all of which hurts business. Theatre thus allows patrons to drive right to the boxoffice where their cars are whisked off to an inside fireproof garage by bonded, uniform drivers. Charge to patron is 10 cents, with theatre making up difference to garage. This service has proven distinctly profitable to the theatre, since it has been found that the average car parked nets three paying patrons.

"LET'S HEAR FROM YOU"

Raft Endorsement

When W-Clyde Smith, Paramount, Hot Springs, Ark., discovered that George Raft was vacationing in that city during his theatre's engagement of "Tropic Holiday," the star was immediately contacted for exploitation tieups. Numerous interviews were given, papers carrying complete story of the star's life with art.

Entire front of the theatre was turned into a tropic holiday sidewalk cafe, various colored umbrellas and tables covering the entire front sidewalk of theatre. Drinks were served through the courtesy of local drug store and local society girls in beech costumes posed for photos. Other street bally was a cow led through main streets by lad dressed in Mexican regalia carrying special banner with copy endorsed by Raft.

THREE WEEKS

January 14, 1939—that's the deadline for entries in the Last Quarter of this year's Quigley Awards. To be eligible for consideration, entries on campaigns executed during October, November and December must be received at this office no later than the designated deadline date. Thus, from date of this issue, exactly 20 days remain for theatremen who wish to be represented in the Final Period to get their entries to Awards Headquarters.

All box-office material is eligible. This includes campaigns on individual dates, stage presentations, institutional advertising and publicity, campaigns on Motion Pictures' Greatest Year, special December and Christmas drives, campaigns for New Year's Eve shows, etc.

Since the Grand Awards will be voted on campaigns entered during the entire year of 1938, it is important that theatremen who have scored in the previous Quarters make sure they also are represented in the year's Final Period.

Immediately after the announcement of the Last Quarter winners, arrangements will be made for the Grand Awards Judging, and, to follow, the presentation of the Grand Awards Plaques.

More on this to come.

"Tropic Holiday" Gets Full Coverage

If residents of Cleburne, Texas, weren't "Tropic Holiday" conscious, it wasn't George Limerick's fault, who plugged that opening at the Yale, before leaving for the Aztec in Enid, Okla. Giant compo board sombreros with title, theatre and playdates were placed in all flagpole holes throughout city and were also hung under his marquee weeks ahead of opening. For his street bally boy covered town dressed in Spanish attire, strumming hit tunes; back banner carrying appropriate tiein copy on the preview.

Entire staff wore troubadour hats and imprinted sashes and a series of cartoons created by house artist Tom Kirkham were placed in drug stores, hotel lobbys and other prominent spots. Through tieup effected with drug store, window display was used in connection with the picture and a sale of cocoanut bon bons.

On "The Texans," Limerick dubbed 15 boys with the title "Junior Texas Rangers" and rigged them up in their own outfits to look as Western as possible. These lads then distributed advertising and "stooged" around the theatre two days ahead of opening.

"LET'S HEAR FROM YOU"

Blood Donors Sought For "Yellow Jack"

Considerable newspaper publicity was given to Ronald Haynes' search for blood donors in connection with his engagement of "Yellow Jack" at the Colonial Theatre, Germantown, Philadelphia. Hospital officials cooperated, agreeing to type the blood and offering the services of a graduate nurse for lobby duty.

Entire staff of ushers was dressed as internes during date, wearing imprinted sashes; special screening was held for doctors, organizations, and local prominents, and all hospitals were circularized, urging attendance at the picture.

Honor Pupils Selected On "Boys Town" Tiein

Supervisor Pete McCarty and publicist Sam Coolick, Loew's Long Island theatres, lined up six different junior and public schools, by securing permission of the principals and had them designate an honor boy from each school to hold an executive job in the Boro of Queens for one day as a salute to the opening of "Boys Town."

Previously, the Borough President, district attorney, police inspector, supreme court justice, city editor of the *Daily Star* and the theatre manager of Loew's Triboro, all agreed to relinquish their jobs for the day. *Daily Star-Journal* gave the idea a four-day break with art, and a day ahead of opening a quarter-page break with all the officials posing with the boys was landed.

Parochial schools were contacted and a half-day holiday declared, entire student body marching to the theatres opening day. Pole cards electing Mickey Rooney for Mayor of Boys Town covered all important streets, department store devoted numerous windows to the film and distributed cards plugging the attraction.

"LET'S HEAR FROM YOU"

Stockholm's Fashion Show Exploits "Mannequin" Date

Arranged by W. Fuchs, MGM exploiteer in Stockholm was a "Mannequin Week" promoted through cooperation of leading merchant to help publicize that date. Store devoted nine of its main windows to displays, each plugging the picture, playdates and cast.

Opening day a "Mannequin" parade was held at store for the fashion columnists, models wearing replicas of dresses featured in the picture; girls also appeared on stage. After premiere, cooperating store hosted press at a banquet held at leading restaurant, papers covering the opening following day.

OKLAHOMANS REPORT RECENT CAMPAIGNS

Widespread Tieins Executed by Standard Circuit Managers; Co-op and Contests Stressed

What's what and recently out in the Oklahoma City sector is outlined by Doug George, Standard Theatres advertising head who reports on doings in that circuit under the guiding hand of B. F. "Dinty" Moore, general manager. For instance, that smart radio tiein at the Criterion, by Manager Jimmy Burge.

With Station WKY, Burge has arranged tiein whereby at end of every newsreel showing, four times daily, station cuts in from studio to theatre auditorium with three minutes of the latest news. It is working out very well, says George, since there is no cost and patrons are commenting on getting the late flashes from the press radio bureau right with their entertainment.

Long-distance telephone interview with Tyrone Power for the benefit of "Suez" was put over for local picture critics and recorded. Platter was then broadcast over the theatre amplifying system and also used by the four local radio stations. In addition, newspaper breaks were in keeping with rest of the tiein.

Since the University of Oklahoma is situated a few miles from town, facilities of the Warner Theatre were offered to the school's drama society by "Dinty" Moore for the presentation of their productions. Success of the first play "The Drunkard" paves the way for the next, not the least of the buildup credited to the ad campaign executed by Hank Harold, staff artist.

Society Mailing Lists Used

When in town but a short time, Moore worked out an ingenious method of introducing himself to patrons on the mailing list through a personal endorsement over his signature of "If I Were King". Letterhead was also personalised to give the idea more prestige than the usual theatre announcement. Fathers of local Boy Scouts and members of leading women's clubs were also addressed with personal letters on "Angels With Dirty Faces".

The special mailing list of the local Civic Symphony society was promoted by George and Burge on "The Great Waltz", an individual and striking mailing piece on blue stock and blue envelopes forwarded to all subscribers. Announcement was a folder printed in invitation form, copy stressing the Strauss music, "twenty stars, symphony of 150, ballet of 300, a cast of thousands". Burge also had head of the associated women's clubs sign postcard endorsing the picture, mailed to all members. Local Scripps-Howard News was tied in by Burge to sponsor the "Great Waltz", for generous publicity including a page feature story and art.

Stores Sponsor "News"

The personal letter slant was also employed by Manager Spence Pierce, of the Tower, who used it on "Young Doctor Kildare". Messages were forwarded to doctors, nurses and other representative workers in the medical profession. To give the picture a different slant, Pierce wrote it "picture aspects of medical education, medical ethics and medical career never before shown on the screen."

Entitled "Movie News" is the four-page smart weekly for the Plaza, arranged for by Manager Bob Busch and sponsored by local chain of food stores. Busch has the assistance of the publicity office on material and layout with Harold lending a hand on on the art work. Over 20,000 are distributed and ads of other merchants are carried.

For "Brother Rat" at the Midwest, by Pat Patchen, George reports a novel number giveaway. Cards about nine inches long by two wide were distributed, each card perforated in two equal parts, both parts carrying the identical number. One part of each card was given to girls, the other to boys, copy instructing them to find member of the other sex holding part of card with same number. Couples matching their cards were given guest privileges to the picture.

Many Co-op Ads Obtained

Highlights of other campaigns put on by the Moore-men include a page one news shot of the girl who was the voice of "Snow White," run just before the repeat date on the picture, a full-page co-op ad by Sears' for store's free theatre party for children at the Criterion, quarter-page display taken by local dairy to announce free photos of Shirley Temple given by the dairy on tiein with "Just Around the Corner" at the Midwest. On same picture, local paper sponsored a special screening for group of children in advance, youngsters writing reviews which the daily ran on opening day.

For "Young In Heart" at the Criterion, full-page co-op was taken by seven leading stores in addition to quarter-page by style shop to advertise formal clothing, copy illustrated by cut of the stars in evening clothes. During December, George has hooked up with the *News* for 18 inches of display space daily to plug any of the circuit's attractions. In exchange, theatres give 20 passes daily to locals finding their names scattered through the classified page, and who identify themselves no later than 48 hours after names appear.

"LET'S HEAR FROM YOU"

Chuck Ties Paper To "Yellow Jack" Date

Special contest was staged through cooperation of local daily by Chuck Shannon, Belmar Theatre, Pittsburgh, for "Yellow Jack," wherein contestants were asked the question, "What would you sacrifice for love?"; guest tickets to winners. Street bally consisted of lad with camera supposedly taking snapshots of pedestrians, after which he distributed cards reading "We really didn't take your picture, but how about seeing a reel one at the?", etc., etc.

For his kid matinee, special lucky number coupons were printed up and distributed with each admission week ahead in connection with the giveaway of four bikes. Through cooperation of local bottling works gratis pop was made available to children.

POINTING THE WAY TO ARMY TIEINS

Endorsement by high U. S. Army officials of United Artists' "The Duke of West Point" and possibility of further tieins along this line is indicated by the attendance of Brigadier General J. L. Benedict, Commandant of West Point, Mrs. Benedict and the Senior Staff of the Military Academy at the Radio City Music Hall premiere of the picture.

Theatremen making similar tieins can use this promotion in invitations to West Point graduates, officers of local military bodies and also, where tieup warrants, to the troops who no doubt will be glad to parade as ballyhoo for the date.

Hollister Plants "Clitterhouse" Contest

Each day for five days preceding opening of "The Amazing Dr. Clitterhouse," C. L. Hollister, Babcock, Wellsville, N. Y., planted a contest in local newspaper. Each day a two-column scene mat from a previous "doctor" picture was published, theatre tickets going to the first 25 "naming the doctor," and stating in what picture he had appeared.

"Peep show" was arranged for in vacant store window, divided in half by card. Left side was devoted to copy and photos showing the successful society physician by day and right hand side depicted Robinson as the daring master criminal by night. Copy across entire display read, "What thirst for knowledge caused this man to be a Dr. Jekyll-Mr. Hyde? See the startling answer in," etc., etc.

For "You and Me," Holly distributed by losing on sidewalks, leaving on counters in stores, etc., 50 "me" halves of regular passes. On following day same procedure with 25 "you" halves were distributed with instructions that two patrons presenting a complete box between them at the boxoffice, cashier would gave a second pass permitting both to attend performance.

"LET'S HEAR FROM YOU"

Contests Highlight "Time" Campaign

The Carpenteria *Chronicle* and *Ledger* cooperated with Howard Ralston, Warner's Granada, Santa Barbara, on a contest in connection with "Having a Wonderful Time." Cash prizes and guest tickets were awarded to readers submitting letters on best vacation stories. Winning entries were later run together with names. Second contest was over radio station, prizes going to those correctly identifying songs plugged over the air; picture and playdates were mentioned daily.

Attractive complete windows of vacation and hunting equipment were secured from four leading merchants and postcards with cut and hand-written with personal message were mailed direct to selected list, entire cost met because of small space on card sold to local sports shop. Also secured by Ralston were co-op ads secured from various merchants.

Individualized Displays Stressed at Roxy Theatre

Setpieces for Coming Attractions Aimed for Appeal to All Classes of Patrons

by HOMER H. HARMAN
Advertising and Publicity Director
Roxy Theatre, New York

In this modern day and age, there are many successful ways of calling Mr. and Mrs. Public's attention to our leading product, whether it comes under the classification of newspaper advertising, newspaper stories and general releases, radio or window and lobby displays. This holds true in the motion picture industry as well as with automobiles, furniture and even the grocery stores we all patronize every day.

It is a known fact that when an automobile dealer wants to sell his product he tries to reach each and every member of the family. It is also true that when our favorite grocer has a certain item that he wants to push during the season, he displays it to catch the eye of Mr. and Mrs. Public. The furniture dealer, likewise, uses the same tactics.

Adopts Same Methods

Newspaper advertising, radio programs and feature stories for newspapers and magazines are worked over very carefully so as to appeal to everyone. There are prospective customers and patrons in all classes. However, the smart advertiser takes care to arrange his ad and radio schedule so that one of each is sure to hit the different types of prospective buyers.

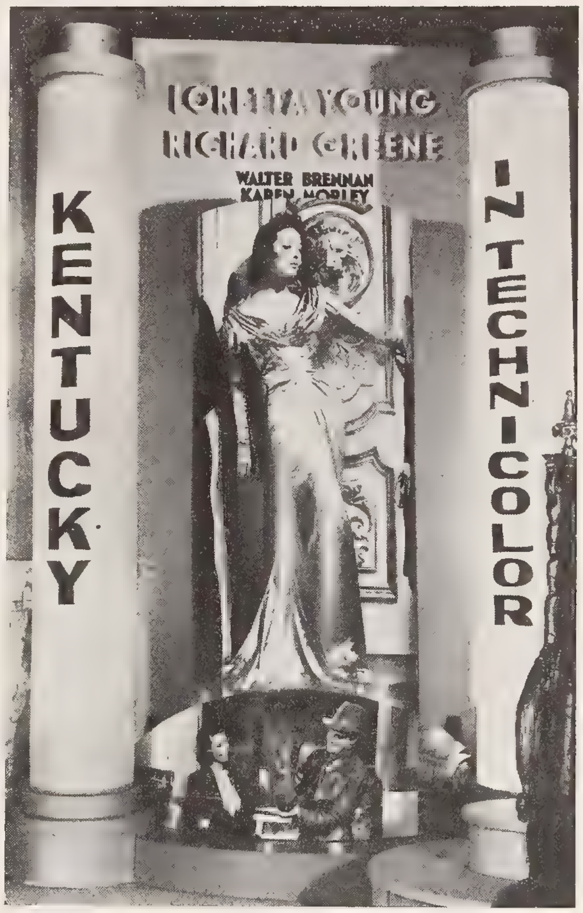
This same idea is also important in selling motion pictures and shorts. It has always been the practice of a smart advertiser to try to appeal to every class of movie patron. That thought of various appeals holds true in displays and set pieces. Today's theatre manager and advertising man spends considerable time going over the picture's theme, cast of stars and general sales points before the displays and set pieces are actually constructed and displayed. In back of it all we have but one thought. It is to sell our patron on our next week's program, the next and the next.

In a great many cases our efforts, as well as those of our display and poster department, are rewarded. Patrons do come back. Possibly, it was the newspaper ad that appealed to them directly. Maybe it was a radio program that they enjoyed that brought them in, and then again, possibly it was the sales angle of the lobby displays and set pieces. There's actually no direct way of determining this.

Various Treatments Used

By applying the same tactics used in theatre newspaper ads, newspaper and magazine stories and features—that of appealing to every member of the family, and to all classes of movie-goers, in posters and lobby displays, I sincerely believe that more can be accomplished in the way of success.

In this vein considerable thought was given to the various styles of displays and set pieces used in connection with the advance advertising campaign on "Suez" for its World Premiere showing at the Roxy Theatre. Analyzing the various types of patrons that attend the Roxy and every other theatre in the world today, we find that many enjoy seeing the performance from the main floor seats. Others prefer the Mezzanine Section; and then there are still others that would rather sit in the Balcony seats. Since these patrons have their own likes and dislikes, I believe they are also receptive to individual advertising methods.



ANIMATED SETPIECE IN ROXY LOBBY

To begin with, the Roxy Rotunda, considered the largest in the world, was designed, architecturally and decoratively, with but one thought: to give the feeling of intimacy. The interior of the Rotunda is designed in the early plateresque period, which prevailed in the early Renaissance in Spain and Italy. Naturally in such a setting care had to be taken so that the advertising displays or set pieces did not conflict with the background of the Rotunda and offset the beauty such a setting affords.

To fit into this general theme, a setpiece was especially designed. (Ed: Reproduced in Nov. 12 issue.) It was displayed between the Main Entrance to the Rotunda and the stairway leading to the Mezzanine Section, a location that has to be passed by every patron entering the Roxy. Two spirals were constructed of corrugated cardboard material for the base, becoming a part of the spiral stairway to the Mezzanine. Cutout letters on the important credits in "Suez" and the stars' names were mounted on these sweeping spirals. In the center of the spirals, a three-sided upright was installed. On each side was placed an enlargement of the pictures' stars, Tyrone Power, Loretta Young and Annabella. This portion of the display was placed on a small turntable in order to give the setpiece movement.

Likes and Dislikes Considered

The idea behind this type of setpiece was simply to call the Roxy patron's attention to the fact that "Suez" was the next attraction. As shown in the photo, the copy served as merely an announcement. (Editor: This was also carried out in the animation in the same place, used in advance of "Kentucky," illustrated on this page. Center cylinder showing Loretta Young is on a revolving wheel.)

For the Roxy patrons who enjoy seeing the performance from the Mezzanine Section, other set pieces were designed for the Ladies' Lounge on that floor and the Men's Lounge rooms right off the Mezzanine floor. Enlargements again played an important part of the display intended to sell the men. Beauty, inasmuch as the display for the ladies was shaped like a bouquet of flowers, and stars.

The balcony patrons were given something different again, something to appeal directly to their likes and dislikes. The display installed in the Ladies' Balcony Lounge rooms sold romance, and another installed in the Men's Balcony Lounge, sold action more than anything else.

To Continue Procedure

Another displayed in the Main Lounge rooms for both men and women and located just off the Rotunda and Main Floor section followed through in more detail the sales angles features in the Rotunda setpiece.

Thus, throughout the Roxy Theatre, actually six different sales approaches were used in as many set pieces. Those that like the Main Floor found their style of advertising in the displays most convenient for their view; the patrons that enjoy Mezzanine seats found styles and copy that appealed to them in that portion of the theatre, and the Balcony patrons were reached by still another style—one that was designed to their liking.

As in the case of every newspaper ad, story, feature and radio program, this means of display advertising on "Suez" proved successful. I feel certain that this idea will also prove just as successful in other theatres, since the patrons of every theatre in the country have their own personal likes and dislikes and this display approach simply appeals to them in their language. It will certainly be given every opportunity in future campaigns at the Roxy.

personalities

FRANK SHAFFER
has been transferred from the Virginia, Harrisonburg, Va., to the Dixie, in Staunton. Other Warner changes include E. A. CROWTHER, formerly at the Dixie, now managing the Opera House, Frederick, and WALDO CHANDLER has been shifted from the Opera House to succeed Shaffer. JOHN RAMEY, assistant at the Capitol, Winchester, has been promoted to manager of the Strand, Staunton.

▽

HARRY GANTZ
former manager of the Ritz, Clarksburg, West Va., has taken over the agency of Lucky in the Ohio and West Virginia territory.

▽

WALTER MURPHY
has succeeded VAUGHN O'NEILL as assistant at Loew's State, Boston. O'Neill having gone to Loew's in Providence in the same capacity.

▽

FRANK AUSTIN
has succeeded R. E. Knight, resigned as manager of the Fairmont, Fairmont, W. Va., and JAMES McHUGH replaces JAMES H. BROWNFIELD, resigned, at the Virginia in Fairmont.

▽

LESTER HUTCHESON
has taken over management of the Fulton, Pittsburgh, Pa.

▽

BOB RHODES
goes back to the Colonial in Akron, Ohio.

▽

HARRY LANE
is now managing the Webber Theatre, Denver, Colo.

▽

GEORGE HILDING
has purchased the Park Theatre, Denver, from DAVE COCKRILL.

▽

STANLEY BROWN
has been promoted to city manager of the Fox West Coast houses in Long Beach, Cal.

▽

IRA WEINGRUEN
has opened the new Regent, in New Orleans, La.

▽

MORRIS STEINKRITZ
has been appointed assistant manager of the Rivoli Theatre, Brooklyn, succeeding JOHN MARIN.

▽

ELMER DILLON
has gone to Arkansas City, Kan., to manage the Howard.

▽

A. C. DAMONT
formerly at Rock Island, Ill., is the manager of the new Dickinson in Johnson City, Kan.

▽

MARTIN J. LEWIS
of the Fifth Avenue Playhouse, N. Y. C., has reopened the Thalia Theatre.

▽

CHARLES LOEWENBERG
has been named advertising and publicity director for Fox Theatres in Wisconsin. LOWELL PARMENTIER, manager of the Paradise, West Allis, succeeds him as supervisor of the circuit's south side theatres.

Showmen's Calendar

JANUARY

1st	New Year's Day
	Paul Revere Born—1735
	Emancipation Proclamation—1863
3rd	Marion Davies' Birthday
	Anna May Wong's Birthday
	Zasu Pitts' Birthday
4th	Utah Admitted to Union—1896
	New Mexico Admitted to Union—1912
6th	Loretta Young's Birthday
7th	Millard Fillmore (13th President) Born—1800
8th	Richard Cromwell's Birthday
9th	Anita Louise's Birthday
11th	Alexander Hamilton Born—1757
13th	Kay Francis' Birthday
15th	First Locomotive Built—1831
17th	Benjamin Franklin Born—1706
17th–26th	National Thrift Week
18th	Daniel Webster Born—1782
	Cary Grant's Birthday
19th	Robert E. Lee Born—1807
	Lanny Ross' Birthday
	Edgar Allan Poe (Poet) Born—1809
	James Watt (Inventor of Steam Engine) Born—1736
20th	George Burns' Birthday
21st	Stonewall Jackson Born—1824
24th	Gold Discovered in California—1848
	First Demonstration of Telegraph by Samuel F. B. Morse—1838
25th	Robert Burns (Poet) Born—1759
28th	Ernst Lubitsch's Birthday
	Mary Boland's Birthday
29th	William McKinley (25th President) Born—1843

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name..

Position..

Theatre..

Address..

City..

State..

Circuit..

Absolutely No Dues or Fees!

HARRY PICKETT, JR.
has resigned as manager of the Criterion, Greensboro, N. C., and is booking for the Craver Theatres, headquartering in Charlotte, N. C.

▽

A. C. DUMONT
has been transferred from Rock Island, Ill., to manage the new Dickinson in Johnson County, Kan., near Kansas City.

▽

JOHN WALSH
former manager of the Shea Paramount, Newport, is now managing the Fulton, Pittsburgh, replacing LESTER W. HUTCHEON, who has returned to the management of the Shea theatres in New Philadelphia and Newark, Ohio.

▽

ROBERT BROWN
has been promoted from assistant at the Etna, Pittsburgh, to manage the Ritz, New Kensington.

▽

KEN HOEL
former manager of the Harris-Liberty, Pittsburgh, is now managing the new Harris-Senator; J. O. HOOLEY succeeds Hoel.

▽

J. O. SCOTT
has taken over three Ontario, Canada, houses, the Cartier at Timmins, Prescott at Prescott and LaSalle at Kirkland Lake.

▽

PEARCE PARKHURST
formerly with the Graphic Circuit in New Hampshire, is now managing the State in Torrington, Conn.

▽

BILL HARWELL
formerly of the Intermountain Circuit, is managing the Ohio Theatre for Warners' in Canton, Ohio.

▽

HAL WINSTON
assistant manager of Loew's Poli, Worcester, Mass., has been promoted to manage the new Metro Theatre, in San Juan, Porto Rico.

▽

ART SCHMIDT
is now managing the Devon Theatre in the Bronx.

▽

ELMER DILLON
formerly with Warners', Kansas City, has gone to Arkansas City, Kan., to manage the Howard, recently acquired by Gus Diamond.

▽

JOHN OTIS
has resigned as manager of the new Miami-Western, Oxford, Ohio, and JAMES WOODS has replaced him.

▽

W. B. KNIGHT
of Lincoln, Neb., is now assistant to JERRY ZIGMOND at the Newman, Kansas City, Mo.

▽

WILLIAM GOLDMAN
has left the Capitol, Portchester, and is now at the Fox Theatre in Hackensack, N. J.

▽

BEN SCHWARTZ
has resigned as manager of Warner's Ohio, Canton, to become general manager of Harry Reinhart's three houses.

THE RELEASE CHART

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

INDEX

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel...........Col
Adventure of Gracomo Casanova, Mel. Ameritel
Adventures of Jane Arden, Mel....WB
Adventures of Marco Polo, Mel....UA
Adventures of Robin Hood, Mel. (C) FN
Affairs of Annabel, Com...........RKO
Air Devils, Mel....................Univ
Alexander's Ragtime Band, Mus. 20-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel. ....UA
Always in Trouble, Com............GB
Always Goodbye, Mel............20-Fox
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, West............Para
Arizona Legion, West...............RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel.....................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.....Foreign

B

Ballerina, Mel....................Foreign
Barefoot Boy, Mel.................Mono
Bar 20 Justice, West................Para
Beachcomber, The, Mel............Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West.................Univ
Blackwell's Island, Mel.............WB
Blind Alibi, Mel....................RKO
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
Blond Cheat, Com..................RKO
"Blondie," Com. ....Col
Blondie Steps Out.....................Col
Booloo, Mel. ....Para
Border G-Man, West..............RKO
Boy Meets Girl, Com................WB
Boys Town, Mel...................MGM
Breaking the Ice, Mus.............RKO
Broadway Cavalier, Mel.............WB
Broadway Musketeers, Mel.........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Rat, Com...................FN
Burn 'Em Up O'Connor, Com-Mel MGM
Bulldog Drummond in Africa, Mel..Para

C

Cafe Society, Mel...................Para
Campus Confessions, Com...........Para
Captain Fury, Mel....................UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Foreign
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel...20-Fox
Chalked Out, Mel......................FN
Chaser, The, Com-Mel.............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel..................MGM
City Streets, Mel.....................Col
Cocoanut Grove, Mus..............Para
Code of the Cactus, West.......St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel..........Univ
College Girl, Mel..................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel........WB
Convicted, Mel.........................Col
Convict's Code, Mel................Mono
Convict 99, Mel.................Foreign
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Courier of Lyons, Mel...........Foreign
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel...........GB
Crime Ring, Mel...................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.......Col
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel............20-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel.................Foreign
Dark Rapture, Mel...............Univ
Dark Sands, Mel................Foreign
Dark Victory, Mel...................WB
David Copperfield, Mel...........MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel........St. Rts.
Desert Patrol, West..................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel..................WB
Devil's Party, The, Mel...........Univ
Disbarred, Mel.......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel........Foreign
Doctor Rhythm, Com..............Para
Dodge City, Mel......................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com........20-Fox
Dramatic School, Mel..............MGM
Drums, Mel. (C)......................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep
Dybbuk, The, Mel...............Foreign

E

Each Dawn I Die, Mel.............WB
Edge of the World, Mel........Foreign
Empire of the West, West.........GN
Empty World, Mel...................GB
Evergreen, Mus.......................GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel....................GN
Exposed, Mel.......................Univ

F

Fast and Loose, Mel.............MGM
Fast Company, Com-Mel..........MGM
Federal Man Hunt, Mel.............Rep
Female Fugitive, Mel..............Mono
Feud of the Range, West........St. Rts.
Fighting Thorobreds, West.........Rep
First Offender, Mel...................Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel.............20-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel......Foreign
Flight to Fame, Mel..................Col
Flirting with Fate, Com-Mel.....MGM
Flying Irishman, Mel.............RKO
Foggy Quay, Mel................Foreign
Four Daughters, Mel................FN
Four Girls in White, Mel........MGM
Four's A Crowd, Com.............WB
Freckles Comes Home, Mel.......Mono
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West...............Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel.................Univ
Gang, The, Mel..................St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel.............St. Rts.
Gangs of New York, Mel...........Rep
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel.....................20-Fox
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com................GB
Girls on Probation, Mel.............FN
Girls' School, Mel.....................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel........Foreign
Going Places, Com-Mel..............FN
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, West.........Rep
Gone Harlem, Mel................St. Rts.
Grand Illusion, Mel.............Foreign
Great Man Vote, Com.............RKO
Great Waltz, The, Mus............MGM
"Guerrillas, The," Mel..............Col
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Law, West......................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Harlem Rides the Range, West..St. Rts.
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Hell Bound, Mel..................St. Rts.
Hell's Kitchen, Mel.................WB
Heritage of the Desert, Mel.......Para
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com...........20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com.........................Col
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com................MGM
Honor of the West, West.........Univ
Hotel Imperial, Mel.................Para
Huckleberry Finn, Com.-Mel......MGM
Hunted Men, Mel...................Para

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies, Com-Mel..............MGM
I Demand Payment, Mel........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel...........20-Fox
I Married a Spy, Mel...............GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West...........St. Rts.
Inside Story, Mel..................20-Fox
International Crime, Mel............GN
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel............Foreign
It's Spring Again, Com..............UA
I've Got a Horse, Mel...........Foreign

J

Jesse James, Mel. (C)...........20-Fox
Jones Family in Hollywood, Mel..20-Fox
Josette, Com......................20-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel..................Col

K

Keep Smiling, Com...............20-Fox
Kentucky, Mel. (C)...............20-Fox
Kentucky Moonshine, Com.......20-Fox
Kidnapped, Mel...................20-Fox
Knights of the Plains, West....St. Rts.
King Kong, Mel...................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel.............Para
King of the Turf, Mel................UA
King of the Underworld, Mel.......WB

L

Ladies in Distress, Com.............Rep
Lady Buckaroo, West................GN
Lady Objects, The, Mel.............Col
Lady's from Kentucky, Mel.......Para
Lady of Windsor, The, Mel (C)....RKO
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West..........Univ
Lawless Valley, West..............RKO
Law of the Texans, West...........Col
Law of the Underworld, Mel......RKO
Law West of Tombstone, West....RKO
Letter of Introduction, Com-Mel..Univ

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com..........Foreign
Lie of Nina Petrovna, Mel.....Foreign
Life Begins at 40, Com.........20-Fox
Life Returns, Mel....................GN
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel...............MGM
Little Adventuress, The, Mel.......Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus......20-Fox
Little Princess, The, Com. (C)...20-Fox
Little Miss Thoroughbred, Mel......WB
Little Orphan Annie, Mel...........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel.................RKO
Lone Wolf's Daughter, Mel..........Col
Long Shot, The, Mel.................GN
Lord Jeff, Com-Mel................MGM
Love Affair, Mel...................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel....UA
Mad Miss Manton, Com...........RKO
Man from Music Mountain, West..Rep
Man's Country, West...............Mono
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel............MGM
Marines Are Here, Mel...........Mono
Me and My Gal, West...........Para
Meet the Girls, Mel.............20-Fox
Meet the Myaor, Com...........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West.................Mono
Mi Candidato, Mel...............Foreign
Midnight, Mel ....Mono
Mis Dos Amores, Mus..............Para
Missing Guest, The, Mel...........Univ
Mr. Chump, Com.....................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Porto Rico, Mel....20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
Mr. Wong at Headquarters, Mel..Mono
Mr. Wong, Detective, Mel........Mono
Mother Carey's Chickens, Com...RKO
Mounted Police, No. 1, Mel..........Col
My Bill, Mel.........................FN
My Lucky Star, Mus-Com.......20-Fox
Mystery House, Mel..................FN
Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel......20-Fox
Mysterious Rider, Mel..............Para

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Navy Girl, Mel......................Mono
Never Say Die, Com..............Para
Newsboy's Home, Mel.............Univ.
Next Time I Marry, Com...........RKO
Night Hawk, Mel....................Rep
Night on the Danube, Com-Mel.Foreign
North of Shanghai, Mel..............Col
Numbered Woman, Mel............Mono

O

Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel..................WB
One Third of a Nation, Mel........Para
One Wild Night, Mel.............20-Fox
On Trial, Mel.........................WB
Orage, Mel ....Foreign
Orphans of the Street, Mel........Rep
Outlaw Express, Mel...............Univ
Outlaw's Paradise, West........St. Rts.
Out West with the Hardys, Com-Mel MGM
Overland Express, West..............Col
Overland Stage Raiders, West......Rep
Overland with Kit Carson, West.....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel...................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West............Rep
Panamint's Bad Man, West......20-Fox
Pardon Our Nerve, Mel..........20-Fox
Paris Honeymoon, Mus-Com......Para
Paroled from the Big Hous, Mel St. Rts.
Passport Husband, Com.........20-Fox
Pearls of the Crown, Com-Mel..Foreign
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel.............Foreign
Penrod's Double Trouble, Mel......FN
Personal Secretary, Mel...........Univ
Persons in Hiding, Mel.............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.......Mono
Phantom Stage, West..............Univ
Pioneer Trail, West...................Col
Pirates of the Sky, Mel..........Univ
Policy Man, Mel.................St. Rts.
Port of Hate, Mel....... ....St. Rts.
Port of Seven Seas, Mel..........MGM
Prairie Justice, West...............Univ
Pride of The Navy, Mel............Rep
Pride of the West, West...........Para
Prison Break, Mel.................Univ
Prison Farm, Mel...................Para
Prison Nurse, Mel...................Rep
Prison Train, Mel...............St. Rts.
Prison Without Bars, Mel..........UA
Professor Beware, Com............Para
Professor Steps Out, The, Com-Mel. WB
Pure in Mind, Mel.................RKO
Pygmalion, Com-Mel.............MGM

R

Racket Busters, Mel................WB
Racketeers, Mel.......................Col
Radio Troubadour, Mus...........Para
Rage of Paris, Com................Univ
Rascals, Com......................20-Fox
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West............Rep
Reformatory, Mel...................Col
Refugiados en Madrid, Mel.....Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West.......RKO
Restless Age, The, Mel.............UA
Renfrew, No. 3, West..............GN
Renfrew on the Great White Trail, West ....GN
Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para.
Ride 'Em Cowgirl, West............GN
Riders of the Black Hills, West.....Rep
Ridin' the Range, West.............Rep
Rio Grande Roundup, West.........Col
Road Demon, Mel................20-Fox
Road to Reno, Com................Univ
Roaring Six Guns, West........St. Rts.
Rollin' Plains, West..................GN
Rolling Westward, West..........Mono
Roll, Wagon, Roll, West..........Mono
Romance of the Limberlost, Mel..Mono
Romance of the Redwoods...........Col
Romance on the Run, Com..........Rep
Room No. 111, Mel...............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel.............Foreign
Rothschild, Mel ....St. Rts.
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel................Para

S

Sacrifice d'Honneur, Mel.........Foreign
Safety in Numbers, Com.........20-Fox
Saint in New York, Mel............RKO
Saint Strikes Back, Mel...........RKO
Sante Fe Bound, West............Mono
St. Martin's Lane, Mel..........Foreign
St. Louis Blues, Mel..............Para
Sante Fe Stampede, West...........Rep
Say it in French, Com.............Para
Scandal House, Mel..............St. Rts.
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel.........FN
Service De Luxe, Com............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel...............20-Fox
Shine On Harvest Moon, West......Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel........MGM
Show Goes On, Mel.................GB
Silver on the Sage, Mel...........Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel..Foreign
Sinners in Paradise, Mel...........Univ
Sin of Lena Rivers, Mel..........St. Rts.
Sisters, The, Mel....................WB
Six Gun Trail, West.............St. Rts.
Six Shootin' Sheriff, West..........GN
Sky Giant, Mel.....................RKO
Sky Pirate, Mel.....................Mono
Slums of New York, Mel.......Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel........RKO
Smashing the Sky Ring, Mel........Col
Song of the Buckaroo, West......Mono
Song of the West, Mus...........MGM
Songs and Bullets, Mel.........St. Rts.
Son of Frankenstein, Mel..........Univ.
Sons of the Legion, Mel...........Para
South of Arizona, West.............Col
South Riding, Mel...................UA
Spawn of the North, Mel..........Para
Speed to Burn, Mel..............20-Fox
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel ....UA
Stagecoach Days, West.............Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West........Mono
Star Reporter, Mel................Mono
Stolen Heaven, Mus................Para
Storm, The, Mel...................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel............Foreign
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel...........Univ
Street of Misesing Men, Mel.........Rep
Streets of New York, Mel........Mono
Student Nurse, Mel..................FN
Submarine Patrol, Mel...........20-Fox
Suez, Mel..........................20-Fox
Sundown on the Prairie, West....Mono
Sunset Strip Case, Mel.............GN
Sunset Trail, West..................Para
Sweepstake Millionaire, Com-Mel...Para
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C)............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel....................20-Fox
Tarnished Angel, Mel.............RKO
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel...................Para
Texas Stampede, West..............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
They Were Five, Mel...........Foreign
This Man Is News, Mel...........Para
39 Steps, Mel........................GB
Three Blind Mice, Mel..........20-Fox
Three Comrades, Mel.............MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com.....20-Fox
Three on a Weekend, Mel..........GB
3 Smart Girls Grow Up, Mus-Com Univ
Thundering West, The, West.......Col
Time Out for Murder, Mel......20-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel......Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel.................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane in Panama, Mel.....FN
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy in Chinatown, Mel.........WB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Toy Wife, The, Mel..............MGM
Trade Winds, Com-Mel.............UA
Treasure Island, Mel.............MGM
Trigger Pals, West...................GN
Trip to Paris, Com................20-Fox
Tropic Holiday, Mus...............Para
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West...........Mono
Two-Gun Man from Harlem, Mel.St. Rts.
Two Gun Troubador, West......St. Rts.
Two Weeks With Pay, Mel......Para

U

Under the Big Top, Mel..........Mono
Union Pacific, Mel.................Para
Up the River, Mel................20-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)....WB
Vivacious Lady, Com...............RKO
Volga Boatman, Mel.............Foreign

W

Wanted by the Police, Mel........Mono
Water Rustlers, Mel..................GN
We Are Not Alone, Mel............WB
Wedad, Mel ....Foreign
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, West............Rep
West of Cheyenne, West............Col
West of the Sante Fe, West........Col
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel....20-Fox
White Banners, Mel................WB
Wife, Husband and Friend, Com..20-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel...........WB
Winner Take All, Mel............20-Fox
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C).........MGM
Wolf Call, Mel.....................Mono
Woman Against Woman, Mel.....MGM
Women in the Wind, Mel.........WB
Women Make News, Mel..........Rep
Wreckage, Mel........................Col
Wuthering Heights, Mel.............UA

Y

Yellow Jack, Com-Mel............MGM
Yellow Sands; Mel.......Assoc British
Yes, My Darling Daughter, Com..WB
You and Me, Mel...................Para.
You Can't Cheat an Honest Man..Univ.
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel.............Univ
Young in Heart, Com-Mel...........UA
Youth Takes a Fling, Com........Univ

Z

Zaza, Mel...........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Sims-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan -L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Steps Out	P. Singleton-A. Lake-L. Simms	Feb. 28,'39†		
First Offender*	W. Abel-B. Roberts-J. Downs			
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†		
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Guerillas, The	Bill Elliott-Dorothy Gulliver			
Homicide Bureau	Bruce Cabot-Rita Hayworth	Feb. 15,'39†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 22,'39†		
Lone Wolf's Daughter, The	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†		
Mounted Police, No. 1*	Chas. Starrett-Linda Winters			
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Plane No. 4	Cary Grant-Jean Arthur			
Racketeers	Alan Baxter-Jacqueline Wells			
Romance of the Redwoods	Jean Parker-Chas. Bickord			
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
Texas Stampede	Chas. Starrett-Iris Meredith			
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	*70	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†		
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High")				
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed unde the title, "The Three Maxims.")				
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38	60	
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl*	Dorothy Page			
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Strip Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty			
(See "In the Cutting Room," Dec. 10,'38.)				
Lady Buckaroo	Dorothy Page			
Long Shot, The	Marsha Hunt-Gordon Jones			
Renfrew No. 3				
Trigger Pals	Art Jarrett, Lee Powell-Al St. John			
Water Rustlers	Dave O'Brien			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Terry-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Girl Downstairs, The 916	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 23,'38†	77	
(See "Katherine the Last," "In the Cutting Room," Nov. 19,'38.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Dougles - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65; Dec. 10,'38, p. 64.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
Burn 'Em Up O'Connor 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Fast and Loose*	Robt. Montgomery-R. Russell			
Four Girls in White	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†		
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Huckleberry Finn	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
Ice Follies	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
Idiot's Delight	Norma Shearer-Clark Gable.... Edw. Arnold-Burgess Meredith	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Song of the West	N. Eddy-V. Bruce-L. Barrymore - E. Arnold-G. Kibbee-V. McLaglen			
Stand Up and Fight 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	114	
(See "In the Cutting Room," Nov. 19,'38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sweethearts 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	
(See "In the Cutting Room," July 30,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G)	John Carroll-Mary Kornman	Dec. 7,'38†	*72	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid () 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckeroo 3861	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'33
Tough Kid	F. Darro-D. Purcell-J. Allen	Dec. 14,'38†		
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon	Jack Randall-Dorothy Short	Dec. 21,'38†		

Coming Attractions

Title	Star
Convict's Code	R. Kent-A. Nagel-S. Blackmer
Freckles Comes Home	
Mr. Wong at Headquarters	Boris Karloff
Navy Girl	F. Wray-G. Withers-B. Roberts
Rolling Westward	Tex Ritter
Roll, Wagon, Roll	Tex Ritter
Santa Fe Bound	Jack Randall-Edna Duran
Sky Pirate	John Trent
Star Reporter	John Carroll
Streets of New York	Jackie Cooper
Sundown on the Praire	Tex Ritter
Wolf Call	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hilliard-Ben Blue-Rufe Davis	May 20,'38	88	May 14,'38
(Exploitation: Aug. 6,'38, p. 74.)				
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38	80	Apr. 30,'38
Frontiersman (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	*72	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38	65	May 14,'38
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73.)				
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G)	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	*58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G)	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	*75	Dec. 3,'38
Say It in French (G)	Olympa Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore-Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38	85	Apr. 23,'38
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†		
(See "In the Cutting Room," Oct. 15,'38.)				
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester		*88	Nov. 26,'38
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland			
I'm from Missouri	Bob Burns-Gladys George			
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts			
Me and My Gal	Buck Jones-Helen Twelvetrees			
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor			
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson			
Paris Honeymoon (G)	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	*85	Dec. 17,'38
Persons in Hiding	L. Overman-Patricia Morrison			
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Silver on the Sage	Wm. Boyd-Geo. Hayes			
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes		60	Oct. 22,'38
Sweepstake Millionaire	B. Lee-M. Rambeau-C. Ruggles			
Two Weeks With Pay	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee			
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston			
(See "In the Cutting Room," Dec. 17, 1938.)				
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	68	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore.	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	67	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston - June Travis - Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 16,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Ridin' the Range	Gene Autry-Smiley Burnette	Dec. 22,'38†		
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon	Roy Rogers-Mary Hart	Dec. 23,'38†		
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree 841	Gene Autry-Smiley Burnette...Jean Rouverol	Dec. 2,'38†	56	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Federal Man Hunt	Robt. Livingston-June Travis	Dec. 26,'38†		
(See "In the Cutting Room," Nov. 19,'38.)				
Fighting Thoroughbreds	R. Byrd-M. Carlisle-R. Allen	Jan. 4,'39†		
(See "In the Cutting Room," Dec. 17, 1938.)				
Flight at Midnight	Col. Roscoe Turner	Jan. 4,'39†		
Mysterious Miss X	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†		
Pride of the Navy	J. Dunn-R. Hudson-G. Oliver			
Street of Missing Men	Charles Bickford			
Women Make News	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontain-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chaster Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Laraine Johnson son			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
(See "The Romantic Vernon Castles," "In the Cutting Room," Dec. 17,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong			
Great Man Votes, The 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 5,'38.)				
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Lady of Windsor, The (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Love Affair	I. Dunne- C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Pacific Liner 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†		
(See "In the Cutting Room," Nov. 19,'38.)				
Pure in Mind 911	Anne Shirley-Roger Daniel	Jan. 13,'39†		
(See "In the Cutting Room," Oct. 29,'38.)				
Saint Strikes Back, The*	George Sanders-Wendy Barrie			
Twelve Crowded Hours	Richard Dix-Lucille Ball			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington-Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77; Nov. 26,'38, p. 49.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent.-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	*70	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 10,'39†	*69	Nov. 19,'38
Charlie Chan in Honolulu 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Chasing Danger	Preston Foster - Lynn Bari			
Everybody's Baby (A)	J. Prouty-S. Byington-S. Deane	Mar. 31,'39†	*60	Nov. 26,'38
Inside Story (G)	Michael Whalen-Jean Rogers		*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Kentucky 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†		
(See "In the Cutting Room," Nov. 19,'38; exploitation: Dec. 17,'38, p. 75.)				
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 10,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Mar. 3,'39†	*65	Nov. 19,'38
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39†	*68 92	Nov. 19,'38 Oct. 22,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Jan. 13,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 3,'39†		
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend 930	Loretta Young-Warner Baxter - Binnie Barnes-George Barbier	Feb. 17,'39†		
Winner Take All	Toy Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63.)				
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Trade Winds	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†		
(See "In the Cutting Room," Sept. 17,'38.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Francine Bordeaux - Brian Aherne - Victor McLaglen			
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	*105	Dec. 17,'38
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Last Frontier, The	Gary Cooper			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
Topper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray			
(See "In the Cutting Room," Oct. 29,'38.)				
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38. pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G)	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62,)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†		
(See "In the Cutting Room," Dec. 17,'38.)				
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanne Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets*	Frankie Thomas-Harry Carey-"Little Tough Guys"			
Gambling Ship	Robert Wilcox-Helen Mack	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Honor of the West	Bob Baker-Marjorie Bell	Jan. 13,'38†		
Last Warning, The (G)	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Phantom Stage, The	Bob Baker-Marjorie Reyolds	Feb. 10,'39†		
Pirates of the Skies	Kent Taylor-Rochelle Hudson			
(See "In the Cutting Room," Dec. 3,'38.)				
Son of Frankenstein, The	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†		
Swing, Sister, Swing (G)	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Three Smart Girls Grow Up*	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-W. Lundegar			
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Jan. 27,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78; Dec. 17,'38, p. 75.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
Comet Over Broadway (G)	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept, 24,'38, p. 64; Ovt. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Powell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 15,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Going Places	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	
(See "In the Cutting Room," Oct. 8,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Broadway Cavalier	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
(See "In the Cuting Room," Nov. 12,'38.)				
Devil's Island	Boris Karloff	Jan. 7,'39†	62	
(See "In the Cutting Room," Sept. 24,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
Each Dawn I Die	James Cagey-Edw. G Robinson			
Hell's Kitchen	Humphrey Bogart-Gale Page-"Crime School Kids"			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles	Jan. 28,'39†		
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Nancy Drew, Reporter	Bonita Granville-John Litel			
Off the Record	Pat O'Brien-Joan Blondell	Jan. 21,'39†		
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
On Trial*	John Litel-Margaret Lindsay			
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner*	M. Wilson-J. Davis-A. Jenkins			
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains	Jan. 14,'39†		
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane			
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-Ronald Reagan-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Roaring Six Guns	Kermit Maynard	Conn	May 15,'38	57	
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	
Songs and Bullets	Fred Scott	Spectrum	May 15,'38	58	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
Code of the Fearless	Fred Scott	Spectrum	Jan. 5,'39	65	
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaw's Paradise	Tim McCoy	Victory	Jan. 10,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Conference (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73.)					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Liebe Im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Lie of Nina Petrovna, The (A)	Rernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 9,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.*]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Flat Foot Stooges 9403 (3 Stooges)	Dec. 5,'38†	2 rls.
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb (6-18-38) 8407 (3 Stooges)	May 20,'38	16
Home on the Rage (12-17-3)8 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	2 rls.
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag 9425 Smith & Dale	Nov. 11, 38†	2 rls.
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Swing, You, Swingers 9428 Andy Clyde	Jan. 29,'39†	2 rls.
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2, 38†	18
COLOR RHAPSODIES		
Animal Cracker Circus (10-8-38) 9502	Sept. 23.'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	1 rl.
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½
COLUMBIA TOURS		
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	1 rl.
COMMUNITY SING		
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	1 rl.
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 9655 (Friendship Songs)	Jan. 27,'39†	1 rl.
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.
HAPPY HOUR		
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10
KRAZY KAT CARTOONS		
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.
PICTUREGRAPH		
No. 1 9951	Sept. 23,'38†	
SCRAPPY CARTOONS		
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.
SCREEN SNAPSHOTS		
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.
No. 5 9585	Jan. 6,'39†	1 rl.
SPECIAL **SPORT THRILLS**		
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 26,'38†	1 rl.
Get Ready Navy 9804	Jan. 6,'39†	1 rl.
King Vulture 9803	Dec. 23,'38†	1 rl.
Ski Rhythm 9802	Nov. 4,'38†	1 rl.
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
WASHINGTON PARADE		
No. 1 9901 (Harry Newman)	Nov. 11,'38†	10
No. 2 9902 (Inside the White House)	Jan. 6,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Cavalcade of Stuff, No. 1	Dec. 3,'38†	9
Cavalcade of Stuff, No. 2	Dec. 23,'38†	9

[Distributed through Twentieth Century-Fox]

Title	Rel Date	Min.
TERRY-TOONS		
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Lost Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½
TREASURE CHEST		
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11
TWO-REEL COMEDIES		
Cactus Caballeros 8206 Harry Gribbon-Joe Faye	May 27,'38	19
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The W-692	Dec. 17,'38†	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)		
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9
CRIME DOESN'T PAY		
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out P-811		2 rls.
FITZPATRICK TRAVEL TALKS		
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'58	9
Jaipur, the Pink City (11-19-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9
HISTORICAL MYSTERIES		
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11
MGM MINIATURES		
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Great Heart, The M-875		
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Streamline Swing (11-12-38) M-872 In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake M-874 Shephard-Struwick-Mary Howard	Nov. 12,'38†	11
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11
MUSICAL COMEDIES		
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Dream of Love, A Erik Rhodes-Virginia Grey		
It's in the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-801	Dec. 17,'38†	21
Once Over Lightly R-802	Dec. 17,'38†	1 rl.
Snow Gets in Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20
OUR GANG		
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt C-935		
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9
PASSING PARADE (Sepia)		
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
PETE SMITH SPECIALTIES		
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving		
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot and Ice (12-1-38) S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend S-902	Nov. 19,'58†	10
Penny's Picnic S-903 (Color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10
ROBERT BENCHLEY		
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		1 rl.
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	1 rl.
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the News (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7
COLOR CLASSICS		
All's Fair at the Fair		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 1,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3	Oct. 7,'38†	10
Henry Busse and Orch.		
Easy on the Ice A7-13 (6-18-38)	June 3,'38	10
H. King's Orch.-S. Foster		
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2	Sept. 2,'38†	10
Clyde Lucas and Orch.		
Moments of Charm (8-13-38) A8-1	Aug. 5,'38†	10
P. Spitalny & Girl Orch.		
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A A8-6	Jan. 6,'39†	1 rl.
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez		
PARAGRAPHICS		
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
PARAMOUNT PICTORIAL		
No. 10—Sailboat Time — Twilight on the Trail— Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony— Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
POPEYE THE SAILOR		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5	May 27,'38	8
Jimmy Dorsey and Orch.		
GRANTLAND RICE SPORTLIGHTS		
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog R8-7	Jan. 20,'39†	1 rl.
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME		
1937-38		
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr. 15,'38	21
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Same the Good Neighbor (11-26-38)		19
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212	June 24,'38	10
Jan Peerce		
Hockshop Blues (8-6-38) 84,213	July 15,'38	10
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June 3,'38	10
Roy Smeck and His Aloha Islanders		
Maids and Music 84,209	Apr. 22,'38	10
Ray Fabing's Ingenues		
No Sale (4-2-38) 84,207	Mar. 11,'38	11
Gogo De Lys		
Salt Shakers 84,210	May 13,'38	11
J. C. Flippen		
Skyline Revue 84,200	Apr. 1,'38	11
Paula Stone		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cozzi		
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203	June 17,'38	15
Jack Rice		
RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502	Apr. 8,'38	18
Nick Stuart and Orch.		
RAY WHITLEY COMEDIES		
Prairie Papas 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel 94,604	Dec. 9,'38†	10
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)		10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
Pinehurst 84,305	Apr. 22,'38	9
Swinging Mallets 84,304	Apr. 1,'38	10
Underwater (6-25-38) 84,307	June 3,'38	9
SHEILA BARRETT COMEDIES		
Week-End Guest 94,401	Oct. 14,'38†	
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22,'38	18
Ray Whitley		
Hunting Trouble (8-13-38) 83,303	Aug. 12,'38	10
Jed Prouty		
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Better Self (2-26-38) 84,109	Mar. 11,'38	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Merbabies 94,105	Dec. 9,'38†	9
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38 94108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	6
String Bean Jack 9521 (in color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGERSEN (Sports)		
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar		
Eternal Fire, The		
Fox Hunting		
Jerusalem		
Petra		
Rome in Symphony		
Ruins of Palmyra		
Wanderers of the Dessert		

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (f 25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 16,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3247	Jan. 9,'39†	1 rl.
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Rabbit Hunt (11-19-38) (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charloteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July 6,'38	17½

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58 Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Hold That Ball 3028 Preisser Sisters	Apr. 23,'38	2 rls.
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies 4003 Fritz Feld (color)	Jan. 7,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated (12-3-38) 4603	Nov. 5,'38†	10
Nature's Mimics 4604	Dec. 3,'38	1 rl.

COLORTOUR ADVENTURE

(In Color)

Title	Rel. Date	Min.
Toradja Land 3510	Apr. 30,'38	1 rl.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Dear Old Dad 3308	Apr. 16,'38	12
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oc.t 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10

LOONEY TUNES

Title	Rel. Date	Min.
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob 4805	Dec. 17,'38†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Rubinoff and His Violin 3712	Apr. 16,'38	10
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out 4507	Dec. 17,'38†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Juggling Fool, The 3910 Bobby May	May 14,'38	1 rl.
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10

OTHER PRODUCT

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Old Towns of Normandy		
Hong Kong, Gateway to China (2-19-38)	May 15,'38†	11
Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Singapore (2-26-38)	May 15,'38†	11
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK

(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38	20 (each)
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 chapters)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Fighting Devil Dogs, The (5-28-38) 7501 Lee Powell-Herman Brix	May 28,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala	Dec. 3,'38†	2 rls. (each) (1st episode 29)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes)	Jan. 25,'39†	

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers 3881-92		
Flaming Frontiers Larry Crabbe (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson (11-27-37) 2881	Oct. 18,'38†	20 (each)
Scouts to the Rescue Jackie Cooper-Vandell Darr	Jan. 17,'39†	

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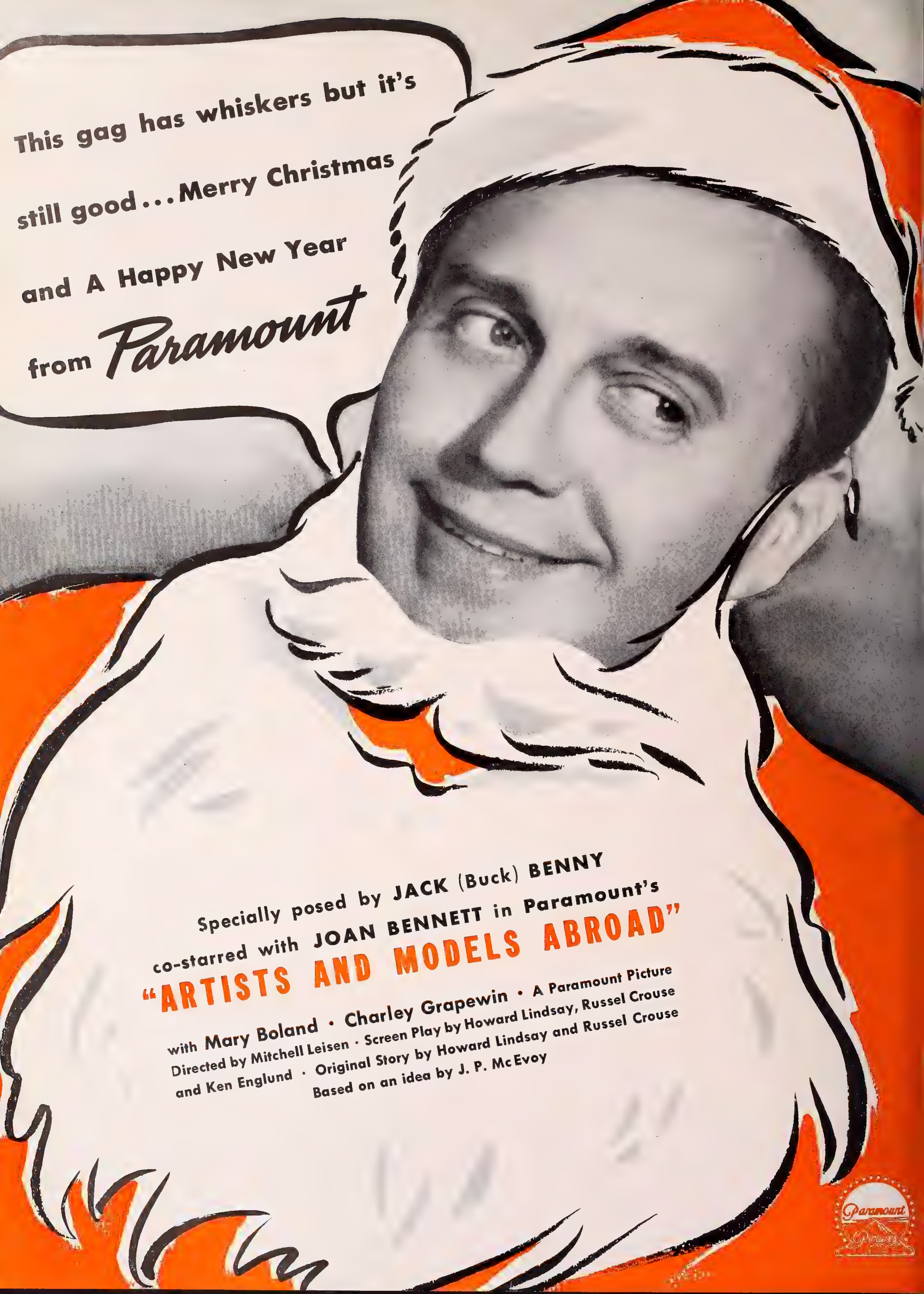
C. J. O'BRIEN, INC.
NEW YORK

Three Outstanding NEW FILMS

EASTMAN announces three important new negative films for the professional motion picture field. . . . *Plus-X:* fast, fine-grained. Unsurpassed for general studio work. . . . *Super-XX:* super-speed, surprisingly small grain. For difficult newsreel shots, or for use wherever exposure is a problem. . . . *Background-X:* ultra-fine grain, ample speed. For backgrounds. Also excellent for all-round exterior work. . . . These films not only make dramatic advances along their particular lines, but offer the high reliability and photographic quality typical of Eastman sensitized materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Plus-X . . .*
Super-XX . . . Background-X



This gag has whiskers but it's still good . . . Merry Christmas and A Happy New Year from *Paramount*

Specially posed by **JACK** (Buck) **BENNY** co-starred with **JOAN BENNETT** in Paramount's

"ARTISTS AND MODELS ABROAD"

with **Mary Boland** · **Charley Grapewin** · A Paramount Picture
Directed by Mitchell Leisen · Screen Play by Howard Lindsay, Russel Crouse and Ken Englund · Original Story by Howard Lindsay and Russel Crouse
Based on an idea by J. P. McEvoy

MR.
28
N

MOTION PICTURE HERALD

KEEPING THE FAITH

If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation. « « «

It is like that, too, with journals of business. Publications that matter have many of the attributes of personality. « « «

MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name. « « «

VOL. 133, NO. 14 DECEMBER 31, 1938

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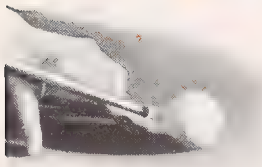
YOUR THEATRE
M-G-M'S "SWEET-HEARTS"
M-G-M'S "STAND UP AND FIGHT"

YOU'RE IN POSITION!

TO START A PROSPEROUS NEW YEAR!



It's clicking!

"SWEETHEARTS" Begins Sensationally! JEANETTE MacDONALD, NELSON EDDY pack opening engagements of Technicolor Hit! Industry prediction that 375 simultaneous New Year's bookings by M-G-M will amass biggest gross in first week ever experienced in film history!

It can't miss!

"STAND UP AND FIGHT" is another box-office "Sweetheart"! WALLACE BEERY, ROBERT TAYLOR in the greatest action and adventure picture since "Mutiny On The Bounty." Advertise! Exploit! Profit!

"HAPPY NEW YEAR," says The Friendly Company

HIGHEST

Highest figures of all attractions now on the boards are those on Warner Bros.' mighty

DAWN PATROL

ERROL FLYNN in 'THE DAWN PATROL' with Basil Rathbone, David Niven, Donald Crisp, Melville Cooper, Barry Fitzgerald, Carl Esmond • Directed by EDMUND GOULDING

Screen Play by Seton I. Miller and Dan Totheroh from an Original Story by John Monks Saunders • Music by Max Steiner

They made it big—and bold . . They
Patrol' were made . . They made it 19

nade it the way 'Angels' and 'Dawn
9's first blast of screen dynamite . .

When WARNERS made a star of

JOHN GARFIELD

With a sensational characterization you wouldn't believe possible— —if you hadn't seen 'Four Daughters' . . . in

They Made
e a Criminal

And those six Angels with Dirty Faces, The

'DEAD END' KIDS

with
CLAUDE RAINS
ANN SHERIDAN
MAY ROBSON
GLORIA DICKSON
Directed by Busby Berkeley • Screen Play by Sig Herzig • From a Novel by Bertram Millhauser and Beulah Marie Dix • Music by Max Steiner

KENTUCKY'

GREATEST HOLIDAY ATTRACTION IN THE HISTORY OF

ROXY, NEW YORK
and
RIALTO, LOUISVILLE
and
POLI, NEW HAVEN
and
KEITH'S, DAYTON
and
POLI, BRIDGEPORT
and
INDIANA, INDIANAPOLIS

SANGER, NEW ORLEANS
and
MALCO, MEMPHIS
and
MILLER, WICHITA
and
POLI, HARTFORD
and
FOX, ST. LOUIS
and
OLYMPIC, UTICA

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 133, No. 14 December 31, 1938

THE CODE *and* ART

INTERESTINGLY divergent from so much of the frequent complaint of alibi seekers concerning the Production Code, is an expression to be found in the syndicated remarks of Mr. Harold Heffernan of the Hollywood correspondents brigade, quoted in this instance from the Springfield *Republican:*

¶ "The code has performed at least one brilliant service for the movies. It has cleaned out the lazy writer of questionable ability who relied on a smutty situation when the literary going became tough.

¶ "This type of movie penman has disappeared and studio writing departments today are populated for the most part by men of education, intelligence and good taste—not (as you've been popularly led to believe) by eccentrics who attain fame and big money by playing practical jokes.

¶ "One of the most successful of the new group of moderns is John Twist. . . . Twist thinks the Hays office 'shall-nots' in dialog and situations have been directly responsible for the screen's better crop of writers. . . .

¶ "The only really unjust restriction on the writer, and the most handicapping one, Twist believes, has been imposed by producers themselves through fear of jeopardizing certain foreign markets. This is the self-imposed ban on political and racial subjects."

△ △ △

NATIONAL BOARD CHOOSES

SPECIAL approach to its annual selections of "best" pictures of the year by the exceptional photoplays committee of the National Board of Review is made manifest in the announcements for 1938. The Board has, for instance, this time recognized the motion picture public with: "On the basis of popular appeal the review committees of the National Board have chosen the following in the order of preference: 'Snow White and the Seven Dwarfs,' 'The Citadel,' 'You Can't Take It With You,' 'Boys Town,' 'Marie Antoinette,' 'Alexander's Ragtime Band,' 'The Adventures of Robin Hood,' 'Algiers,' 'In Old Chicago,' and 'Four Daughters'."

That comes very near to saying that Hollywood knows best how to make pictures—for people.

It is doubtless for some other audience that the Board decided that "Grand Illusion" was not only the best foreign film but also the best film of the year. The exotics and esoterics must be served.

△ △ △

GLASS MIRACLE

PROMISE of the possibility of improving the light efficiency of lenses by as much as 35 percent is conveyed in an announcement from the General Electric research laboratory in Schenectady.

It is reported that Dr. Irving Langmuir, and his associate, Dr. Katharine Blodgett, have come upon a method of coating glass with a film which increases its transmission of light from a present maximum transparency of 92 percent to 99 percent. For multiple element lenses, such as those used in motion picture photography and projection, a gain of seven percent per element could readily give an over-all total of 30 percent or more. This would obviously be of most immediate importance in the studio, but could prove of large service in theatre illumination in the event the treatment were available for all glass surfaces.

It is said that the effective film applied to the glass is about four millionths of an inch thick. The films are applied by dipping the glass into a liquid bath on the surface of which the materials float in a layer one molecule deep, requiring 44 dips. The substance used is a metallic salt, described as "an insoluble soap." Its commercial and practical availability is yet to be explored. Its future may be importantly illuminating.

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APPEAL

OUR friendly correspondent, Mr. Harland Rankin of the Plaza theatre up at Tilbury in Ontario, is having baby trouble. The other day he volunteered to help a distressed mother by taking her infant in hand for a moment. She left him and lost him, sitting down to enjoy the show. It was a long bill and the exhibitor was the guardian *ad litem* of an unhappy infant all afternoon. He seeks suggestions for future guidance, in view of the Canadian birthrate.

△ △ △

"FILMS FOR DEMOCRACY" is now announced in a "drive for a million audience members." Audiences of that size are not to be had by solicitation. To get a million people to look at anything requires that they be led to expect something profoundly, acutely interesting — entertainment, in fact.

△ △ △

YEAR'S end brings us the year's best sardonic laugh, with the reading of a federal report that the American Indian is doing much better now under a policy of not trying to "Americanize" him. That is dangerously near expression of opinion on "planned economy."

Then there's a tinge of another sensation besides sympathy when one reads that some person, impelled no doubt to share-the-wealth, invaded the home of Mr. Norman Thomas, number one Socialist, and made off with antique heirloom jewelry and Mr. Thomas' Phi Beta Kappa key.

△ △ △

YANKEE winter has settled into the Valley of the Silvermine, and the grey fox which lives over the hill came to call the other night, leaving his finger prints in the snow of the back patio. He likes roast beef bones, the softie.

Terry Ramsaye

This Week

British Money-Makers

Polled separately in the annual review of money-making stars of the year conducted by MOTION PICTURE HERALD and FAME, British exhibitors placed George Formby, Britain's outstanding comic star, as their first preference. Gracie Fields, first last year, placed second in the 1938 poll. Following in order were Will Hay, Jessie Matthews, Sandy Powell, Jack Buchanan, Charles Laughton, Anna Neagle, Will Fyffe, and George Arliss. In the British vote for preferences among both their own and the American stars Shirley Temple retained the leadership she attained in the American ballotting.

Results of both these sections of the 1938 *poll as well as England's preferences among the western performers are listed, pictured and commented upon on pages* 12, 13, 14 *and* 15.

Arrested

Bernard Natan, real name Tanezapf, formerly important in the French film industry as chief of Pathe Cinema from 1935 to 1938, was arrested in Paris Tuesday in what police called a 7,000,000 franc swindle, together with his friends, Simon Cerf and Alexandre Johannides.

Pathe Cinema was under Natan management when it was declared bankrupt in 1935 at the request of a shareholders committee headed by Robert Dirler, for non-payment of dividends.

It is reported in Paris that these three arrests are only the beginning.

Mr. Dirler said the arrests were the results of a six years' fight and that swindling reaching 400,000,000 francs had taken place.

Natan, who is credited in the main with producing the best French films at the beginning of sound, was one of the biggest enemies of American film companies and fought vigorously for the restriction of American film imports into France.

Headlines

Pressures exerted by special groups, including some within the fabric of the industry itself, and by Government, federal and state, constituted the most prolific single source of industry news during 1938. Leading them all in headline space and continuous development was the problem of trade practices, with subheadings for legislation proposed and enacted, litigation initiated by individuals and the Government, and the movement for voluntary and internal regulation. Other important chapters in the year's history covered the subjects of increasing constriction of the foreign market and the progress of labor organization.

A week by week summary of the headlines starts on page 45.

INFORMATION, PLEASE!

IN sequel to editorial expressions presented in Motion Picture Herald have come certain criticisms of what has been deemed the attitude of this publication toward "Films for Democracy", which some contend is a constructive, patriotic movement for the preservation of the traditional democracy of the United States of America.

Motion Picture Herald therefore considers it appropriate to ask "Films for Democracy" clearly, officially and publicly to declare its position with respect to:

1—*The political theories commonly known as Communism.*

2—*The political theories commonly known as Fascism.*

3—*The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.*

MARTIN QUIGLEY.

(Reprinted from MOTION PICTURE HERALD, issue of December 24.)

More Propaganda

One more government, acting on the theory that the citizen exists to serve the state, and that the citizen should understand that fact more fully, has extended its sway to the motion picture industry. This week it is Mexico; that government's publicity department will produce 200 propaganda shorts in the coming year, chiefly two reel subjects.

Allied News

Sidney Samuelson, former president of the national organization of Allied Theatre Owners and then of the Allied Theatre Owners of New Jersey, is reported taking managership of the new Philadelphia Allied organization. Official announcement is believed forthcoming after January 1st, coincident with membership drive in that territory with dues ranging from about $100 to $260 a year.

Wages and Hours

First payments for accumulated overtime under the retroactive features of the Federal Wages and Hours law were made this week to "white collar" workers in Hollywood studios, carrying out a decision reached after a series of conferences of studio attorneys and managers over the applicability to employees. The total amount was impossible to estimate due to the various bargaining agreements with office employees' associations at the different studios, covering different classes of workers. Payments made this week were for time and a half for hours work over 44 in any one week since October 24th.

New Erpi Pact

After an interlude of almost two years, studio attorneys are working on the new recording license agreements with Electrical Products Research, Inc. Practical phases of the agreements were concluded in the summer of 1936, and placed in effect at that time with reductions in recording fees of almost one-third the former rate. The agreement, however, never was formally concluded. Retroactive to June 1st, 1936, the agreements expire in 1944. The indemnity clause of the contract is all that remains to be decided to complete the pact.

New "Cavalcade"

Darryl F. Zanuck, production head for Twentieth Century-Fox, has decided to make, for next season, a picture tracing the history of the film industry, to be called "Hollywood Cavalcade." Ernest Pascal has been assigned to write the original story. This follows discussions among film executives in New York concerning a Golden Jubilee celebration of the industry next year. Sol Lesser has had in his files for some time, "Celluloid," a story by Rupert Hughes of the origin and development of the industry, but no definite plans have been made for its production.

Wooden Champion

A ventriloquist's dummy, the irrepressible and incorrigible Charlie McCarthy, "whom" Edgar Bergen has endowed with a character and personality of universal appeal, remains the favorite radio personality in the opinion of 600 radio editors and columnists polled this year by MOTION PICTURE HERALD and FAME to determine the champions of the air waves. Paralleling the McCarthy record, most of the top stars and programs of last year retained their positions in the 1938 voting.

The story of the survey, by Jack Banner, is on pages 17 *and* 18.

"Movies and Motor"

The Studebaker Corporation and its 4,000 automobile dealers in the United States are undertaking a nationwide car sales campaign during all of January, featuring tieups with the motion picture industry, keynoted "Movies and Motor."

The automobile people are using colored broadsides, billboards, newspaper and other forms of advertisements and exploitation and have devoted the entire issue of January's "Studebaker Wheel," to material on Hollywood pictures and persons, and studio scenes. The magazine goes regularly to some 250,000 prospective car purchasers, through the dealers.

Buys Company

Adrian Murphy was named temporary president of American Record Corporation this week following the purchase of the company by Columbia Broadcasting System from Consolidated Film Industries, Inc., for $700,000. Other officers named, also on a temporary basis, were Frank K. White, treasurer, C. C. Boydston, assistant treasurer, and Ralph F. Colin, secretary.

The purchase included the subsidiaries, Columbia Phonograph Company, Inc., Brunswick Record Corporation, American Record Corporation of California, Master Records, Inc., and several inactive companies.

MOTION PICTURE HERALD

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SEC To Publish WPA Survey of All Registered Film Companies

A statistical study of all motion picture companies whose securities are registered with the Securities and Exchange Commission at Washington is being made for the SEC by the Works Progress Administration, and the SEC will, if funds are available, make the results public in printed form.

The study will cover the history of the companies from 1934 to June 30, 1938, and will comprise the first survey ever made, for Governmental publication, of the organization and finances of the corporations.

The project will cover every corporation in general business whose securities are registered, but only a few industries will be selected as a subject for printed reports and within these industries only those lines in which there is greatest public interest.

SEC officials on Wednesday were unable to predict when the survey will be completed, pointing out that it is a complicated task involving a study of voluminous records and reports which have been prepared for the SEC.

The report to be published will give a general picture of both the producers as a group and the individual companies, together with the parent companies and subsidiaries of each, balance sheets and analyses of various financial statements.

Thumbs Down

With no move to the contrary having been made by the Italian Government, and none expected, American motion picture companies will have withdrawn from Italy by midnight on Saturday.

The list grows; there is no longer any market for the industry in Russia or Germany, in addition to Italy; and only a limited market in China and Japan.

On Tuesday the United Press reported from Rome that a movement had been started to eliminate all Hollywood types, including those listed by the critic of the Giornale D'Italia as "vamps," elderly aristocrats with white spats and monocles, and young, rich and spoiled "good for nothings."

Self-Regulation

Approval of the pending draft of trade practices for self-regulation was voted this week by the United Motion Picture Theatre Owners of Pennsylvania, New Jersey and Delaware, the board of directors acting for the organization, fifth exhiibtor organization to do so. Previously, the program was rejected by the ITO of New York, Rocky Mountain Theatre Owners, Los Angeles Independent Theatre Owners and Allied of Northwest, while the Buffalo MPTO accepted it.

The UMPTO of Pennsylvania board said that while it considered the concessions "small," they were a step in the right direction, representing something never before given exhibitors by distributors.

FOR READY REFERENCE

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What the Picture Did for Me Page 59
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This Week In Pictures

Photo by Cosmo-Sileo

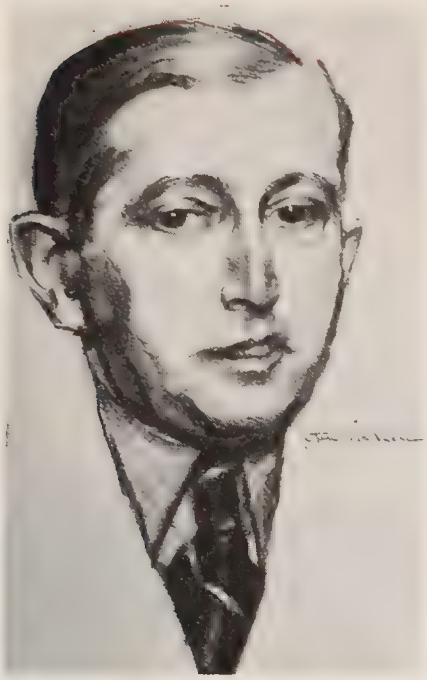
THE DIRECTOR of foreign distribution for Twentieth Century-Fox, Walter Hutchinson, left, arrives in New York on the *Normandie* at the end of 30,000 miles. With him, in left to right order, are Francis L. Hartley, managing director for the company in Great Britain; Benjamin Miggins, European general manager, and Robert T. Kane, head of production in England. Sidney R. Kent was host at luncheon to the four foreign executives on Wednesday.

MEMBERS of Hollywood's Committee of 56 sign their own Declaration of Independence, right, devised as a petition to which it is hoped 20,000,000 signatures will be affixed and which will be submitted to the President and Congress as a plea for severance of economic relations with Germany as a protest against persecution and "to insure unhampered continuation of artistic expression throughout the world." Back row, standing: Paul Muni, Arthur Hornblow, Jr., John Garfield, Philip Dunne, Groucho Marx, Donald Ogden Stewart, Helen Gahagan, George O'Neill, Aline MacMahon, Henry Fonda, Gaal Sondergaard, Claude Rains. Center row, Mrs. Edward G. Robinson, Mrs. Groucho Marx, Carl Laemmle, Gloria Stuart, James Cagney. At desk: Myrna Loy, Melvyn Douglas, Edward G. Robinson.

THE HIGHEST guarantee ever given for a single picture in Palestine is included in the contract being signed, above, by C. H. Filipowsky, managing partner of the Dizengoff theatre in Tel-Aviv, for release of RKO's "Snow White and the Seven Dwarfs." The witnesses are G. E. Georgoussy, RKO Radio general manager for the Near East, and Sam Stiller, Palestine manager.

SOUTH AMERICAN branch and district managers, below, at the annual sales convention of Paramount Films, S. A., in Buenos Aires. Seated at the table are John B. Nathan, center, managing director for the territory; Sigfredo Bauer, left, branch manager in the Argentine capital, and Raul Viglione, right, Buenos Aires district manager. In spite of increasing threats of further restriction of the market in Argentina the delegates pledged themselves to surpass the quota of last year.

Paramount
Pictures



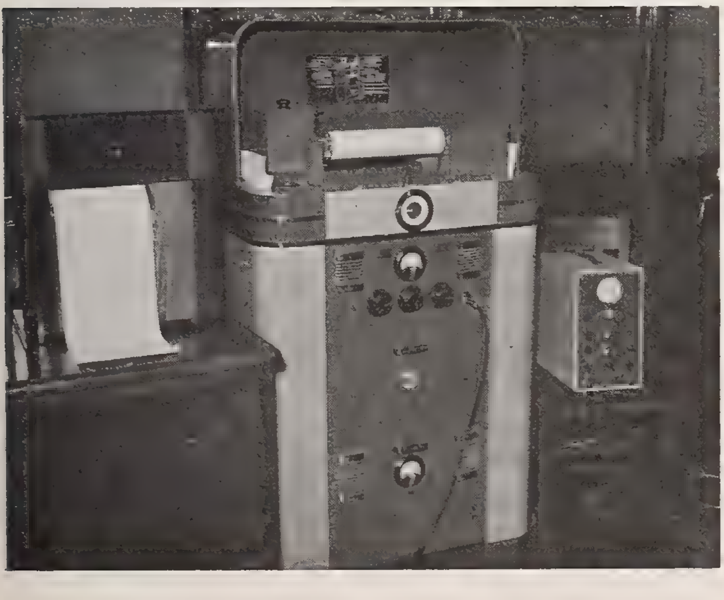
WILL H. HAYS, as seen by Natalie Van Vleck, New York painter of society figures and celebrities. It's the General's latest picture.

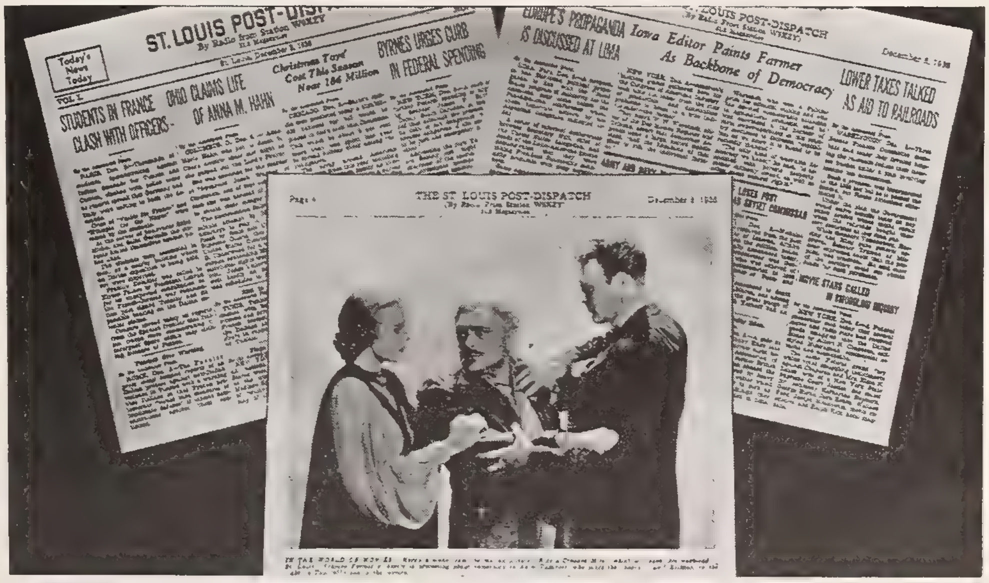
VISITING the new offices of the Associated Press in Rockefeller Center's latest building, below, Douglas Fairbanks, Jr., one of neighboring RKO-Radio's stars, inspects the wirephoto apparatus under the guidance of David Edwards of the AP during the ceremonies attendant upon the opening of the association's headquarters. The new building is in our backyard.

Photo by Metropolitan

CARTER BARRON, eastern division chief for Loew's theatres, receives a desk set from theatre managers at the annual Christmas party of the circuit's eastern officials at the Shoreham Hotel, Washington. Presenting the gift is Billy Saxton, Loew manager in Baltimore. Guests included Mr. and Mrs. Charles McCleary, Mr. and Mrs. Sam Gilman, Mr. and Mrs. Edgar Doob, Mr. and Mrs. Ray Bell, Howard Burckhardt, Mr. and Mrs. Angie Ratto, George Peters, Mr. and Mrs. Rudy Berger.

EMPLOYEES of the Interstate circuit in San Antonio foregather above to fete Maurice Gleaves, transferred from San Antonio to Houston. In the picture are Mr. and Mrs. J. T. Floore, Miss Ruby Price, Mr. and Mrs. Gleaves, Ed Dale, Miss Helen Jones, Morrison Tubbs, Miss Lorraine McGarrity, William O'Donnell, city manager for the circuit; and Mrs. Ann Kuykendall. In the foreground is Homer LaTempt.





ST. LOUIS POST-DISPATCH
By Radio from Station W9XZY

Today's News Today

STUDENTS IN FRANCE CLASH WITH OFFICERS

OHIO CLAIMS LIFE OF ANNA M. HAHN

Christmas Toys' Cost This Season Near 184 Million

BYRNES URGES CURB IN FEDERAL SPENDING

EUROPE'S PROPAGANDA IS DISCUSSED AT LIMA

Iowa Editor Paints Farmer As Backbone of Democracy

LOWER TAXES TALKED AS AID TO RAILROADS

MOVIE STARS CALLED IN SMUGGLING INQUIRY

THE ST. LOUIS POST-DISPATCH
(By Radio From Station W9XZY)

ALERT application of the tools of showmanship to new media is the moral of Exhibits A and B, above and to the left. The second edition of a facsimile newspaper broadcast daily by the St. Louis *Post-Dispatch* through W9XZY, carried a still from "Ride a Crooked Mile," just before the film's opening at the Fanchon & Marco Ambassador theatre. A receiving set and part of the transmitter are shown at left.

BRITISH SELECTIONS IN ALL STAR POLL

THE INTERNATIONAL MONEY-MAKERS

FOR the third year in succession Shirley Temple is rated by British exhibitors as their biggest box office draw. By more than a fifty per cent lead over her runner-up, Jeanette MacDonald, Miss Temple has, in the third poll undertaken over the entire motion picture theatre territory of Britain, emphatically consolidated her position at the head of the British box office, a position she would seem to have held since her films began to permeate the British market.

Her hold is obviously on the increase, for even more votes have been polled for her than in the two previous years and a clearer lead established over her fellows, male and female, juvenile and adult.

The MOTION PICTURE HERALD questionnaire was issued to every picture house in Great Britain, and, with some 5,000 houses and managers approached, can be registered as representative in the last degree. The results, therefore, from replies received, are all the more interesting inasmuch as they once again emphasize the affinity of the British and American picturegoing publics in their loyalty to firmly established screen favorites, the stars. Miss Temple was head of both the American and the British polls last year, as she is again this year. The voting, this year, as already recorded, reveals a solidification of that position. On the wider field, however, and taking the other nine leaders as evidence, it is clear that the star system is in no danger of decline as a magnet of popular appeal on this side of the Atlantic.

Positions Changed

Comparisons of the 1938 results with those of 1937 are significant.

Jeanette MacDonald, down at seventh place last year, rises to second this year.

Spencer Tracy, not among the chosen last time, rockets to the eminence of third this time.

Clark Gable, last year's runner-up, recedes to fourth position.

Deanna Durbin, the recent and scarcely mature, earns the distinction of rising from virtual oblivion to sixth.

Robert Taylor, with one British film and a great deal of British publicity behind him, advances one pace from ninth to eighth.

Ronald Colman, Englishman still to English audiences, this year comes into the first 10.

Gary Cooper slips back from position four to position nine.

William Powell, ever a favorite with English audiences, though he steps back four paces, just slips into the final position of the chosen 10.

Comparing last year's American Poll with this year's British Poll likewise is interesting. Shirley Temple, as already recorded, stands firm. Gable, Taylor, Powell and Cooper, ever firmest of male favorites, were last year selected by American votes. They are selected this year by British votes. All, however, are down two or three places each. Bing Crosby, Jane Withers, Sonja Henie and Myrna Loy do not appear among Britain's selected 10. Those who appear in last year's American list and last year's British list and again on this year's British list are surely not the least significant figures. They are Shirley Temple, Clark Gable, Robert Taylor, Gary Cooper and William Powell.

> *Imaginary characters born of the cartoonists' mind and pen are as real to the exhibitors as Hollywood's scintillants when Money Makers are up for discussion.*
>
> *Many a showman named Walt Disney's Snow White a money making star. Others wrote that Mickey Mouse and his Minnie belong among the ten leaders of the season. Popeye, too, came in for frequent mention, exhibitors emphasizing that their votes for Olive Oyl's Sir Galahad were not spinach but seriously made.*

In many respects the choice of these first 10 is a barometer of popular taste, for though obviously it is a triumph of personalities rather than of pictures, the selection does seem to indicate a steady appeal of the more wholesome brand of picture, of the unbroken pull of youth, of music, of clean comedy and of the heroic.

Type of Product Important

An examination of the pictures in which the selected stars have appeared will make that abundantly clear. The sustained appeal of Shirley Temple, of course, is the appeal of childhood and unspoiled personality, ever potent entertainment magnets in this country. Similar reasons, together with the noted partiality of British audiences for good music, are probably behind the votes gained by Deanna Durbin. Not far removed, too, are the reasons for the slight advance of Robert Taylor, whose "Yank at Oxford" has been shown in Great Britain with distinct box office success. The clean cut personalities of Gary Cooper and Clark Gable, of William Powell and Ronald Colman, are also indicative of the directness and sobriety of British taste. Spencer Tracy's leap to the eminence of third position follows MGM's development of him as a star on newer and higher lines.

The popularity of George Formby is the popularity of an essentially British figure, featured in essentially British films, not only of comedy itself but of that native brand of comedy which has a consistent and emphatic appeal to British audiences. He supplants a former leader of film fashion, Miss Gracie Fields, whose recession into the background may be due partially to a temporary deviation from her particular brand of low comedy, but more likely to the current infrequency of her screen appearances.

The rise of Jeanette MacDonald cannot be taken as in any way a compensation for the retreat of Miss Fields, for her territory, once again that of music, and class music at that, is on a somewhat more Olympian plane. Apostles of Nelson Eddy, who has starred with Miss MacDonald, may find it illuminating to learn that it was the lady who was the draw. A not inconsiderable factor in the rise of Miss MacDonald to this position may have been the general release, during the balloting period, of "Girl of the Golden West," a picture which, coldly received by the press, and by no means a West End sensation, has, nevertheless, done exceptional business up and down the country.

Quality Is Test

It would seem that the test made by British audiences in regard to their screen favorites is quality, quality above all of personality and character. The quality of the stars chosen this year is definitely one of character which penetrates the artifice of publicity, quality of entertainment. In almost every instance the films in which their selected favorites have played have been highly graded as to human and story values, and above all wholesome, and quality of production, since the production values of every one of the companies concerned, including the English ones, have been consistently superlative.

The qualities mentioned are those which endear stars and films to the family audience, and the family audience is the foundation and basis of English picture theatre business.

Anent the disappearance from the lists of certain stars to whom the British audience long has offered loyalty, the creeping in of indifference of story or questionable subject, the fall from production perfection which has marked the economy period, are even more potent killers of a star's popularity than his or her own personal whimsies or temperaments. A big picture and a big name in America are a big picture and a big name in Britain for the most part. Nationality would hardly seem to matter at all.

1938 MONEY STARS IN BRITISH FILMS

AN ALL - BRITISH POLL

THREE years ago in fourth position, last year runner-up, this year George Formby, famous son of a famous father, strictly-English, almost regional English comedian, heads the MOTION PICTURE HERALD Poll of Money Making Stars in British films. He beats the winner of last year and the year before, Gracie Fields, by a margin which can scarcely be called narrow.

Formby's success is significant on its own merits. It is even more so in relationship to the recession to second position of Miss Fields. He is, as already suggested, a strictly local phenomenon, whose comedy is limited even in his native Britain, unknown to the London West End, and possibly coldly received in the more select feudal circles. Yet *vis a vis* the competition of "Our Gracie," recently commandeered by Twentieth Century-Fox for grooming into an international star, with Hollywood on her horizons, he has captured the laurels.

It is true that Miss Fields' screen appearances have been fewer than ever before, and but one of her films has been seen by the British public since the last Poll—the Twentieth Century Fox, Pinewood-made "We're Going to be Rich." This must have had a vital relation to the voting. On the other hand, the virtual change of character in her comedy as evidenced in this film, marking a slight tangent towards the melodramatic, may also have weighed the balance one way or another. She remains a terriffic box office draw. Formby, on the other hand, has been fortunate in meeting his audience in more than that number of films within that period, though wisely his producers are not bent on choking the public cat with an excess of screen butter.

Local Characteristics

The comedy of Formby is notedly a native product almost provincial in matter and appeal, with dialect and North Country institutions playing a leading role in the entertainment. Much the same, of course, must be said of his runner-up, Miss Fields, and a like constituent recorded in the vocalism of both, vocalism not essentially the same, but for that matter not essentially different. A certain human quality and simplicity of personality mark both artistes, with Formby, however, more partial to the sheer slapstick element.

Formby, however, has been more frequently before his screen public than Miss Fields. His personality is naturally comic, nearer to the clown, and like all true clowns sympathetic and likeable. Further, and perhaps most significantly his films have sought to keep him simple instead of surrounding him with an aura of glamour.

The Winners

George Formby	*First*
Gracie Fields	*Second*
Will Hay	*Third*
Jessie Matthews	*Fourth*
Sandy Powell	*Fifth*
Jack Buchanan	*Sixth*
Charles Laughton	*Seventh*
Anna Neagle	*Eighth*
Will Fyffe	*Ninth*
George Arliss	*Tenth*

Of the remainder of the chosen ten, all but two of last year's elect remain. Robeson and Hulbert, both of whom have passed into a partial or temporary retirement, recede to the lesser "Honour Group." Into the limelight come two new faces, Sandy Powell and Will Fyffe, both again regional comedians, one talking in the warm accents of Yorkshire, the other with the burred speech of Glasgow.

Changes Significant

Will Hay, still a favourite with British audiences, steps up from position four to position three.

Jessie Matthews, a quiet personality during the last theatre year, and now retired from films, goes down from third to fourth.

Jack Buchanan recedes one place from fifth to sixth.

Charles Laughton's popularity remains precisely where it was.

So, too, does that of Anna Neagle.

Down to tenth place goes number six of last year, George Arliss.

There is significance in all of these movements and immobilities. The continued appeal of Will Hay, a consistent and steady favorite with vaudeville, radio and screen audiences, indicates once again the loyalty of British cinema audiences to those personalities who remain loyal to them. Hay's brand of comedy never has changed, and his unpretentious personality has remained the same.

Jessie Matthews probably more than any other British star approaches the glamour of the Hollywood variety, and her recession one place does not indicate, it would seem, any less regard for her unaffected personality and musical and terpsichorean brilliance, only the dawn of new personalities on the entertainment horizons.

Sandy Powell, who comes abruptly from the lesser ranks to fifth place, strengthens the thesis that the brand of English film which is soundest at the box office is that which depends upon the English scene and does not dare go beyond the frontiers for inspiration and material. His comedies, for the most part very unsophisticated and plebeian in matter and manner, happily have exploited to the full his genial, essentially English, personality, made fun of and with the racecourse and the football pool, the back garden and mother-in-law, never being above the appreciation of the lowest common denominator in the screen audience.

Buchanan, Laughton Steady

Jack Buchanan, matinee idol, prince of musical comedy, stage producer and polished screen playboy, goes back one pace but still retains what is obviously a vast feminine following.

Charles Laughton, whose appeal has, of course, always been that of the character actor, retains exactly the same total of following as last year. English audiences relish the superlative in character acting, and the recent Laughton films have given him ample scope for displaying his undoubted histrionic genius. Probably the star would be the first to admit that his steady stance in the Poll is a triumph of ability rather than of personality.

Anna Neagle's "Victoria the Great," an acknowledgedly superlative performance, has helped her retain her position in spite of the challenge of others. More screen appearances probably would have lifted her into a more eminent position in the Poll.

Another new entrant to the chosen 10 is Will Fyffe, Scots character comedian whose performance in "Owd Bob" earned him fame on both sides of the Atlantic. Another radio and vaudeville top liner, Fyffe, and a specialist, in homely down to earth characters, with equal shades of sentiment and comedy, his progress is steady and unabated in the lists of popular favor, and yet another argument in favor of the thesis that British films are best when they remain British in material and treatment.

The recession of Arliss from sixth place to tenth synchronizes with the gradual recession of the veteran thespian from screen appearances. That he should not have fallen further back is probably a testimony to the respect English audiences have for the aristocrats.

Though in the wider international Poll it has been made clear that the nationality of the star and the origin of the film are of secondary significance, that it is the personality and the quality which count, on the purely British field the balance weighs in the vast majority of cases in favor of those stars who are essentially British and who appear in the less imitative and more racially local films.

BRITAIN'S MONEY

GEORGE FORMBY

GRACIE FIELDS

WILL HAY

CHARLES LAUGHTON

The Leaders

George Formby	956
Gracie Fields	683
Will Hay	633
Jessie Matthews	340
Sandy Powell	286
Jack Buchanan	263
Charles Laughton	262
Anna Neagle	245
Will Fyffe	225
George Arliss	223

15 Honor Stars

Paul Robeson	216
Gordon Harker	215
Annabella	154
Tom Walls	154
Stanley Lupino	148
Robert Donat	142
Jack Hulbert	141
Binkie Stuart	136
Max Miller	120
Arthur Tracy	102
Bobby Howes	90
Otto Kruger	81
Conrad Veidt	79
John Lodge	72
Lucan & McShane	70

British exhibitors, as shown by the ballot percentages above, were in agreement on the leaders and the honor stars, but the theatre men also named more than a hundred other players who, because of the frequency with which their names were mentioned, must be considered among the leading box office money makers of the year. The diversities of judgment shown in the poll reflected sectional and even local preferences. Classified by the ratio of mentions, these fall into three natural groupings listed alphabetically in the adjoining columns.

Group I

Hazel Ascot

Barry K. Barnes
Clive Brook

Diana Churchill
Crazy Gang

Flanagan & Allen

Stanley Holloway
Leslie Howard
Sidney Howard

Vivien Leigh
Margaret Lockwood
John Loder

Merle Oberon

Nova Pilbeam

Sabu
Douglas Wakefield
Anton Walbrook
Emlyn Williams

Group II

Leslie Banks

Madeleine Carroll
June Clyde
Cecily Courtneidge

Henry Fonda

Gene Gerrard
Jean Gillie
Edmund Gwenn

Claude Hulbert

Anna Lee
Edmund Lowe
Paul Lukas
Ralph Lynn
Betty Lynne

Noel Madison
Herbert Marshall
Graham Moffatt

Nervo & Knox

Flora Robson
Buddy Rogers
Harry Roy

Tod Slaughter
C. Aubrey Smith
James Stephenson
Nora Swinburne

Robert Taylor

Tom Walls & Ralph Lynn

Elizabeth Welch

Group III

Roy Barbour
Jane Baxter
Edna Best
Edmund Breon
Herman Brix

Tullio Carminati
George Carney
Maurice Chevalier
Fred Conyngham
Belle Crystal

Claude Dampier
Frances Day
Marlene Dietrich
Robert Douglas

Mary Ellis
Henry Edwards

Douglas Fairbanks, Jr.
Glenda Farrell

John Garrick
Sally Gray

Sonnie Hale
Neil Hamilton
Sir Cedric Hardwicke

Robertson Hare
Rex Harrison
Peter Murray Hill
Jack Hulbert & Cecily Courtneidge

Griffith Jones

Judy Kelly
Harry Kendall

Elsa Lanchester
Peter Lorre

Percy Marmont
Gary Marsh
Victor McLaglen
Gibb McLaughlin
Gertrude Michael
Billie Milton
Jean Muir

Owen Nares
David Niven

Vic Oliver
Laurence Olivier

Reginald Purdell

Elsie Randolph
Ralph Richardson

Alistair Sim
John Stuart
Francis L. Sullivan

Richard Tauber
Marie Tempest

Julian Vedey

Hugh Williams
Rob Wilton
Arthur Wontner

MAKING STARS OF 1938

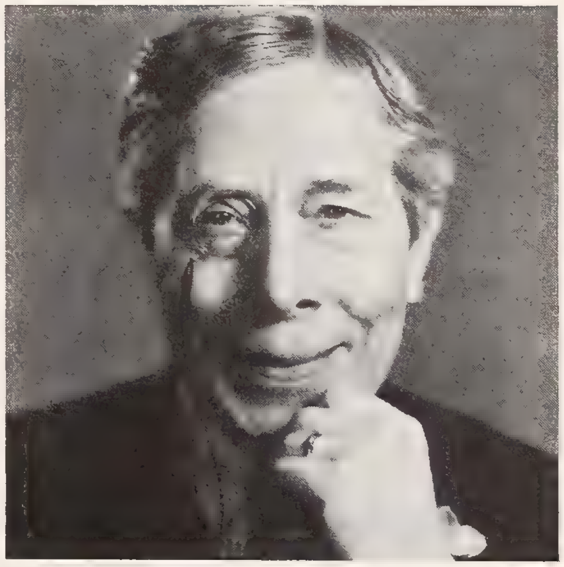
JESSIE MATTHEWS

SANDY POWELL

JACK BUCHANAN

ANNA NEAGLE

WILL FYFFE



GEORGE ARLISS

BRITONS NAME BIGGEST WESTERN DRAWS

The ridin', shootin' western, wholly American in origin and locale, has a wide appeal in England, and the British theatre-going public, reflecting its preferences through the poll of exhibitors in England, votes vociferously for almost all of the stars who have popular followings in America. Also, their preferences remain nearly constant, eight of last year's first ten having again placed in that category although in slightly different order.

Only two of the cowboy heroes remain in the order of placement last year, Gene Autry who again is first and Dick Foran who retains his third position. Bill Boyd, fourth last year, moves up to second place, displacing Buck Jones who moves down to fourth. Tim McCoy and Ken Maynard, with a close division of votes, are fifth and sixth, an advance from their 1937 positions of seventh and eighth.

The Three Mesquiteers and Tex Ritter are the only two new names in the first ten. The trio, placing seventh, were not mentioned last year and Ritter, an honorable mention in the 1937 list, moves up to eighth.

George O'Brien and John Wayne, fifth and sixth last year, are ninth and tenth. The two stars of last year's favorites who are displaced are Harry Carey and Hoot Gibson.

The Leaders

Gene Autry	First	411
Bill Boyd	Second	375
Dick Foran	Third	263
Buck Jones	Fourth	260
Tim McCoy	Fifth	121
Ken Maynard	Sixth	113
The Three Mesquiteers	Seventh	108
Tex Ritter	Eighth	104
George O'Brien	Ninth	99
John Wayne	Tenth	82

Honorable Mention

Bob Steele	33
Randolph Scott	26
Harry Carey	26
Jack Holt	20
Bob Baker	20
Ray Corrigan	14
James Ellison	12
Tom Keene	10
Charles Starrett	9
George Hayes	9
Noah Beery, Jr.	9
Bob Livingston	8
Reb Russell	7
Rex Lease	6
Tom Tyler	5

Eight of the British first ten, including Autry, the leader, appeared in the American exhibitors' preferences for the first ten.

VERMONT OWNER SUES UNDER ANTI-TRUST LAW

Charges Conspiracy by Distributors; "Missing Documents" Sought in Suit Against B&K

Kenneth M. Gorham, operating the independent Town Hall theatre in Middlebury, Vt., has filed an anti-trust suit against the eight large companies, asking $100,000 damages, in United States district court at Burlington. The law firm of John T. Conley, Middlebury, and George S. Ryan, Boston, is acting for Mr. Gorham, who also names as defendant Samuel Kurson, of Bangor, Me., and Middlebury.

Mr. Gorham asks that a preliminary injunction be issued restraining the distributors from refusing to enter into contracts with him for their films, and requiring delivery to him of an adequate supply at reasonable prices.

The final injunction is sought to prevent the continuance of the combination and conspiracy laid to the defendants and the continued monopolization of first-run films charged to the defendant Kurson.

Mr. Kurson is an official of the Graphic Circuit which operates 16 theatres in Maine, New Hampshire and Vermont, among them the Campus theatre in Middlebury.

In September, 1936, the Graphic Circuit is said to have conceived a plan to restrain and to monopolize interstate trade and commerce in motion picture films in Middlebury, according to the writ.

Mr. Kurson erected the Campus theatre and in December of 1936 entered into an agreement for the purchase of the apparatus, equipment and furnishings of Town Hall theatre, according to the complaint which adds that the Town Hall theatre then ceased to do business.

Equipped Theatre

Prior to May 27, 1937, the plaintiff, Gorham, secured the lease of the Town Hall theatre and equipped it. He says that profitable operation of the house requires approximately 200 films a year, first-run, of which it is necessary to obtain not less than 175 from the defendant distributors.

At that time in violation of the anti-trust laws of the United States, according to the plaintiff's claim, Mr. Kurzon entered into a combination with the other defendants to restrain and monopolize interstate trade and commerce, particularly the right to contract for and to exhibit first-run pictures in Middlebury.

—

Seek Contracts in Chicago Trust Suit

"Missing documents" are being sought from Chicago film exchanges as photostatic copies of contracts and letters pertaining to film deals are being forwarded to Rosenberg, Stein & Rosenberg, attorneys for the independent theatremen who are suing Balaban & Katz and the major companies under the trust laws.

The "missing documents," according to the attorneys for the independents, are parts of the contracts which have not been included in the material supplied thus far. Rosenberg, Stein & Rosenberg allege that they have not been given the complete records in some cases and they state they have written the attorneys for the major companies to supply the parts they claim are missing. The attorneys for the major companies and B&K state that the papers the plaintiff's attorneys seek, just don't exist.

Depositions in this suit will be taken by both sides soon. So far more than 1,200 photostated documents have been sent to the independent's attorney's. But the information regarding clearance allowed in some contracts is still missing, the independents claim.

As yet no final decision has been made as to just who will hear the case when it comes up for trial. Whether it will be Judge Wilkerson or a master-in-chancery has not been determined.

This matter will be settled after the plaintiff's legal staff have time to study the answers which were filed by the defendants last week. The answers in general denied the principal allegations made by the independents charging monopoly, restraint of trade and violation of the anti-trust laws.

On the Government's Chicago trust suit against the major companies and B&K for violation of a consent decree handed down in 1932, no further action is expected until January 16 at which time Judge Woodward will decide whether or not the defendants will be granted bills of particulars, etc.

NBC Billings $40,000,000

Network radio had its greatest prosperity in 1938, with the National Broadcasting Company gross billings for the year estimated at more than $40,000,000, Mutual Broadcasting System accounting for slightly under $3,000,000, and the Columbia Broadcasting System gross for the year amounting to more than $27,000,000.

NBC's figure is the highest in all network history. The company's cumulative 11-month total amounts to $37,575,607, and the December billings will boost the company's gross beyond the $40,000,000 mark, based on December expectations. Last December NBC's billings for the month were more than $3,000,000, and this December the gross is expected to surpass the previous December total by almost $1,000,000, according to estimate.

NBC's gross income for 1938 has been estimated by Mark Woods, treasurer, at $38,432,170. This figure represents the official gross income of the company. In arriving at the gross income figures, discounts as well as company revenue from sources other than time sales are taken into account.

Mutual's gross billings for 1938 are estimated at $2,932,955, which will represent an increase of over 30 per cent for 1938 for this network. Mutual's December billings will amount to approximately $327,000, it is estimated.

The CBS gross for 1938 is estimated at $27,343,337, which compared to the 1937 total of $28,722,118, will represent a decline of 4.8 per cent for Columbia. The total for the first 11 months of 1938 amounts to $24,816,337, with the total for December expected to amount to $2,527,000.

Doob and Toll To Study Games

New York exhibitors met Wednesday and appointed Oscar Doob, Loew's publicity chief, and Lionel Toll of the Independent Theatre Owners of New York as a subcommittee to conduct a study of cities in which chance games have been stopped, or have never existed, with attention to the box office effect.

The exhibitors, comprising the committee for the elimination of chance games, will meet again January 11th.

Paul Moss, license commissioner of New York City, may have an opportunity to carry out his threat to cancel the operating license of the Jewel theatre, on West 116th Street, Manhattan, when the case in which the Cinema Circuit, operator of the theatre, is charged with violation of the lottery laws, comes up January 9th in the special sessions court. The threat to cancel the license if a conviction is obtained was voiced by Commissioner Moss at the meeting of exhibitors in the Hotel Astor several weeks ago, called to devise a method of eliminating chance games and to hear Commissioner Moss emphasize his determination to enforce the laws if the industry did not "behave."

Meanwhile, in other territories, the drives against games have met with varying success.

In Philadelphia, operators Nathan Abelove and Alfred Shrier, of the Ritz met sympathetic treatment at the hands of Judge Eugene C. Bonniwell in that city's Municipal Court, in a case involving the game of "Quizzo." Said Judge Bonniwell in dismissing charges against the two theatre men, of violation of local lottery laws: "The spirit of chance is in every red blooded man or woman," and he added that the poor had the right to play numbers games, if the rich could play the stock market.

On the "grounds" that games such as "Bingo" were falling into the grasp of racketeers, Andrew J. Duch, prosecutor of Mercer County, New Jersey, banned such games altogether, and was immediately backed by William H. Dooling, chief of police of Trenton. Mr. Duch said he had received complaints from merchants and churchmen, and charged that the games had "degenerated" into open lotteries.

"We condoned the idea in the beginning, when the nature of the game ("Bingo") was very different," Mr. Duch stated.

In Hope, Arkansas, Elmore Dougan, of the town of Emmet, has filed suit for $300 damages in the circuit court against the Richards-Lightman Theatre Corporation, charging that when his name was called from the registration list in a "cash night" at the local Saenger theatre, the management refused to give him the money. The defense questions Mr. Dougan's presence in the theatre at the time of the drawing.

Justice of the Peace E. D. Lawrence ruled in chancery court in Biloxi, Miss., that "Bank Night" has not been proved a lottery and is therefore not illegal in that state. His ruling disposed of the state's case against M. E. Ferrera, manager of the local Saenger theatre, charging violation of the lottery laws for advertising a "Bank Night."

Theatre managers in Baton Rouge, La., have warned patrons to hold their game stubs until "such time as awards will be allowed," following the local sheriff's statement that arrests would be made in accordance with Governor Richard Leche's order classifying "Bank Night" with slot machines, race horse betting, and lotteries.

F. L. Koppelberger, general manager and treasurer of the La Crosse Theatres Company, went directly to the public by advertising an appeal for support and an exposition of "Bank Night's" benefits, in the La Crosse *Tribune* and *Leader Press*.

CHAMPIONS OF RADIO CHOSEN BY EDITORS

Leaders Retain Top Positions in Third Annual Popularity Poll

by JACK BANNER

Charlie McCarthy, Edgar Bergen's chief caviar-winner, again has been declared the "Radio Champion of Champions" by a majority of the 600 radio editors and columnists who were asked to nominate their favorite air performers in FAME'S third annual popularity poll. The return of the fresh little splinter of wood to the thronedom of radio was not accomplished as easily as his victory of last year, but he did manage to stay a comfortable span ahead of Jack Benny, his closest competitor.

Comparatively little change has taken place in the realm of radio since last year's competition, the poll reveals, for in practically all major instances the 1937 victors have been returned as the leaders of 1938. However, the year did produce two personalities whose marks may yet prove to be indelible. One, Orson Welles, is a comparative newcomer to the air; the other, H. V. Kaltenborn, is a veteran of the microphone who, most deservedly, has finally come into his own as radio's foremost newscaster and editorialist.

Mr. Welles and Mr. Kaltenborn are superb artists in their own particular fields, the one a leading figure in the theatre and the darling of the playgoers, the other a respected and honored member of the newspaper profession who turned his talents to radio. Yet, in the radio procession, they were but a couple of inconspicuous marchers until Chance, that unpredictable mistress of human destinies, centered the spotlight on them by leading Europe to the brink of war. With the precipitation of the German-Czech crisis, to every American within earshot of a loudspeaker was brought a continuous view of the shifting strategies of the European diplomats. CBS, following every broadcast from abroad, placed Mr. Kaltenborn on the air to interpret the news.

The war scare "made" Mr. Kaltenborn, and in an indirect fashion the same scare "made" Mr. Welles, for had not listeners been made vulnerable to a case of jitters by what they had undergone during the "20 critical days," it is inconceivable that they would have succumbed to the "Martian" fright that the now memorable Welles' broadcast induced.

Crosby, Allen Named

Returning now to the "Champion of Champions" division, we find the forceful and youthful Mercury Theatre leader in third place, a spectacular climb from his "not mentioned" placement last season.

Below Welles is Bing Crosby, just nosed out of the third place groove, with Fred Allen in fifth place.

And here, by the way, is a good place to indicate that the poll listings this year are to be confined to the first five artists in each division and not, as in previous contests, trailing with full complements of names. This is being done to make the poll more selective.

Bing Crosby's unorthodox baritoning apparently has perpetual appeal, for again Bing is a handy winner as the best vocalist, popular, in radio. His closest competitor—not too close—is Kenny Baker, with Nelson Eddy third, Rudy Vallee fourth, and Frank Parker fifth. This is the third consecutive year Bing has led this division.

Eddy Leads Vocalists

Indicating how frequency of appearance on a popular program builds personality popularity, Nelson Eddy leads radio's male vocalists, classical. The Charlie McCarthy program soloist noses out for top place Richard Crooks, star of the Firestone Hour series. Lawrence Tibbett, who has been abroad a great part of the year on a concert tour, is a strong runner-up. John Charles Thomas and John Carter trail in that order.

Kate Smith is the titlist of the popular songstress contingent, winning handily over Frances Langford, who last year upset Miss Smith's leadership. Appealing Connie Boswell follows Miss Langford, with Jane Froman next and dusky-skinned and voiced Maxine Sullivan, who "rags" the standard American folk tunes, is in fifth place.

Margaret Speaks Winner

The first real upset occurs among the feminine classical singers. Absence from the airways of such performers as Lily Pons, Jeanette MacDonald, Grace Moore and Jessica Dragonette has taken its toll, and consequently we find such regular radio performers as Margaret Speaks and Lucille Manners dominating the division. Miss Speaks is the winner, with Miss Manners such a close second that only three votes separate them. Lily Pons is third, and Kirsten Flagstad is fourth. Gladys Swarthout, who has been off the air for some time, closes the division in fifth place.

Fred Allen seems perennially destined to run second to Jack Benny as the air's top comedian, and this is the way they finish again in

(*Continued on following page*)

U. S. Leads the World in Radio, Listing 737 Stations; NBC Has 159

There are 737 radio stations in this country, a figure far beyond that of all other nations, seven of the largest foreign countries having a combined total of only 323, including their short wave broadcasters.

The National Broadcasting Company owns or operates 22 percent of the total, some 159 of the 737 stations in the U. S. Columbia Broadcasting System owns or operates 16 percent, 115 stations, while Mutual Broadcasting and its affiliated Don Lee network on the coast have 15 percent of the total, with 108 stations, of which the Don Lee group operates 27.

There are 80 stations in Canada. England has 17, all under direct control of the government (British Broadcasting Corporation), and 16 short wave stations, also B. B. C. In France there are 14 government stations, 11 privately operated stations and one short wave. Russia has 77 stations, of which three are short wave, all government controlled. Germany, Japanese and Italian governments also control their air waves, with Germany having 28 stations operating in regular channels, and 12 in short wave; Japan has 40 regular channels and three short wave, and Italy 19 regular channels and five short wave stations.

By states, the American stations range in number from 54, the number operating each in California and Texas, to the lone station in Nevada. The stations are located as follows:

Alabama—14
Arizona—9
Arkansas—11
California—54
Colorado—14
Connecticut—9
Delaware—2
District of Columbia—4
Florida—16
Georgia—15
Idaho—7
Illinois—32
Indiana—19
Iowa—18
Kansas—16
Kentucky—7
Louisiana—13
Maine—7
Maryland—8
Massachusetts—20
Michigan—22
Minnesota—18
Mississippi—9
Missouri—20
Montana—9
Nebraska—10
Nevada—1
New Hampshire—3
New Jersey—11
New Mexico—8
New York—49
North Carolina—13
North Dakota—8
Ohio—26
Oklahoma—16
Oregon—18
Pennsylvania—38
Rhode Island—3
South Carolina—13
South Dakota—10
Tennessee—13
Texas—54
Utah—7
Vermont—5
Virginia—12
Washington—24
West Virginia—7
Wisconsin—19
Wyoming—3

FILM SPONSORED SHOWS NEAR TOP

(Continued from preceding page)

1938. Charlie McCarthy (or Edgar Bergen, take your pick) is the third choice, with Eddie Cantor and Fibber McGee closing the quintet.

Popularity of the "Baby Snooks" characterization on the MGM Hour has brought Fanny Brice to the top spot as the air's premier comedienne. In winning she supplants Gracie Allen, the titleholder in previous elections. Shouting Martha Raye is third, and Mary Livingston and Jane Ace follow.

Burns and Allen Top Team

The dominant comedy team—try to displace them—are Burns and Allen, who annually take the votes in this division. Bergen and McCarthy is the number two team; Jack Benny and Mary Livingstone, third; Amos 'n' Andy are fourth; Fibber McGee and Molly, fifth.

The most popular dramatic series in radio is the Lux Radio Theatre, followed by Orson Welles' Mercury Theatre of the Air, One Man's Family, the Columbia Workshop, and Edward G. Robinson's Big Town series.

The Jell-o series, with Jack Benny, is ranked the best comedy program. Town Hall Tonight, with Fred Allen, is second, taking the number two spot away from Amos 'n' Andy, whose program was ranked second in last season's poll. The Easy Aces are third, Fibber McGee's show is fourth, and Amos 'n' Andy come under the wire in fifth place. Votes for Bob Hope's show were coming in strong at the time the poll closed.

Special Swing Class

Dance orchestras in this year's poll are divided into two divisions—popular and swing. Orchestras of Guy Lombardo, Horace Heidt, Kay Kyser, Richard Himber, Hal Kemp and Eddie Duchin lead the popular orchestra brigade, with Duchin and Kemp tied for fifth place. The swing leaders are Benny Goodman, Tommy Dorsey, Kay Kyser, Art Shaw and Bob Crosby, finishing in that order.

The NBC Symphony over which maestro Toscanini presides is the outstanding choice as the best liked classical musical unit, with CBS's New York Philharmonic in second place. The Ford Symphony is third, the Philadelphia Orchestra fourth, and Frank Black's NBC Symphony fifth.

Kay Kyser's engaging series, "Kollege of Musical Knowledge," scores as the best popular musical program, with the Fred Waring show in second place. The Hit Parade and Vallee shows are in a tie for third; Kraft Music Hall is fourth, and the American Album of Familiar Music coupled with the Heidt Brigadiers, fifth.

Ford Hour Leader

Undoubtedly the program about to be listed here as the best classical musical series will occasion some surprise, for the choice is not, as one might conclude, the NBC Symphony with Toscanini. Rather, it is the Ford Sunday Evening Hour. It may appear especially surprising in view of the choice of Toscanini's Symphony as the best liked classical musical unit. Nevertheless, that is how the radio editors voted. The Ford Hour is first, the Toscanini series second, the New York Philharmonic broadcasts third, Firestone Hour fourth, and the Cities Service program fifth.

Editors declared the best of the children's series to be Let's Pretend, a CBS sustaining program conducted by Nila Mack, CBS director of children's programs. The other four, in order, are Orphan Annie, Lone Ranger, Singing Lady, and American School.

Lux Radio Theatre, the radio editors have reiterated, is the best Hollywood program radio has to offer. The "Theatre" seems to have taken root as the best all-time Hollywood series in radio. Now in its fifth year on the air, the Radio Theatre has fashioned a secure hold on affection of the nation's listeners. In 1938—as you may expect in '39 and '40—the program scores with even greater emphasis than in previous elections as the best Hollywood program, as well as the best dramatic series.

Still "The Queen"

The fame of the amusement world is commonly as fragile and short-lived as a flame. Surprise comes with indications in the career of Jessica Dragonette and evidences of the abiding nature of the impress that she has made on her audiences. Despite the fact that she has been off the air since the autumn of 1937, going after ten years of radio, and voluntarily, to concert, she is winning votes, position and acclaim in radio polls.

Miss Dragonette was named "radio queen" of 1938 by the readers of Radio Guide *magazine, and she has been a leader in other national polls such as those of* Fame *and the Scripps-Howard and Hearst newspapers.*

In 1939 Miss Dragonette is to give her voice to the screen, completing a round of three principal media—radio, concert stage, and film—with a fame founded on ten years of radio.

Presenting Hollywood

There is, of course, an explanation for the "Theatre's" consistent popularity. The hour has presented glamorous Hollywood with creative imagination as well as a high standard of showmanship. Recognizing that the radio audience is composed of movie-minded listeners, the "Theatre" presents Hollywood in its most fascinating aspects from the standpoint of stars, the material it selects for dramatization, and behind-the-scenes glimpses of the interesting Hollywood of reality. These are the factors which have contributed toward winning for the Lux Radio Theatre millions more listeners than any other dramatic program in the history of radio.

MGM's "Good News" is the second best film series on the air, according to the editors balloting. "Good News" is increasingly forging ahead as one of the best of the Hollywool offerings, and it promises to make its presence felt even more forcibly as time elapses. The Chase and Sanborn Hour is third, Kraft Music Hall is fourth, and Hollywood Hotel, now off the air and replaced by Orson Welles' show, is in fifth place.

Don Wilson is by far the editors' nominee as radio's foremost announcer—a third straight win for Don in this poll. In order follow Ken Carpenter, Harry Von Zell, Milton Cross and Graham McNamee.

H. V. Kaltenborn is undoubtedly the radio personality of the year. Laboring importantly but obscurely at CBS as news analyst for a number of years, this season saw him emerge as the man to whom the entire country paid rapt attention as, during the critical 20 days preceding the Munich Pact, he brilliantly and accurately analyzed and interpreted the pulsating news from across the sea. He is the stand-out selection among commentators. Next in order are Lowell Thomas, Edwin C. Hill, Gabriel Heatter and Boake Carter.

Don Ameche is the choice of the editors as the most effective film player in radio. Closely following Ameche is Edward G. Robinson, now almost as great an attraction on the air as he is at the boxoffice, and following, Bing Crosby, Frank Morgan, William Powell, and Charles Boyer, the two last-named equal choices.

Approximately 95 per cent of the editors who participated in the poll awarded to CBS the palm for providing the year's best special events job, and of course the nomination was for the network's outstanding coverage of the Czech crisis. Significantly, the majority of the ballots bore the citation—"CBS Czech coverage with Kaltenborn." The handful of remaining citations in this division were for NBC's and Mutual's coverage of the same events; the hurricane coverage by all the networks, and the handling of the Howard Hughes flight.

Most painless commercial readings, the editors declare, are those heard on the Jell-o, Ford, Johnson Wax, Kraft, and the Sherwin-Williams "Metropolitan Opera Auditions of the Air" programs.

FAME's 1938 poll concludes with a special citation and award to "Information Please," the audience participation program now delighting listeners every Tuesday evening.

Hart to Coast on Production Code

Vincent G. Hart left for the coast last weekend to spend three months in the Production Code Administration Headquarters there. His assignment is in line with the policy of rotating members between the eastern and west coast offices to further a uniform interpretation of the Production Code.

Upon his return to New York in April, Mr. Hart will undertake further efforts to extend Production Code service to foreign producers. The Eastern office of the Code reviews foreign films and has been making a continuous effort to advise foreign producers of Code regulations and interpretations in advance of production, rather than to be placed in the position of having to request deletions in a finished film.

Winnipeg Is Winner In S. R. Kent Drive

Twentieth Century-Fox's Winnipeg branch placed first, and the Montreal branch second in the 18-week S. R. Kent Drive which ended December 17th. The contest was on accumulated delivery for the period against quota. Winnipeg branch employees will receive five weeks salary, with proportionate prizes for the other prize winners. In addition to the Montreal branch, which placed first last year, the other winners in order were Des Moines, St. John, Omaha, New Orleans, Chicago, Calgary, Seattle, Memphis, Minneapolis and Toronto.

William C. Gehring's central division led the others, being responsible for nine of the 12 winners. In the overseas division, China took top money, leading 36 other countries.

Lester Tietjen, head of the Warner home office playdate department, died Sunday at the Post-Graduate Hospital in New York after a long illness. He is survived by his widow, Mrs. Gertrude Tietjen.

NEVER IN THE HISTORY OF THIS INDUSTRY HAS A COMPANY WON SUCH RECOGNITION!

★

Motion Picture Herald's nationwide exhibitor poll says 20th Century-Fox stars and productions are the greatest!

SHIRLEY TEMPLE

NAMED "NUMBER ONE" MONEY-MAKING STAR

for the 4th consecutive year!

It was an *all-time* record a year ago . . . when Shirley Temple was voted Number One for the *third* consecutive time. Only Shirley Temple could break a record like that!

FIVE OUT OF THE "FIRST TEN" MONEY-MAKERS

are 20th Century-Fox stars!

Shirley Temple! . . Sonja Henie! . . Jane Withers! . . . Alice Faye! . . Tyrone Power! —Five out of ten!

—and of course

20TH TOPS THE MONTHLY "BOX OFFICE CHAMPIONS"

with 18 top-grossing attractions!

More monthly Box Office Champions than any other company! Proof again that 20th leads the industry for *consistent, week-by-week* delivery of hit pictures!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

20th Century-Fox Congratulates

SHIRLEY TEMPLE

No. 1 MONEY-MAKING STAR
for the fourth consecutive time!

Next release

"THE LITTLE PRINCESS"

(*in* TECHNICOLOR)

20th Century-Fox Congratulates

SONJA HENIE

on being voted a

'FIRST TEN' MONEY-MAKING STAR!

Next release

"LOVE INTEREST"

20th Century-Fox Congratulates

JANE WITHERS

on being voted a

'FIRST TEN' MONEY-MAKING STAR!

Next release

"THE ARIZONA WILDCAT"

20th Century-Fox Congratulates

ALICE FAYE

on being voted a

'FIRST TEN' MONEY-MAKING STAR!

Next release

"TAIL SPIN"

20th Century-Fox Congratulates

TYRONE POWER

on being voted a

'FIRST TEN' MONEY-MAKING STAR!

Next release

"JESSE JAMES"

(*in* TECHNICOLOR)

"What the Industry Faces in 1939"

IN the issues dated December 17, Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD *and* Motion Picture Daily, *presented concurrently in those journals a discussion of the motion picture situation under the heading of "What the Motion Picture Faces in 1939." Attention and reaction from the readers reached by this all-industry coverage is reflected in letters reproduced herewith.*

CALLS DISTRIBUTION SYSTEM "VICIOUS"

DEAR MR. QUIGLEY:—

I have just read your splendid article appearing in the December 17th issue of MOTION PICTURE HERALD.

For the past year now I have been well aware of the many things that you point out in this editorial, but who am I that could be so bold as to point out these flaws to mighty Hollywood, and their high powered salesmen.

All of Hollywood's shortcomings, and there are many, can be traced directly to the vicious and unfair distribution system that is in vogue at the present. They say to Wilmington, Ohio, that you will take and play what we give you or else.

What you say about radio competition is correct, and to think that Hollywood has actually sponsored this unfair, free competition.

What does Hollywood care about economies? The exhibitor dollars are earned by sweat and blood, and Hollywood throws them out the window and demands more. Then the distribution system goes to work and more customers are driven away from the box-office as the result.

Again I say, Mr. Quigley, you are on the right path and you are very, very close to the thoughts of thousands of exhibitors.—CLARK C. RADER, New Lamax Theatre, Wilmington, Ohio.

"THE HANDWRITING ON THE WALL"

DEAR MR. QUIGLEY:—

I feel quite sure that you are glad to know just how your editorials are registering with your vast number of readers, not alone for the satisfaction of knowing that your readers agree with the timeliness and value of what you have written, but also that you may feel that you have editorial pen on the nerve center of the industry and that you have a correct understanding of the strength or weakness or fluctuations in the pulse and heart action of this industry.

I want to express to you my appreciation for your editorial in the December 17th issue of the MOTION PICTURE HERALD. It is worthy of a reprint in the HERALD and every other trade paper. Many paragraphs should be put in bold black type and underscored; it should be framed and put on the desk of every executive that plays a part in How Pictures Are Made, How Many Are Made, How They Are Distributed, and, last but not least, How They Are Sold to the Public by the Theatre.

The third paragraph of that editorial sounds as true to me as did the message spoken of in the Bible, "The Handwriting on the Wall," that was interpreted by Daniel to the King. We *are* headed for "A Change!" It's coming just as sure and just as certain as the sunrise of another day is certain to come. And as you have prophesied, the results to some will be disastrous. The change is likely to be as sudden and powerful in scope as were the reforms caused by the "Legion of Decency Storm," and many of the wise ones, in the high as well as the lower ranks of this industry, had said, such a thing could not happen—but it did!

May I say, as an exhibitor, that I believe that your fourth, fifth and sixth paragraphs should give every producer something to think about, and to those who refuse to take this warning seriously, they are headed for a fall.

Hollywood must recognize the fact that they are "Out of Step" the same as we in the exhibiting end of the business.

The last paragraph of your editorial, on page eight, should be reprinted in type large enough to cover the whole page. Radio is *not* an ally! And hundreds of exhibitors, like myself, have cried to the high Heavens that the industry should recognize and treat it as a mighty competitor.

The public is not fooled by a system of exhibiting that provides an outlet for pictures that have little excuse for ever having been made. Such a system cheapens the whole industry, lowers the chances of worthwhile product making a better profit, and thus decreases public confidence and appreciation for motion picture entertainment.

Any system or method that tries to force the public to take or like something that it does not want, is bound to fail ultimately. Inferior pictures (some of which should have never been made or released) have been shoved down the throat of the public on double bill programs—the good feature burdened with carrying the dud along. It has been said that one rotten apple will spoil a whole box of apples in a short time, and I honestly believe that producers have damaged much good product by mixing in the stuff they know to be inferior, pictures that were made deliberately for double billing.

The second paragraph on page nine should command a 24 sheet billboard reproduction and posting in the center of every (lot) of every company producing pictures. I will give a gold medal, to be presented by the HERALD, to the producer who will be the first to erect such a billboard on the studio grounds as an incentive for a higher standard of entertainment values in motion pictures, a command to the writers, directors, actors and all concerned with turning out a product that will restore motion picture entertainment to the ranks of leadership and public esteem.

The last two paragraphs of your editorial are a prophesy, and I am ready to bet two to one that it will rank high in the history of this industry starting with the year 1939.

Chronic ills of mankind do not get that way overnight, neither are they cured in a day; drastic measures are required sometimes to save the patient. This same truth can well be applied to any business.

Competition has often been credited with being the life of business, the incentive to develop a finer product, raise a higher standard of service. It looks as though something had gone wrong with this formula in the motion picture business. Many fine pictures are turned out month after month and there are theatre palaces in every worthwhile city in the land from coast to coast. But it looks as though the formula for selling pictures to the theatres, as well as the method of selling entertainment to the public, has gone haywire.

A poor grade of "apples" has been mixed too freely with the good apples, many other substitutes for picture entertainment have been mixed in wholesale quantities with what should have been a picture program only. Motion picture entertainment has been subordinated, had to take a back seat all too often, and the cash customer has been gorged on a diet that has not agreed with him. Picture palaces have stooped to the level of the "Grind Houses" in adopting a double and triple bill program.

We are headed for "A Change"! Forcibly or voluntarily, it's coming! Business will get better after the patient has gone through with the "operation."

Thanks for the editorial.—B. P. MCCORMICK, McCormick Theatres, Canon City, Col.

Copyright Suit Filed

Bernard Huff and Forest G. Bobitt have filed a copyright infringement suit in federal court in South Bend, Ind., charging that "I've Got a Pocketful of Dreams," sung by Bing Crosby in "Sing, You Sinners," was taken from "Just an Old Romance." Named as defendants with Mr. Crosby are Santly-Joy Select, Paramount Publix Corporation and W. C. Kolhurst, who operates the Fairy theatre in Napanee.

Paramount has filed an action in Los Angeles against Walter Catlett for $8,000 and costs, charging that the actor failed to appear for work on December 12th.

M. and L. Hess, Inc., has filed suit in New York supreme court against Newsreel Theatres, Inc., for $4,350. The plaintiffs claim real estate brokerage commissions for obtaining a site on 34th Street, New York, for the defendant.

A GREAT 1938 IS OVER!

This is the time to examine pledges and the faith with which they were kept • Through the medium of Motion Picture Herald's annual nationwide poll, the exhibitors have rendered their verdict • With Shirley Temple again voted Number One boxoffice star . . . with five 20th stars in the First Ten money-makers . . . with 20th awarded more monthly Box Office Champions than any other company *. . . never before has one company been recognized as so completely pre-eminent as 20th Century-Fox in 1938!*

"HAPPY NEW YEAR" HAS A MEANING!

During the dark days of 1932-33, it was a hard problem just to keep this company alive.

It was important to us and it was equally important to thousands of our customers that the company continue as an important production source. By devotion to its task, a loyal organization pulled the company through to health and strength, but this could not have been done had we not also received the support and confidence of exhibitors throughout the world.

A little more than three years ago, Messrs. Joseph M. Schenck, Darryl F. Zanuck and William Goetz were invited to come with us, because of their outstanding production achievement.

Within those three years, without agitation or legislation, but by sticking strictly to the business of producing and selling pictures, Twentieth Century-Fox has steadily forged ahead until today the world's exhibitors vote it undisputed leadership.

But Darryl F. Zanuck and his production associates are not the kind of men to rest on past accomplishments. They recognize the responsibility of leadership. They appreciate their continuing obligation to our theatre customers

Accordingly, the thousands of exhibitors who depend on us for their product will be glad to know that the pictures our studio has produced for release in the first three months of 1939 are the strongest in this company's history.

I am sure you will agree that they represent a sincere and intelligent effort to give your theatre the greatest possible attractions.

We wish you a happy and prosperous New Year—and are doing our best to see that you get it.

S. R. Kent

President, 20th Century-Fox Film Corp.

NOW FORWARD TO 1939!

THREE SMASH ATTRACTIONS TO LEAD OFF THE QUARTER!

Marked for your mid-season high spot . . . already established by early runs, a sensational top-money hit! A great picture that has captured a great tradition. Lavishly produced... with a brilliant cast...and enriched with all the beauty of Technicolor!

KENTUCKY

in TECHNICOLOR

with

LORETTA YOUNG • RICHARD GREENE

and **WALTER BRENNAN**

Douglas Dumbrille • Karen Morley • Moroni Olsen

Directed by David Butler

Associate Producer Gene Markey • Screen Play by Lamar Trotti and John Taintor Foote • From the story "The Look of Eagles" by John Taintor Foote

---

o expense has been spared to make this one of 20th's most nportant productions. Smashing romantic melodrama of adenture. Three brave, young women of the sky who brush wings with death because it brings them closer to the men they love! Revealing the heart-throbs behind their spectacular lives!

ALICE FAYE • CONSTANCE BENNETT

NANCY KELLY

in

TAIL SPIN

with

JOAN DAVIS • CHARLES FARRELL

JANE WYMAN • KANE RICHMOND

Wally Vernon • Joan Valerie • Edward Norris

Directed by Roy Del Ruth

Associate Producer Harry Joe Brown

Original Screen Play by Frank Wead

Word of this outstanding sensation has already spread like wind-whipped prairie fire! With its theme America's most lawless era, it depicts the thrilling, romantic adventures of the most colorful outlaw of them all! Epically produced by 20th in Technicolor.

DARRYL F. ZANUCK'S Production of

JESSE JAMES

in TECHNICOLOR

starring

TYRONE POWER • HENRY FONDA

NANCY KELLY • RANDOLPH SCOTT

and

HENRY HULL • SLIM SUMMERVILLE

J. EDWARD BROMBERG • BRIAN DONLEVY

JOHN CARRADINE • DONALD MEEK

JOHN RUSSELL • JANE DARWELL

Directed by Henry King

Associate Producer and Original Screen Play by Nunnally Johnson

—AND

OF PEAK

showmanship inspiration! Revealing, through the magic of echnicolor, the world's four-time No. 1 star in *all* her charm. Woven from Frances Hodgson Burnett's immortal story. By far the most spectacular and ambitious of Shirley Temple pictures!

SHIRLEY TEMPLE
in
THE LITTLE PRINCESS
in TECHNICOLOR
with
RICHARD GREENE • ANITA LOUISE
IAN HUNTER • CESAR ROMERO • ARTHUR TREACHER • MARY NASH • SYBIL JASON
MILES MANDER • MARCIA MAE JONES
Directed by Walter Lang
Associate Producer Gene Markey • Screen Play by Ethel Hill and Walter Ferris • Based on the novel by Frances Hodgson Burnett

Alert-minded 20th showmanship brings you Alexandre Dumas' immortal story in a *musical comedy version!* Ameche is D'Artagnan . . . the Ritzes his three irrepressible comrades! A smash, smart, new entertainment angle . . . invested with lavish production values.

DON AMECHE
and **THE RITZ BROTHERS**
in a Musical Comedy Version of Alexandre Dumas'
THE THREE MUSKETEERS
with
BINNIE BARNES • GLORIA STUART • PAULINE MOORE
JOSEPH SCHILDKRAUT • John Carradine • Lionel Atwill
Miles Mander • Douglas Dumbrille • John King
Directed by Allan Dwan
Associate Producer Raymond Griffith • Screen Play by M. M. Musselman, William A. Drake and Sam Hellman • Special material for the Ritz Brothers by Sid Kuller and Ray Golden
Music and Lyrics by Samuel Pokrass, Walter Bullock, Ray Golden, Sid Kuller

NOW FORWARD TO 1939!

OUR MORE

MPORTANCE!

Horror! Chills! Mystery! The elements which are so popular at today's boxoffices are all packed into Conan Doyle's greatest Sherlock Holmes story—the fascinating, spine-tingling tale of the giant, unearthly beast with blazing eyes that prowled in the gloom of the lonely English prison moor!...

Sir Arthur Conan Doyle's

THE HOUND of the BASKERVILLES

with

RICHARD GREENE • BASIL RATHBONE
(as Sherlock Holmes)

ANITA LOUISE • NIGEL BRUCE
(as Dr. Watson)

LIONEL ATWILL • JOHN CARRADINE
BERYL MERCER • BARLOWE BORLAND

Directed by Sidney Lanfield
Associate Producer Gene Markey
From the story by
Sir Arthur Conan Doyle

A stand-out attraction with no limit to its draw. Top-flight romantic drama mellowed with warmly human appeal! Starring Warner Baxter and Loretta Young (those grand stars of "Wife, Doctor and Nurse"). With Binnie Barnes, fastest-comer on the screen! *Perfect!*

LORETTA YOUNG • WARNER BAXTER

in

WIFE, HUSBAND AND FRIEND

with

BINNIE BARNES • CESAR ROMERO
GEORGE BARBIER • J. EDWARD BROMBERG
EUGENE PALLETTE • HELEN WESTLEY

Directed by Gregory Ratoff
Associate Producer and Screen Play by Nunnally Johnson

20th CENTURY FOX

DARRYL F. ZANUCK
In Charge of Production

HERE ARE 20TH'S FIRST-QUARTER RELEASES!

Release Date	PRODUCTION
Dec. 30	**KENTUCKY** (in Technicolor)
Jan. 6	**WHILE NEW YORK SLEEPS**
Jan. 13	**CHARLIE CHAN IN HONOLULU**
Jan. 20	**SMILING ALONG** (starring Gracie Fields)
Jan. 20	**MR. MOTO'S LAST WARNING**
Jan. 27	**JESSE JAMES** (in Technicolor)
Feb. 3	**THE ARIZONA WILDCAT** (starring Jane Withers)
Feb. 10	**TAIL SPIN**
Feb. 17	**THE THREE MUSKETEERS**
Feb. 24	**PARDON OUR NERVE**
Mar. 3	**WIFE, HUSBAND AND FRIEND**
Mar. 10	**THE INSIDE STORY**
Mar. 17	**THE LITTLE PRINCESS** (in Technicolor)
Mar. 24	**THE JONES FAMILY IN EVERYBODY'S BABY**
Mar. 31	**THE HOUND OF THE BASKERVILLES**

NOW FORWARD TO 1939!

THE HOLLYWOOD SCENE

Smashing Idols

With several studios already announcing that they no longer will bow to the decrees of foreign dictators, our own particular varieties of public figures are finding that they no longer can find sanctuary from satire in the dignity of their positions or personalities. The tendency to consider public affairs and public men, fictionalized for purposes of screen entertainment, has grown rapidly of late and promises to be expanded further.

Satiric slants at official pomposity shot up sharply in "Hold That Coed." Stuff-shirted civic and political wheelhorses took a beating in Sam Goldwyn's "The Cowboy and the Lady." Unsavory civic affairs were exposed in "Disbarred" and "King of Chinatown." It may be expected that Glenda Farrell's "Torchy for Mayor" will toss plenty of jibes at small town politicians. "Battle of the City Hall" will throw further light on what goes on when politicians, grafters and municipal officials get together. "One Third of a Nation" is based on a presidential dictum anent the under-privileged. In "The Great Man Votes," John Barrymore finds himself the sole voter in a pivotal precinct and emerges a national hero. One episode in Cecil De Mille's "Union Pacific" will picture how Abraham Lincoln cut red tape to set in motion the machinery that spanned the continent with railroad tracks. Frank Capra has in mind a story called "The Gentleman From Montana" dealing in a large part with activities under the Capitol dome.

Holiday Production

As would be expected, pre-holiday production was light. The studios were not very busy the week before Christmas, nor will there be a great deal going on before New Year's Day. After that date, however, things will be quite different, as present plans call for an unprecedented production rush.

Two studios dominated the week's work, Columbia and Monogram. At the first named, three pictures were started. Most important, "Plane Number Four," will feature Jean Arthur and Cary Grant, with Richard Barthelmess, Rita Hayworth, Thomas Mitchell, Noah Beery, Jr., and Sig Rumann. Charles Starrett, Linda Winters, Bob Nolan, Robert Fiske and Vernon Steel will be seen in "Mounted Police" (tentative title). "In "Romance of the Redwoods," Charles Bickford, Jean Parker, Ed Laughton, John Tyrell and Lloyd Hughes will be featured.

Monogram Launches Two

Monogram started two pictures. "Navy Girl" will present Grant Withers, Fay Wray, Dewey Robinson, Andre Cheron, Robert Frazer, Craig Reynolds, George Sorell, William Von Brincken, Joseph Crehan, Duke York and Arthur Housman. Tex Ritter will be the star of the Ed Finney production "Sundown on the Prairie." The supporting cast lists Horace Murphy, Dorothy Fay, Karl Hackett, Charles King, Dave O'Brien, Bobby Terry and Hank Worden.

"Forged Passport" was started at Republic. It will present Paul Kelly, June Lang, Lyle Talbot, Billy Gilbert, Maurice Murphy, John Hamilton, Ivan Miller and Christian Rub.

SHADOWS CAST BY EVENTS

Producers deem themselves particularly fortunate when news events endow their pictures with unique topical significance.

Twice recently luck has smiled on Larry Darmour. Just as "Whispering Enemies," story of which has to do with business wrecking whispering campaigns, was finished, a whispering campaign broke out against a nationally known article. While "Sabotage," which has to do with enemy spy rings operating within the United States was being made, the series of arrests and prosecutions of actual spies was making sensational news headlines.

For Paramount distribution, Dario Faralla started the Spanish "Papa Soltero." Tito Guizar is the star and the supporting company includes Armanda Varela, Tana, Barney Norton, Paco Moreno, Sarita Wootan, Paul Ellis, Rose Terrich, Martin Harralaga, Arroyito, Carlos Villarias, Paul Lechua and Daniel Rea.

20th-Fox Finishes Three

Twentieth Century-Fox completed three pictures. "The Jones Family In Hollywood" will present the familiar players. The important players in "Winner Take All" are Tony Martin, Gloria Stuart, Slim Summerville, Henry Armetta, Bob Allen, Kane Richmond, Robert Allen and Johnnie Parrone. "Mr. Moto in Porto Rica" will present Peter Lorre, Armanda Duff, Jean Hersholt, Leon Ames and Robert Lowery.

MGM finished "Honolulu." It will present Eleanor Powell with Robert Young, George Burns, Gracie Allen, Judith Allen, Jo Ann Sayers, Eddie Anderson and Rita Johnson in the featured roles.

Italian actress Isa Miranda will make her American screen debut in Paramount's "Hotel Imperial." The supporting cast lists Ray Milland, Reginald Owen, Gene Lockhart, Rudolph Foster and Curt Bois.

"Yes, My Darling Daughter," Warner Bros., teams Priscilla Lane and Jeffrey Lynn in the leading roles supported by Fay Bainter, Roland Young, Genevieve Tobin, Ian Hunter, May Robson, Paul Panzer and Clem Bevans.

Columbia finished "Lone Wolf," in which Warren William, Ida Lupino and Virginia Weidler are featured.

Principal players in Republic's "Pride of the Navy" are James Dunn, Rochelle Hudson, Gordon Oliver, Horace MacMahon, Gordon Jones, Charlotte Wynters, Joseph Crehan and Charles Trowbridge.

The star of "The Flying Irishman," RKO-Radio, is Douglas Corrigan. Paul Kelly, Robert Armstrong, Eddie Quillan, Donald McBride, Joyce Compton, Dorothy Appleby, Peggy Ruan and Cora Witherspoon will be seen with the flyer.

Camera Improvements

In no branch of production have so many improvements been made as in that which has to do with the photographing of pictures. A new mounting invented by John Arnold, chief of MGM's photographic department, is being used on "The Wizard of Oz." Called, for want of a more scientific term, the "sloth camera," the mount hangs down from the arm of the travelling crane instead of being placed on top of it, as has been the method heretofore.

The mechanism can be operated from a point within six inches of the ground or stage floor or be raised to an elevation of thirty-five feet. It can "pan," tilt and turn in any direction and, like a pendulum that covers a complete circle, can be focused from any angle and at any height within its scope.

The "sloth" was used first to photograph the spectacular Munchkin set, in which it rose from the floor to take in the entire miniature city populated by midgets who play the Munchkin people. It can be adapted to the standard camera equipment to the the massive housing of color cameras.

Opportunities

As part of its expansion program, Universal has launched ambitious plans for the development of new screen personalities. Drawing on its own contract list, the company already has elevated several younger players to rôles of prominence and others who have displayed promise in recent films are to be given greater opportunities in the near future.

In line with its policy of developing star material from within its own ranks, Universal has given Constance Moore, who has been a member of the studio's stock company for the past year, the feminine lead opposite Edgar Bergen and Charlie McCarthy in "You Can't Cheat an Honest Man."

Helen Parrish, another Universal potentiality, heretofore seen in comparatively unimportant parts, is given the opportunity of her career in "Three Smart Girls Grow Up," in which she shares the title roles with Deanna Durbin and Nan Grey.

Dorothea Kent, another of the younger actresses, who has been seen a few times with Frank Jenks, will be co-starred with him in a series of comedies. A young leading man in whom the company executives have great faith is William Lundigan, who, having completed his training school duties in secondary productions, will make his featured bow as one of the two romantic leads in "Three Smart Girls Grow Up." Stories are being studied for newcomer Vincent Price and for tiny Juanita Quigley, who gave a standout performance in "That Certain Age."

Lawrence W. Fox, Jr., president of General Film Company which produces the "Crime Club" short subjects for Universal release, has formed the General Commercial Film Company to produce advertising films. He will continue with the "Crime Club" productions.

FILM STOCKS' VALUE UP 96 MILLIONS, BUT VOLUME OF TRADING DECREASES

Values Push Ahead with Other Stocks in Last Half of Year Despite Government's Suit And Loss of Foreign Markets

by THE ANALYST

Motion picture stocks listed on the New York Stock Exchange gained $96,202,500 in market value during 1938 from $623,738,750 to $719,941,250. At the same time, there was a sharp decrease in volume of trading. (See the opposite page.)

Both developments coincided with the action of the general market, which in 1938 made a sharp advance in the second half of the year while stock dealings dwindled to the smallest total in 14 years.

The market's rise, and a substantial pickup in general business, were predicated largely on governmental "pump-priming," but by the end of the year there were evidences that trade and industry would go ahead farther on their own initiative.

Lowest Level in March

The month of March witnessed the lowest level in film stock prices for the year, as it did for the general list. There was a brisk pickup after Congress adjourned in June. This gained momentum when the effect of latest recovery measures at Washington began to be felt, including the release of gold in the "sterilized" fund and the reduction of reserve requirements for Federal Reserve banks.

Despite the filing of a government suit against major motion picture producers in July to force segregation of theatre holdings, film stocks pushed ahead with the general list in the last half of the year.

This process was not an uninterrupted one. The stock market felt the weight of the Czech crisis during the summer months when central European developments threatened to plunge the world into war. With the postponement, at least, of an immediate showdown between the democracies and the dictatorships, however, there was a recovery in financial sentiment and the major trend during the late summer and fall was upward.

See Business Gain in 1939

In view of the international situation, the consensus of financial opinion at the year end was that business would continue to gain during 1939, while the stock market could be expected to engage in a nervous and irregular, but predominantly upward, trend.

As a result of the year's transactions on the New York Stock Exchange, leading motion picture shares completely reversed their showing of last year, although only one, Eastman Kodak, rallied sufficiently to wipe out all the 1937 loss and show a gain in valuation over 1936. Kodak, as of the close Dec. 24, 1938, had a total market value of $418,600,000, compared with $369,150,000 at the end of 1937, and $402,500,000 at the end of 1936.

Loew's Inc., despite legal difficulties, including the government case and a stockholders' action, gained $12,800,000 in market value during the year to a total of $84,800,000. The largest point gain was in Universal Pictures preferred, which rose from a 1937 close of 29 to 76 at the close of Dec. 24, 1938.

Other film stocks on the big board which gained sharply in market value in 1938 were Twentieth-Century-Fox, up $9,000,000; Twentieth-Century-Fox preferred, up $7,625,000; Paramount, up $5,200,000; and General Theatre Equipment, up $2,175,000.

Substantially increased earnings helped make Technicolor a feature on the curb market in 1938, the stock showing a net gain of about 5 points over the close of 1937. A wholly-owned subsidiary, Technicolor Motion Pictures Corporation, reported for the eight months ended Aug. 31, 1938, a net income of $863,000, compared with $451,000 for the corresponding period of 1937. Earnings of the company in the first eight months of 1938 were larger than for the entire preceding year.

Universal pictures common, listed on the curb, showed a sympathetic action with its preferred stock on the Big Board by rising 3 points for the year.

Bond Market Upward

Bond market action of film securities was mainly upward. The largest gain was in Warner Brothers 6s, which are convertible into stock of the company next year. The bonds rose 17 points to a price of above 91. Paramount issues were strong, the convertible 3¼s showing a gain of about 16 points to around 87.

Radio-Keith-Orpheum stock and bonds reflected uncertainties surrounding the company's reorganization proceedings, the stock showing a loss for the year of about 2 points, while the bonds, at a price of around 70, were off almost 8 points from the 1937 close.

Film Shares Join in Rise

The post-congressional-adjournment rally in the stock market during the summer months was fully shared in by the motion picture stocks, which jumped to new highs for the year after declining from 33 to 75 per cent from the year's opening prices.

Prices were sustained thereafter because the industry entered the new season with definitely more encouraging prospects than were apparent in 1937. Although earnings of motion picture companies from the beginning of 1938 to the fall were lower than in the corresponding period of 1937, and theatre admission prices, on an average, were lower, industry costs were reduced sharply, while box-office receipts in the latter part of the year were beginning to show the effects of increased consumer income. Higher payrolls, coupled with Government projects to provide employment, further enhanced the prospect of continued box office improvement as the year drew to a close.

The action of motion picture securities in the face of the Government suit to force the industry to divorce production and distribution from exhibition, and revise other practices, suggested that the development, the most pertinent of the year affecting the film business, was not one to cause alarm to holders of motion picture company stocks and bonds.

Sees Long Study

Indicators of the average investor's reaction to the suit may be found in the comments of financial and statistical advisory services. *Standard Trade and Securities,* published by the Standard Statistics Co., said:

"Because of the complexity of the subject it may be concluded that a long time, possibly years, will be required to investigate thoroughly present trade practices and customs. It should also be understood that many elements within the industry are in sympathy with the major portion of the Government's aims, and that through cooperative efforts, many reforms may be accomplished under the guidance of the court which could not be effected without some such authority because of the need for concerted action.

"Thus, this suit may prove beneficial through clarifying present uncertainties, eliminating certain undesirable practices which developed during the period of the industry's rapid growth, and defining clearly the rules and regulations under which the trade must operate in the future. . . ."

Discussing the possibilities of a Government victory in the suit, the Fitch Publishing Co., in a bulletin, said:

"Segregation of theatre properties from production and distribution probably would be accomplished in most instances by issuing to stockholders of the parent company stock of the subsidiary or affiliate now owning or controlling the exhibiting division. In cases where properties are owned directly rather than through a subsidiary, separation would be accomplished by issuing present stockholders a share of theatre stock and of producing stock for each share now held. Consequently, the investor would continue to hold interests in all divisions and if the production division were adversely affected, this might be offset by gains in the distribution division so that the net result would be the same."

INDUSTRY DESERVES SUPPORT: SCHENCK

The motion picture industry, observing its Golden Jubilee next year, is no longer solely a medium for mass entertainment, but has become "the most effective salesman of American products and the American way of life that the world has ever known," and therefore the Government should give it "the utmost in encouragement and support," Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, said Thursday night in a radio address, part of a symposium of business leaders, over National Broadcasting Company networks.

Classifying the motion picture among the five largest industries, Mr. Schenck also said:

"In the past, the film industry has never permitted business recessions to keep it in check for long. Thus, though business conditions in the last half of 1938 were none too good, the industry plans greater expenditures for production in 1939 than ever before in its history.

"Americans have always been proud of the supremacy of their motion pictures throughout the world. It is our purpose in 1939 to maintain that supremacy beyond question. But we propose also during the coming year to make the American public more proud than ever of their nation, their history and the system of free government under which we are privileged to live.

"And so we of Hollywood look forward to the New Year of 1939 with renewed confidence, resolution and pride."

MOTION PICTURE STOCKS IN 1938

High and Low in Stock and Bond Trading for 5 Years 1934 to 1938

(Closing Prices Are as of December 24, 1938)

NEW YORK STOCK EXCHANGE

	1938							1937		1936		1935		1934	
Stock and Dividends	Sales	High	Date	Low	Date	Last	Net Change	High	Low	High	Low	High	Low	High	Low
Columbia Pictures vtc. (2½% B)	161,700	19	Nov. 9	9	Mar 30	15	+ 3	39½	10	45½	31	81	34¼	41⅜	21½
Columbia Pictures pfd. (2¾)	9,100	35⅛	July 19	27½	Apr. 1	28	+ 1	46⅛	25¾	51½	39½	49⅞	43½	not listed	
Consolidated Film	62,300	2⅜	Oct. 24	1	Mar. 26	1⅝	unch.	5¾	1	7⅛	4⅛	7½	3¼	6¼	1⅝
Consolidated Film pfd. (1 c)	80,600	12¼	Dec. 1	4½	Mar. 25	10½	+ 5	18¾	4¼	20⅛	15¼	22⅛	14¼	20¼	10⅜
Eastman Kodak (6)	167,600	187	Nov. 10	121½	Mar. 31	182	+21½	198	144	185	156	172¼	110½	116½	79
Eastman Kodak pfd. (6)	3,280	173	Dec. 22	157	Jan. 5	173	+17	164	150	166	152	164	141	147	120
General Theatre Equip. (1)	102,100	16¾	Nov. 7	8½	Mar. 23	15½	+ 3⅝	33¾	9½	not listed					
Keith-Albee-Orpheum pfd. (8¾)	450	91	Nov. 29	63	Apr. 5	90	+10	110	80	110	80	90⅛	34	37½	20
Loew's, Inc. (3 A)	649,300	62½	Nov. 12	33	Mar. 31	53	+ 8	88⅞	43⅝	65¾	43	55⅝	31¼	37	20⅜
Loew's, Inc., pfd. (6½)	9,800	111¼	Oct. 26	99	Dec. 17	104½	— 1	110	99¾	108⅞	104½	108¾	102	105	72
Paramount	2,200,800	13¼	July 19	5¾	Mar. 3	12⅞	+ 3¼	28¾	8½	23¼	7⅛	12	8	not listed	
Paramount 1st pfd. (6)	42,200	101¼	Dec. 16	65	Mar. 26	98¼	+13½	200½	80½	170	59	101¾	67	not listed	
Paramount 2nd pfd. (.60)	261,300	13⅛	July 20	6⅝	Mar. 31	12½	+ 2	26¾	8	21¼	8⅛	14¼	9¼	not listed	
Pathe Film Corp.	929,100	14⅝	Nov. 1	3½	Mar. 30	10¾	+ 5¾	10½	4	11⅞	6⅝	8⅛	4⅞	not listed	
Radio-Keith-Orpheum (E)	890,500	5⅜	Jan. 11	1¾	Sept. 28	2⅛	— 1⅞	10⅛	2¼	10⅞	5	6	1¼	4¼	1½
20th Century-Fox (2)	797,500	28⅜	Nov. 12	16⅛	Mar. 29	25½	+ 5⅝	40⅞	18½	38⅝	22½	24¾	13	not listed	
20th Century-Fox pfd. (1½)	47,850	38	July 19	25⅛	Mar. 25	34	+ 7⅝	50	25	47¾	31⅜	32	24⅝	not listed	
Universal Pictures pfd.	5,140	83	Dec. 8	27½	Mar. 30	76	+47	108	29	115	50	73	29	46½	16⅞
Warner Brothers	1,341,400	8	July 19	3¾	Mar. 26	5⅝	— ⅜	18	4¾	18⅜	9¼	10⅜	2¼	8¼	2¾
Warner Brothers pfd. (F)	7,670	45	Aug. 6	20	Mar. 26	39	+ 5	69½	36	69	44	52	14½	31⅞	15

A—So far this year; B—Payable in stock; C—Accumulated; E—In bankruptcy or receivership or reorganization; F—Unit of trading 10 shares.

▽ ▽ ▽

NEW YORK CURB EXCHANGE

	1938					1937		1936		1935		1934	
Stock and Dividend	Sales	High	Low	Last	Net Change	High	Low	High	Low	High	Low	High	Low
Columbia Pictures common	125	16	13¼	16	—13⅜	39	29	45	34	73	38	35	24½
Grand National Films	183,200	1⅛	⅛	3/16	—9/16	4¼	½	4⅝	2⅛	not listed			
Monogram Pictures	91,500	3⅛	1¼	1¾	+ ¼	2⅜	1	not listed					
Sentry Safety Control	14,500	⅜	3/16	3/16	— ⅛	1¼	¼	1⅝	½	⅞	¼	½	⅛
Technicolor (1 A)	431,100	26½	14¼	21¼	+ 4¾	34	14	32½	17¾	27	11⅝	14¾	7⅝
Trans-Lux DPS (.10 A)	64,700	3⅛	1¾	1¾	— ⅞	5¼	1⅝	5½	3¼	4⅜	2	3⅛	1⅛
Universal Pictures	8,200	10	3	8	+ 3	19	3⅛	16¾	4¼	8	8	5½	3

A—So far this year.

▽ ▽ ▽

Bonds on Stock Exchange

	1938					1937		1936		1935		1934	
Bond and Maturity	Sales	High	Low	Last	Net Change	High	Low	High	Low	High	Low	High	Low
Keith 6s '46	$36,000	95	80	93	+10½	100	82½	100	92	95¾	67½	73½	51
Loew's 3½s '46	2,172,000	102⅝	94½	98¾	+ 1½	101¼	95½	102	96	not listed			
Paramount-Broadway 3s '55	216,000	63	56¾	56¾	— 3¼	75¼	59	73	55	63	54⅛	47	30
Paramount 6s, '55	996,000	100	81	99½	+11½	105½	88	101¼	83	97⅜	84¾	not listed	
Paramount cv. 3¼s '47	1,068,000	87¼	57	87	+15⅝	96¾	71	not listed					
Radio-Keith-Orpheum 6s '41	1,344,000	81	52½	69¼	— 7¾	126½	75	122	63	88¾	26½	41	18¼
Warner Brothers cv. 6s, '39	6,096,000	91½	63¼	91½	+17	100¼	70	100¼	86	89½	48½	67	40⅞

▽ ▽ ▽

Comparison of Valuation of Stock Issues, 1937-38

Stock	Approx. Shares Listed	Close 1937	Valuation	Close 1938	Valuation	Net	Change
Columbia Pictures vtc.	290,000	12	$3,480,000	15	$4,350,000	+ 3	+ $870,000
Columbia Pictures pfd.	75,000	27	2,025,000	28	2,100,000	+ 1	+ 75,000
Consolidated Film	530,000	1⅝	861,250	1⅝	861,250	unch.	unch.
Consolidated Film pfd.	400,000	5½	2,200,000	10½	4,200,000	+ 5	+ 2,000,000
Eastman Kodak	2,300,000	160½	369,150,000	182	418,600,000	+21½	+49,450,000
Eastman Kodak pfd.	60,000	156	9,360,000	173	10,380,000	+17	+ 1,020,000
General Theatre Equip.	600,000	11⅞	7,125,000	15½	9,300,000	+ 3⅝	+ 2,175,000
Keith-Albee-Orpheum pfd.	65,000	80	5,200,000	90	5,850,000	+10	+ 650,000
Loew's, Inc.	1,600,000	45	72,000,000	53	84,800,000	+ 8	+12,800,000
Loew's, Inc., pfd.	140,000	105½	14,770,000	104½	14,630,000	— 1	— 140,000
Paramount	1,600,000	9⅝	15,400,000	12⅞	20,600,000	+ 3¼	+ 5,200,000
Paramount 1st pfd.	250,000	84¾	21,187,500	98¼	24,562,500	+13½	+ 3,375,000
Paramount 2nd pfd.	650,000	10½	6,825,000	12½	8,125,000	+ 2	+ 1,300,000
Pathe Film Corp.	600,000	5	3,000,000	10¾	6,450,000	+ 5¾	+ 3,450,000
Radio-Keith-Orpheum	1,400,000	4	5,600,000	2⅞	2,975,000	— 1⅞	— 2,625,000
20th Century-Fox	1,600,000	19⅞	31,800,000	25½	40,800,000	+ 5⅝	+ 9,000,000
20th Century-Fox pfd.	1,000,000	26⅜	26,315,000	34	34,000,000	+ 7⅝	+ 7,625,000
Universal Pictures pfd.	20,000	29	580,000	76	1,520,000	+47	+ 940,000
Warner Brothers	3,900,000	6	23,400,000	5⅝	21,937,500	— ⅜	— 1,462,500
Warner Brothers pfd.	100,000	34	3,400,000	39	3,900,000	+ 5	+ 500,000
			$623,738,750		$719,941,250		+$96,202,500

Owners Are Not Bound By Stated Admissions

Change to Afternoon Prices Brings Suit, But Theatre Wins

When a bargain hunting patron steps up to a boxoffice only to find that the cashier is just changing the signs to higher prices, it is usually a situation. To the patron it is always "an outrage," to some bystanders it is funny, to the exhibitor it may mean trouble. Cartoonists, columnists and the films themselves have used the gag successfully.

When it happened to John S. Zvirin, he went to court. (People on complaint of Zvirin vs. Roxy Theatre, Inc. *N. Y. Law Journal,* Dec. 19, 1938.)

Mr. Zvirin, while looking through his Sunday newspaper, saw a Roxy theatre advertisement which read, ". . . Any Day. Any Seat 25 cents to 1 P. M. Children always 15 cents. Show value of the Nation."

Finds Price Changed

Taking Mrs. Zvirin and their daughter, age 12 years, he arrived at the Roxy at 12:15 P. M. There was quite a line and they did not reach the boxoffice until one-half minute past one o'clock. Mr. Zvirin offered 65 cents, for three tickets; 25 cents each for his wife and himself and 15 cents for his daughter. It was refused. When he offered $1.25, which was 55 cents each for the adults, but still 15 cents for the girl. He was told that his daughter was "too big," and that it was $1.65 or nothing. Mr. Zvirin said, "Nothing doing."

In court, he charged the Roxy with violation of section 421 of the Penal Law, headed, "Untrue and Misleading Advertisements," first, on the ground that there was plenty of room inside, but that admission was purposely delayed to get the higher price. Second, that as he was on line at 12:15 P. M. he was entitled to the lower price, even if he did not reach the window until 1:00½. Third, that his daughter was a child within the meaning of the advertisement and entitled to enter for 15 cents.

Cleared on All Points

On the first charge, Mr. Zvirin's nephew testified that he was inside looking at the picture, and that he saw a number of vacant seats. However, records of ticket sales and other evidence disproved this contention and the magistrate ruled for the defense on this point.

Eliminating unnecessary wordage, section 421 reads:

"Any firm who, with intent to sell merchandise, real estate, securities, service, or anything offered by such firm to the public for sale, publishes in a newspaper an advertisement regarding merchandise, real estate, securities, service, or anything so offered to the public, which advertisement contains any statement of fact which is untrue, deceptive or misleading, shall be guilty of a misdemeanor."

Section Not Applicable

The court ruled that the section does not apply to theatres and dismissed the case. Said the court:

"A theatre does not sell merchandise nor render service. It admits or licenses its patrons to view the performance. It is not required to grant the privilege to all comers, and is free to admit only those it chooses to admit, except that under the civil rights law, it may not make race, creed or color as the basis of exclusion. Admission tickets are not merchandise or securities, but only a convenience the theatre uses between the cashier's stand and the entrance to the theatre proper, instead of following a practice of requiring payment to an entrance usher." Continuing, the court ruled that a "promise" to admit patrons at 25 cents at stated hours was not a "statement of fact" and therefore did not come under the section. By implication, it was held that an exhibitor could advertise a lower price and then, later, change his mind.

Further, said the court, with reference to the daughter's admission, since no age was specified in the advertisement, the exhibitor thereby reserved the right to judge for itself as each case "might arise at the boxoffice."

Universal Production Ahead of Schedule

Universal studio is slightly ahead of its production schedule for the 1938-'39 season and will have no difficulty either in completing the full schedule or meeting regular release dates in the immediate future, Nate J. Blumberg, president, said on his return to New York from a four weeks' visit to the studio.

Mr. Blumberg was accompanied from Chicago by W. A. Scully, general sales manager, and several of the company's division managers who gathered with the latter at the office in New York for discussions on Universal's coming product and selling plans for it.

Censorship in Gastonia

The City Council of Gastonia, North Carolina, has instructed City Attorney Ernest R. Warren to draw up an ordinance forbidding indecent, immoral or salacious entertainment in any form in the town. Councilmen are slated to pass the ordinance at their next meeting in January, and as soon as it is passed the mayor will appoint a board of censors to exercise power over stage and film attractions.

Poli Heads Assessments

Poli New England Theatres, Inc., heads the theatre assessments with one of $1,516,925. Among the 264 taxpayers who have assessments in excess of $100,000 are also the Arena Co., $509,000; Bernhart E. Hoffman et al, $137,450; Howard Theatre Co., $105,460, and Harry L. Lavietes, $114,680.

Milburn Kenworthy, of Moscow, Idaho, has been named as president of the Motion Picture Theatre Owners Association of the Pacific Northwest.

Rudolph Bach, formerly with Gaumont British, has joined the foreign features department of Columbia Pictures as New York salesman, under Budd Rogers.

Distribution Set In South Africa

Expansion of distribution in South Africa by Twentieth Century-Fox through the granting of long term franchises to a series of independent theatres to be erected in the territory under a plan which has been maturing for a year, was explained in detail this week by Walter J. Hutchinson, director of foreign distribution, on his arrival in New York at the end of a 30,000-mile journey through South America, Africa and Europe.

60 Theatres To Be Built

Within a year and a half, Mr. Hutchinson said, there will be a total of 60 new houses in South Africa served by Twentieth Century-Fox and United Artists. Both companies are establishing their own exchanges in Johannesburg. Six theatres of the new group are completed, in Durban, Bloemfontain and three suburbs of Johannesburg. Except for a new house to be built in Jonannesburg in which Twentieth Century-Fox will invest $200,000 the company will have no investment in any of the houses to be constructed by independent groups. The Johannesburg house, on which construction is to start in March, will cost approximately $1,000,000 and will seat 2,100.

Mr. Hutchinson praised Otto Bolle, who has been in South Africa for a year as Twentieth Century-Fox representative, for his work in opening the field and encouraging the building of the new houses.

Before sailing for South Africa Mr. Hutchinson spent several weeks touring South American exchanges. He reported business there unchanged except for an increasing demand in the smaller towns for Spanish language pictures. In Argentina, he said, demands for increased restrictions on foreign trade are being heard but these are not directed solely at motion pictures, being part of a trade situation that involves Argentine pressure to obtain markets for its products.

From eight to ten films will be made in England in 1938 by Twentieth Century-Fox under an arrangement recently concluded with the Gainsborough studios as Islington involving the expenditure of over £1,000,000. The films will be made under the supervision of Maurice Ostrer and Edward Black. Robert T. Kane, managing director of Twentieth Century Productions in England will work with the studios in an administrative capacity.

New Goldstein House

Nathan Goldstein, president of Western Massachusetts Theatres, Inc., has announced that if conditions remain favorable his company will build a new theatre at Utica, New York, as well as erecting a new marquee and remodeling the front of the Paramount in Springfield, Mass. If the new theatre is built, it will bring the number of houses in the chain up to 21.

"Gordon Ellis" Drive

With the absence of Gordon Ellis, managing director of British Empire Films, Ltd., who is expected in New York shortly after the holidays, the company is planning a "Gordon Ellis" month as a tribute to Mr. Ellis. The company handles Republic's product in Australia.

John Considine, Jr., Seattle-born Metro-Goldwyn-Mayer producer, is back in Seattle making preparations for a film to be made early next year. The picture will be built around the Alaska gold rush days of 1898.

Four Daughters

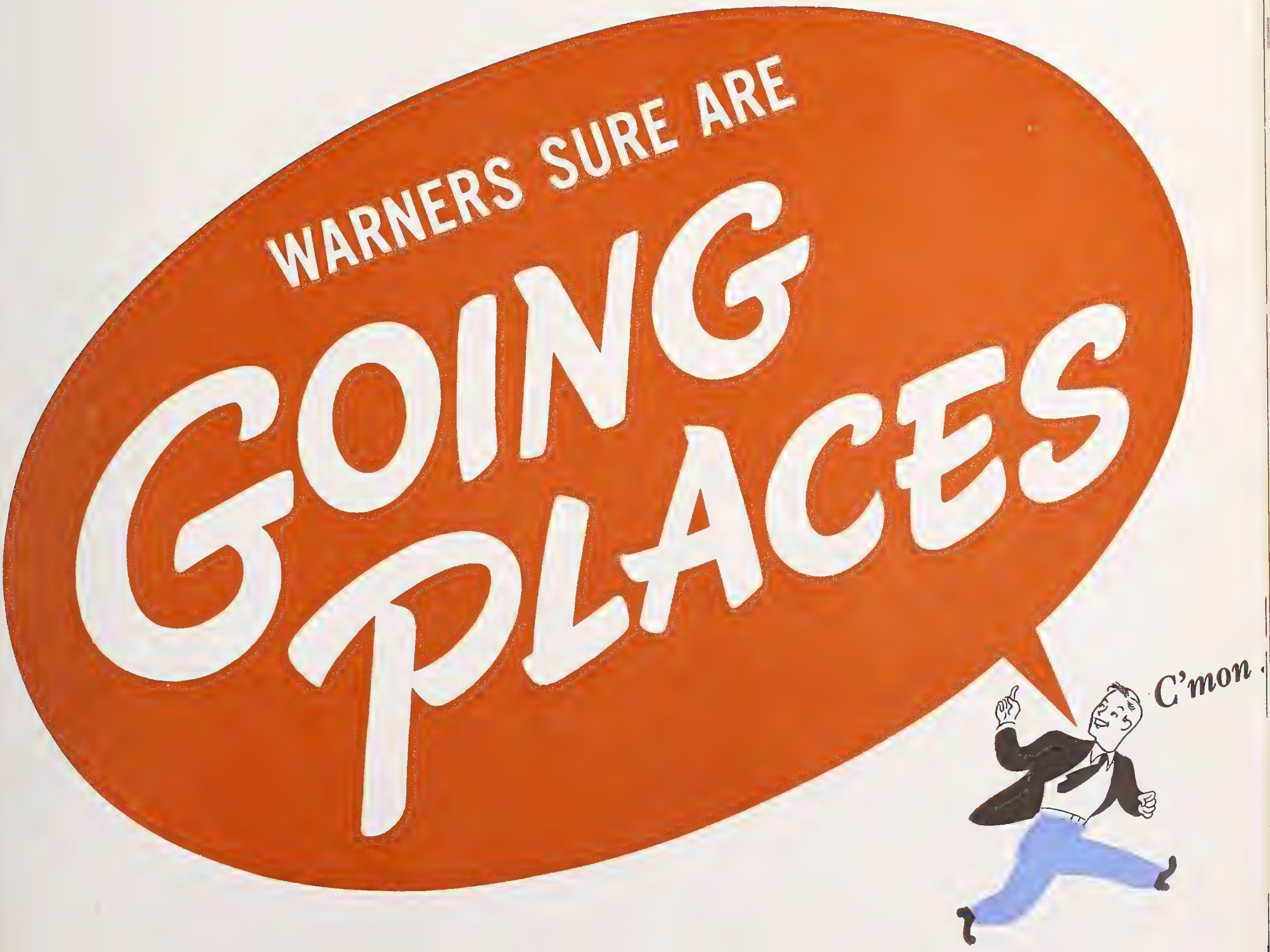
The Sisters

Brother Rat

Angels with Dirty Faces

Heart of the North (in Technicolor)

The Dawn Patrol


WARNERS SURE ARE
GOING
PLACES
C'mon

"GOING PLACES"

Dick Powell

Anita Louise

Allen Jenkins

Louis Armstrong

Maxine Sullivan They're the All-Time Hottest Thing in Swing!

Will do things

Terrific for New Year's Eve!

(*Big* Things!)

for business!

with
RONALD REAGAN
WALTER CATLETT
HAROLD HUBER
Directed by RAY ENRIGHT
Screen Play by Sig Herzig, Jerry Wald and Maurice Leo • Based upon the play "The Hottentot", by Victor Mapes and Wm. Collier, Sr.
A COSMOPOLITAN PROD'N
A First National Picture
WARNER BROS.,
Producers

WHAT MUSIC!--
Network favorites already..
'Say It with a Kiss'
'Jeepers Creepers'
'Mutiny in the Nursery'
By Warren and Mercer
(composers of "Girl Friend of the Whirling Dervish")

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Signs-of-the-Times Department:

A boom in the armament business was disclosed this week by J. S. Stembridge, head of the largest arsenal in Hollywood. He has sold 17,000 rounds of ammunition for picture purposes in the past two weeks alone.

The biggest flurry in Hollywood musketry for 12 months has kept a dozen men at the Stembridge "armament works" busy cleaning and repairing 4,000 rifles and pistols, mixing 683 pounds of assorted powders and filling thousands of shells for three Paramount pictures now filming. Hundreds of other military rifles are on the location set where Paul Muni is the focal point for Warner cameras. Four hundred odd rifles are being used at RKO and a similar number will be needed for a fourth Paramount picture. One hundred and seventy-five pistols and rifles are being filmed in scenes at Walter Wanger's studio and Gary Cooper and a large cast of war fighters are fighting for Samuel Goldwyn and his film.

Various other smaller gangsters, western, outdoor and miscellaneous pictures are shooting it out elsewhere.

▽

Herbert Goren, hockey reporter for the *New York Sun*, while snooping around in pursuit of the puck, skated into a piece of rather embarrassing information anent our Mr. Clark Gable.

Seems that Clark, hell-for-leather man from the North woods, was supposed to go to Madison Square Garden sports arena with Myrna Loy to enact scenes for "The Great Canadian," the background of which was to be furnished by the hockey teams of the Rangers and the Canadiens and Garden fans.

To make this possible, arrangements were made for the two big-league teams to play there the other night instead of in Montreal, as scheduled. But somebody discovered that Gable couldn't even stand on a pair of ice skates, much less do some heroics, such as splitting the defense while waving a merry howdy to pretty Myrna, sitting in a box.

▽

Noel Note, from Paramount's press department:

"Claudette Colbert started a campaign for reforestation which may spread through the nation. Miss Colbert announced on the set of 'Midnight' that she is buying her Christmas tree in a special root box" and "at the end of the Yule season I'm going to have it taken out and replanted" to "make the nation more beautiful instead of denuding the hillsides."

▽

To earn his monthly fraternity dues while a student at Georgia Tech, Hudson Edwards, now manager of the Lucas and Jenkins Fox theatre, Atlanta, in 1930 entered an amateur show at one of the Lucas and Jenkins local houses. Applause won him first prize, and he immediately got the idea that theatricals were his forte. Thus his theatre managing. Also running on that same amateur program was Jane Withers. She got to Hollywood.

▽

Charles Bickford was offered a part in the Paramount-DeMille "Union Pacific" that would have brought him $20,000, but he turned it down when they told him that Akim Tamiroff would snap cigars from his mouth with a 25-foot long bull-whip.

Some Fun

J. A. Sander, managing the Chief theatre in Gallup, New Mexico, went to town in an exploitation campaign for Warners' "Angels with Dirty Faces," not forgetting some choice out-front ballyhoo, which he describes in the following note:

"On the Friday before playdate, we constructed a scaffold with a hangman's noose on it in front of the theatre on the sidewalk . . . nailed some handbills on the scaffold . . . of course this attracted the kids after school . . . some of the boys were playing around with the noose . . . one of them climbing up on the box, putting his head in the noose . . . and another boy kicked the box out from underneath him . . . of course the rope was long enough that it didn't hurt the boy, but it caused a lot of fun . . ."

Recipients of annual press passes to New York's Embassy Newsreel theatre are asked to sign the following "TEST-O-MONEY":

> "I .... being sound of mind and appreciative of God's blessings, but duly mindful of the uncertainties of this life, and/or haunted by the fear that I may pass to my Maker before seeing the latest show at the Embassy Newsreel theatre, do hereby and/or herenow, curse softly and swear to high Heaven that, in consideration of the involved pass thru the portals of the famed Embassy, that I will without qualification, and/or justification whatsoever, if, and or but, sine die, aforementioned, to wit, as follows:
>
> "Tell the world in stentorian tones on all and sundry occasions that this is the best movie show in New York; sing the praises of this oasis in an intellectual desert; ring the wellkin for this refuge for the growing army of victims of double-feature paralysis; see history in the making; and/or NUTS!"

▽

"When you go to see 'Sweethearts' (MGM-advt.), at the Capitol theatre," predicts Herman Landwehr, New York Capitol theatre manager, "you'll fall in love and be married in a few months, if you're not already in love and married. If you are, you'll just fall in love." . . .

▽

A couple entered Manager Richard Kirsh's "Jitterbug Contest" at the Stanley-Warner Queen theatre in Delaware, the other evening, went through several minutes of hilarious dancing and went on to capture the first prize. The large audience, Manager Kirsh and contest officials failed to detect the masculine leg muscles and truck-driver-calloused hands of the "girl" until the dancing Henry Swarter, garbed in a pretty green dress and silks, knocked the silk bandana from his head, revealing his identity.

Because he wanted to win a good-size chunk of that $250,000 "Movie Quiz" contest prize money, a young man went on a four-hour spree the other day. He had lost the "Quiz" booklet in which he had written his answers to the contest questions after seeing the required 30 features. His memory was short, so he had to start seeing them all over again with another booklet. But he ran out of money in a Kansas City hotel after having gotten along 27 pictures worth in the new booklet. In an effort to collect the admissions still required, he kidnapped a car owner and attempted a holdup.

▽

Call to Arms Department:

Mr. Charles L. Tucker, Esq., of No. 17 Shaftsbury Avenue, London, a theatrical booking agent, is inserting advertisements in American theatrical publications, inviting U. S. vaudevillians to England to work. "VAUDEVILLE SLAVES OF AMERICA, COME TO ENGLAND," he heads up his ads.

▽

Depression Note:

Bill Helwig, custodian of the Canada theatre in Kansas City, doesn't find chewing gum thrown away in dollar bills as he used to. Bill says he has picked up as many as ten one dollar bills holding chewing gum, apparently thrown away by tidy persons loth to cast away a used cud without a wrapping who mistook a bill for a bit of paper in the dark. Maybe they can't even afford gum any more.

▽

More Call to Arms Department:

"California is famous for its funny people."—Colonel Robert McCormick, Chicago *Tribune* publisher.

▽

Chairman McNinch's Federal Communications Commission radio "monopoly" probe is now being called the "monotony probe" by Washington news men.

▽

Samuel Barrett Pettengill, Democratic United States Congressman from Indiana, who will not be forgotten by the motion picture business because of his efforts to outlaw block booking and blind selling, leaves Congress on January 1st, not having attempted reelection, and will turn his efforts to newspaper writing. He'll be a columnist, like Hugh Johnson and Eleanor Roosevelt, writing on, "Inside Your Congress;" for a syndicate called America's Future, Inc., of New York.

Hitting off a keynote, "Within the Works at Congress—What Makes It Tick," Mr. Pettengill may be expected to blow off every now and then on his pet subject: anti-block booking of films, if and when some one of his successors in Congress brings up new block booking legislative proposals, as might be expected. Anyway, in official film circles in New York—and that includes the Hays organization—his intended newspaper columning is taken with quite some interest.

▽

Georgia exhibitors who violate the state's Sunday "blue law" are liable to sentence on the chain-gang.

▽

Greetings of the Season to all.

IN THE CUTTING ROOM

The Three Musketeers

(20th Century-Fox)

Dumas a la Hollywood

Alexandre Dumas' swashbuckling "The Three Musketeers" is regarded as the classic adventure story. Printed millions of times in scores of languages, thousands of times as a stage show, it has been several times a moving picture.

Some pictures based on literary classics have had great appeal; so have musicals, spectacles and bizarre comedies. This 1938-9 version will be a combination of all four. The preparation of something that never has been done before engaged the attention of humorists M. M Musselman, William A. Drake and Sam Hellman, who did the screen play. It was the inspiration for the special interpolations concocted by the Ritz Brothers and the special material conceived by Sid Kuller and Ray Golden. To give the picture melodic content there will be musical numbers composed by Samuel Pokrass, Golden and Kuller. Picturesque spectacle will form the backgrounds for the dances arranged by Nicholas Castle and Geneva Sawyer. Alan Dwan, who made Douglas Fairbanks' "Robin Hood," and "Josette" and "Suez," is the director.

Don Ameche will be the "D'Artagnan" of this picture, but the Ritz brothers will be the crazy characters. Other name values are those of Binnie Barnes, Gloria Stuart, newcomer Pauline Moore, Joseph Schildkraut, Lionel Atwill, Miles Mander, Douglas Dumbrille, John King, Gregory Gaye, Lester Matthews, Egon Brecher, Moroni Olsen, Georges Renavent and Fredrik Vogeding. Raymond Griffith ("One in a Million," "Thin Ice" and "Heidi"), is producing the picture, but Darryl F. Zanuck is giving it considerable personal attention.

Release date: *Feb.* 3, 1939.

12 Crowded Hours

(RKO-Radio)

Melodrama

All the action of this modern story will take place within the time specified in the title. The locale is New York; the most important sets are a newspaper office, a night club and apartment house, a dancing school and several street scenes.

The theme of the story, an original by Garrett Fort and Peter Ruric which was transcribed to the screen by John Twist, concerns the bigness of a man in admitting his mistakes and in his efforts to rectify them. How the man conducts a one-man crusade against a crime ring and how he and his sweetheart are caught in a net of underworld intrigue provides the romantic byplay for the melodramatic premise. The "numbers racket" is vividly treated.

Richard Dix and Lucille Ball will be presented in the principal roles. The featured support cast includes John Arledge, Cy Kendall, Donald MacBride, Allan Lane, Dorothy Lee who has been away from the screen for a couple of years, Granville Bates, Murray Alper, Addison Richards, Joseph De Stefani and Bradley Page.

Robert Sisk is producing the picture, which Lew Landers is directing.

Release date: *Jan.* 27, 1939 (tentative).

Dodge City

(Warners)

Western

Robert Lord is producing "Dodge City." "Dawn Patrol" is his last previous effort. He has numerous other important films to his credit. The director is Michael Curtiz and the top stars are Errol Flynn and Olivia de Havilland. One does not quickly forget the features in which these three combined their talents, especially "Captain Blood," "The Charge of the Light Brigade" and "Adventures of Robin Hood."

"Dodge City," which is being made in color, will not glorify a community in the way that "San Francisco" and "In Old Chicago" did. Dodge City will serve as the background. At the time of the story, 1872, it was said, "west of Chicago there is no law; west of Dodge City no God." Thus "Dodge City" is established as a western. An elaborate western it will be; nonetheless it will merely, but expertly, make use of those elements common to all western pictures. They may be tersely summed up as romance, melodrama, comedy, action, excitement and adventure.

Robert Buckner, a contributor to such stirring screen stories as "Jezebel" and "Gold is Where You Find It," spent much time in research before he completed the screen play.

In exploiting the picture, the fame that is attached to Curtiz, Flynn and Miss de Havilland because of previous outstanding productions will be useful, as will the name value of Ann Sheridan, lately in "Angels with Dirty Faces," Bruce Cabot, Frank McHugh, Alan Hale, Guinn Williams, Cora Witherspoon, Thurston Hall, Monte Blue, Gloria Holden and a small army of favorably known players.

Release date: *To be determined.*

Sudden Money

(Paramount)

Comedy

When Charlie Ruggles heads the cast, it cannot be expected that the picture will be anything but a comedy. Thus, geared to be an amusing film, aptly titled "Sudden Money" will detail what happens to a man and his family when the sweepstakes ticket he holds wins the capital prize. The winner rounds up all the boys who played in a band with him years ago and tries to make them "swing conscious." His wife goes for society and art in a large and gruesome way; the daughter attends exclusive schools and goes millionaire-husband hunting.

Ruggles, presently in "His Exciting Night," will also be seen in "Two Weeks With Pay" before "Sudden Money" is ready for release. His family will consist of wife Marjorie Rambeau, grandfather Charley Grapewin, son Billy Lee and daughter Evelyn Keyes. Others who come under the influence of the suddenly affluent household are William Frawley, Broderick Crawford, Philip Warren, John Gallaudet, Mary Punkins Parke and Richard Denning.

Nick Grinde who made "Down In Arkansaw" for Republic recently and who has had much experience in handling comedy material through such productions as "Love Is On The Air," "Stop Look And Love" and "Ladies Crave Excitement" is directing.

Release date: *April* 14, 1939 (*tentative*).

Pride of the Navy

(Republic)

Service Story

Like practically every other Army, Navy, Marine Corps, West Point or Annapolis service picture, "Pride of the Navy" will have a romantic love interest theme. This is expected and necessary, but as all the ancestors of the present effort have had a different thrill action background, so will this.

The Navy is experimenting with and trying to perfect a splinter torpedo boat, a small swift speed boat that can launch a torpedo and escape. Trials are unsuccessful until an ex-Annapolis man, who has become a famous speed boat driver since resigning from the Academy, is called in. The proposition baffles him until he adapts an airplane device. While the story of these experiments is being developed, the comedy and drama subsidiary to the romantic theme has its moments. Eventually the radically designed boat is ready for demonstration. This, of course, brings on the thrill action episode in which the speed boat runs down and explodes a run-away torpedo before it can do any damage.

Principals in the picture will be James Dunn, Rochelle Hudson, Gordon Oliver, Horace MacMahon, Charlotte Wynters, Joseph Crehan, Gordon Jones and Charles Trowbridge.

James Webb and Joseph Hoffman prepared the original story and Ben Markson and Saul Elkins did the screen play. Charles Lamont is directing.

Release date: *January* 22, 1939 (*tentative*).

Stage Coach

(United Artists-Wanger)

Western

Long the almost exclusive property of independent producers, outdoor action adventure stories, commonly called in trade parlance "westerns," abruptly became subjects of major producer interest a few years ago. Since that time there have been, among others, such pictures as "Wells-Fargo," "The Plainsman," "Girl of The Golden West" and "The Bad Man of Brimstone."

"Stage Coach" is Walter Wanger's first pretentious outdoor effort since "The Trail of The Lonesome Pine." It is based on "Stage To Lordsburg," a *Collier's* magazine story written by Ernest Haycox. To prepare the screen play and direct the picture, Wanger reunited the famous team of Dudley Nichols and John Ford. Pictures from "The Lost Patrol" down to "Hurricane" are samples of their collaborative abilities.

Time of the story is 1885, when Geronimo's Apaches were on the warpath; the locale is the southwest desert country. All the action, its romance, melodrama, humor, pathos, terrorized fear, adventure and excitement, happens aboard a stage coach which is making the dangerous journey from Tonto, Arizona, to Lordsburg, New Mexico.

For prime name value the picture will present Claire Trevor, John Wayne who has been seen in many Republic pictures. Andy Devine, John Carradine, Thomas Mitchell, Louise Platt, George Bancroft, Berton Churchill, Donald Meek and Tim Holt. There will be tribes of Indians (and thus fights galore) regiments of soldiers and whole communities of pioneers. Secondary name values are represented by

Francis Ford, Walter McGrail, Elvira Rios, Yakima Canutt, Florence Lake, Chris Martin and Cornelius O'Keefe.

In its making the picture had the cooperation of the Navajo-Apache Indian Agencies and the Department of Interior and backgrounds will present spectacular natural scenic formations that heretofore have been unpictured on the screen unless in an obscure travelogue.

Release date: February 22, 1939.

Hotel Imperial

(Paramount)

Wartime Romance

More than ordinary importance, especially from an exploitation standpoint, attaches to "Hotel Imperial," as it will mark the debut of a noted foreign artist on the American screen. Isa Miranda, practically unknown in this country, was and probably still is the ranking box office personality in Italy and in the domains served by Italian production. A tall blonde, acclaimed by the Paramount studio publicity department as an "accomplished dramatic artiste," she was starred in "Scipio Africanus," which was given some distribution here, and played opposite Fernand Gravet in "The Life of Nina Petrova."

The story, which will engage her talents as well as those of Ray Milland, Reginald Owen, Gene Lockhart, Curt Bois and another newcomer, Rudolph Forster, is a 1916 war romance, the locale a small Galician town alternately captured and lost by Austrian and Russian soldiers.

"Hotel Imperial" is being produced on an extensive scale. The settings and backgrounds are faithful replicas of the original locale. While the featured cast is small, the number of incidental and extra players, peasants, soldiers is large. The film is under the directing guidance of Robert Florey, who has made many melodramatic romances for Warner Brothers and Paramount.

Release date: February 17, 1939 (*tentative*).

Broadway Serenade

(MGM)

Romance and Music

With the exception of "San Francisco," "Broadway Serenade" is the only picture which Jeanette MacDonald has made for MGM in which she has no opposite singing lead. In theme the story is a romantic love story. It concerns the experiences of a Gay Nineties song and piano team. The girl goes on to stage fame. Her fighting pianist husband, also a symphonic composer, fearing that her success is parting them drops further and further down the social scale and is only kept busy on his composition by the influence of a kindly old friend. Meanwhile the wife, thinking she has found a new love with her producer, plans a divorce. But when the husband's symphonic fantasy becomes a commercial success, the other man gracefully steps aside and the song and piano team is reunited, professionally and romantically.

Lew Ayres, last in "Young Dr. Kildare" and "Spring Dance" will appear as Miss MacDonald's husband. Frank Morgan will be seen as the producer who sacrifices his love to the happiness of his star and her husband. Other important personalities in the story are Ian Hunter, now in "Comet Over Broadway," William Gargan, Rita Johnson, Virginia Grey and Katherine Alexander.

The music to be featured ranges from operatic melodies to those popular favorites of the Gay Nineties and a group of modern topical numbers. These were composed by Edward Ward and Herbert Stothart and Gus Kahn and Sigmund Romberg. The picture is based on a story by Charles Lederer who collaborated with Lew Lipton and Hans Kraly on the screen play. A Robert Z. Leonard picture as were "Maytime," "The Firefly" and "Girl of The Golden West," it will feature picturesque production effects.

Release date: not set.

Never Say Die

(Paramount)

Comedy

When a hypochondriac person who thinks he has many ailments, any of which is fatal, tries to help a lady in distress, amusing things are bound to happen. When the fancied sick man's worst malady is the unwanted attention of a muchly married siren and the lady in distress is working amain to rid herself of the amours of a penniless nobleman and the two sufferers come together, the occasion is rife in humorous possibilities. Complications that threaten to wind up disastrously eventuate as the theme progresses, but in the climax real love is again proved a panacea for imaginary afflictions.

A capable coterie of screen personalities, having a good time while they are doing it, is working to bring this potentially amusing screen property to picture realism. Directly concerned are Bob Hope, presently in "Thanks for the Memory," Martha Raye who doesn't need any more identification than Andy Devine, Gale Sondergaard who is teaching an Academy Award winning actress how to be an actress in "Dramatic School" and Alan Mowbray who has labored much of late for Hal Roach. There will be a lot of other people in the picture, but of these Ernest Cossart, Paul Harvey and Siegfried Rumann are the most important.

The film had its origin in a play by William H. Post which Don Hartman, Frank Butler and Preston Sturgess adapted to the screen. Elliott Nugent is directing.

Release date to be determined.

Arizona Bracelets

(Paramount-Harry Sherman)

Hopalong Cassidy

The record of William Boyd, Russell Hayden and George Hayes in the "Hopalong" pictures is long and notable. The series has provided solid and fresh entertainment for widely diversified audiences. Exhibitors have found the shows commercially valuable.

This time "Hopalong" and "Lucky," intent on a vacation visit with their old pard, "Windy," soon find themselves in a predicament that has romantic and melodramatic complications. A young woman rancher is menaced by a worthless convict husband. To keep his father's identity secret from her son, the girl is passing him off as someone else. "Windy" and "Lucky" fear that "Hopalong" is falling in love, the convict husband becomes involved with rustlers. That situation sets the stage for the hero to wipe out the rustlers and eliminate the threat to the woman and her son.

Me and My Gal

(Paramount)

Human Interest

Fox Films once made a picture under this title. But one's memory does not have to run back very far to recall that in midsummer, 1932, Paramount released a picture called "Lady And Gent." Then George Bancroft, Wynne Gibson, Charles Starret and James Gleason were the stars in the Grover Jones-William Slavens McNutt story which, now called "Me And My Gal," will feature Buck Jones, Helen Twelvetrees, John Hartley and Robert Armstrong.

Tersely, as also may be recalled, the Jones-McNutt story, for which Lillie Hayward and Brian Marlowe have prepared a more or less modernized screenplay, majored in human interest. As in 1932, this feature, to be released in 1939, is about a prize fighter who knew he was finished, his lady whom he never got around to marrying until the last act and the orphan son of his old manager. The fighter and the girl educate the boy who becomes an All-American football player, and unlike the present generation of football players, who either turn pro or take up wrestling, wants to be a prize fighter. With his fists the old pugilist convinces the youngster that the prize fight racket is no game for an up-and-coming youngster. Then he marries the woman who the boy always believed was his mother.

Aiding the above mentioned players in next year's version of "Lady and Gent" will be Donald O'Connor, Dorothy Howe, Grant Withers, John Hartley (who is O'Connor grown up to be the All-American). Ed Pawley, Sidney Blackmer and Philip Warren.

Kurt Neumann, who undoubtedly has taken many looks at the siring picture which Stephen Roberts directed, made "Touchdown Army" for Paramount and Joe E. Brown's "Wide Open Faces" recently.

Release date: March 31, 1939 (*tentative*).

I'm from Missouri

(Paramount)

Comedy

Bob Burns found his real place in pictures in "Arkansas Traveller." "I'm From Missouri" will be his first opportunity to demonstrate that he intends to make his new found spot permanent. The whole essence of the story is comedy.

In the beginning the hero is a Missouri mule raiser. With prosperity, he becomes a banker and his wife suddenly becomes socially ambitious. Then the bottom drops out of the mule market. Deciding to do something about this sad state of affairs, he flies his pet mule to a stock show. There he meets an English officer who has been sent to America to buy tractors for the army. Bob has no difficulty in proving that mules are better than tractors. To complete the deal, however, he and his family journey to London. All that happens thereafter is fun which culminates successfully for the mule raiser, after a hilarious party when he sells mules to the army that wants tractors.

Burns will have the assistance of a small regiment of capable performers in portraying the story. Except for a few of the names all are more or less familiar to audiences. Included are Gladys George, Judith Barrett, William Henry, E. E. Clive, Doris Lloyd, Barry Mackay, a newcomer just seen in "A Christmas Carol"; Patricia Morrison, Ernest Cossart, Dennie Moore, Tom Dugar, Spencer Charters and James Burke.

The picture is being directed by Theodore Reed who made "Tropic Holiday" in which Burns was featured.

Release date: April 7, 1939 (*tentative*).

Paroled to Exile

(Monogram-Crescent Production)

Melodrama

Convicted of crime and sent to prison on framed-up circumstantial evidence, the hero of this story, upon being paroled, sets out to learn who made him the victim. Unaware of his employer's identity, the boy gets a job in his secretly conducted gambling ring and falls in love with the sister. Participating in another crime for the purpose of gaining information, he learns that his boss was responsible, but his love for the girl is so great that he refuses to incriminate her brother. He goes back to prison, but before the exposed gambler czar dies he writes a confession exonerating the hero.

"Paroled to Exile" will present Robert Kent as the boy, Anne Nagel the girl and Sidney Blackmer the conspirator. The supporting cast will include Norman Willis, Victor Kilian, Maude Eburne, Ben Alexander, Pat Flaherty and Carleton Young.

The picture, which is being produced by E. B. Derr, is based on an original screen play by John Krafft and John T. Neville, two of Hollywood's most prolific writers.

Lambert Hillyer, long experienced in handling melodramatic screen material in more than six years' association with Columbia, and maker of Crescent's recent "My Old Kentucky Home," is directing.

Release date: To be determined.

CIRCUITS ADDED 410 HOUSES IN THE YEAR

But Independents Led Affiliated Circuits by Estimated Ratio of Seven to One in Expansion

Expansion by independent circuits was greater than that of affiliated circuits in 1938 by an estimated ratio of seven to one. Complete returns for the year probably will show an aggregate of 3,830 independent circuit theatres. This is a rise of 360 houses over the total in 1937, which was 3,470.

Affiliated circuits indicate a gain of approximately 50 theatres, which brings the aggregate number of affiliated circuits in the country to 2,400. From these figures, with four or more theatres regarded as a circuit, it is deduced that there are 9,000 theatres in operation in the country, under independent auspices, according to *Motion Picture Daily*.

Of the affiliated circuits, Paramount expanded most. Paramount theatres are operated on a decentralized basis through partnerships and management participation arrangements. The company, through affiliates, acquired 40 additional houses. Only one theatre acquired by Loew's in 1938 was listed. Fox West Coast (National Theatres) added seven. Warner Brothers acquired six new houses.

The only affiliated circuit to finish the year with fewer theatres than in 1937 was RKO. This company completes its 1938 calendar with three houses less than the number it operated the previous year.

Paramount's principal acquisitions were through the Malco Circuit (Tennessee, Mississippi and Arkansas); Butterfield (Michigan and Ohio); Sparks (Florida) and Blank (Iowa and Nebraska).

The Griffith Circuit of Texas, Oklahoma and New Mexico, Roy Martin (Georgia) and the Schine Brothers (New York, Ohio, Pennsylvania and Maryland), acquired about 50 per cent of the aggregate gains made by independent circuits during the year. They added among them approximately 180 theatres.

The independent circuits comprise 370 individual organizations operating in 2,084 cities and towns of the country. Their growth has been fairly constant for the last five years. In 1933 there were 233 independent circuits, with 1,968 theatres operating in 1,006 cities and towns.

It was in 1930 that the affiliated theatres reached their peak in numbers. Since 1933 the average gain per year has been under 100 theatres for the five national circuits, Paramount, Fox West Coast, Loew's, RKO and Warner Brothers.

New Haven Area

Compared with new theatre construction of an estimated $500,000 for the year 1937, covering eight new houses, the year 1938 produced only two newly-built theatres for the New Haven territory, at an approximate cost of $250,000. The new structures this year were the 1,060-seat Dixwell Playhouse, completely rebuilt when a fire destroyed the Fishman House on the same site last spring, and the 750-seat Arch Street Theatre, built on a new site by George LeWitt, of the Strand, Plainville. Michael Cascioli, now leasing the Park Theatre, in the Allingtown sector of West Haven, is nearing completion of a new 900-seat Forest Theatre one block from the former house. Joseph Faith is building a new house in Unionville; Joseph Quittner has announced plans for a new theatre in Jewett City, to succeed the Finn's, damaged completely by the recent hurricane; A. M. Schuman will build a 1,000-seat house in the Black Rock section of Bridgeport; and Nathan Lampert, another suburban 600-seater in Wethersfield.

Theatre improvement has taken in the neighborhood of $350,000, twice the $175,000 for 1937, which represented unusual modernization activity in that territory. Whereas last year's figure was composed largely of Independent expenditure, this year's total is represented by Loew's and Warner expenditures for new sound, complete modernization, marquee and other items along the two circuits.

Five-Year Survey Of Kansas Area

In the five years ending December 31st, an independent survey shows, 32 new theatres have been built in Kansas, representing 18,160 seats, and 32 have been constructed in western Missouri with 18,000 seats. This is a total of 64 houses and 36,160 seats for the Kansas City area.

About half of the new houses constructed in Missouri represents new theatres in the strict sense of the term; that is, the seats were not in existence before. The percentage of new seats runs a little higher among the theatres built in Kansas in the same period.

Dowling Leaves RKO

Matt Dowling, head booker at the RKO exchange in Oklahoma City, has resigned to join Griffith Amusement Company as a booker out of the Dallas office. Frank McCabe, former manager of the Criterion in Oklahoma City and head booker for Standard Theatres Corporation, has also joined Griffith.

Colman on Kellogg Hour

Ronald Colman is the latest addition to the cast of the Kellogg program, which starts on the NBC Red network January 15, J. Walter Thompson managing. This is the first time Mr. Colman will appear on radio. Others to appear are Lawrence Tibbett, Cary Grant, Carole Lombard.

Film Council Formed

The Motion Picture Council of Denver has been organized with Campton Bell as president. The organization plans to recommend better films to member bodies, among which are the Parent-Teacher Association, Denver Women's Press Club, National Council of Jewish Women, National Council of Catholic Women and the Denver Council of Church Women.

Lasky Appoints Two

Jesse L. Lasky has named Hobart Bosworth and Bryant Washburn as his personal representatives for the "Talent Quest" program which makes its debut January 8th over the Columbia Broadcasting System network.

FAMOUS - CANADIAN REPORTS GAINS

An interim report of Famous Players Canadian Corporation indicates that gross theatre attendance, as reflected in gross revenue of the company, will have a slight margin at the end of the current calendar year as compared with 1937. It is estimated that net profit for the year ending December 31st will be higher than the $861,646 which was recorded one year ago after payment of all charges, this being equal to $2.10 a share of common stock.

No major changes in the physical properties of the Canadian circuit have taken place this year. While several new theatres have been opened and additional houses secured, others have been closed with the result that the extent of the circuit remains virtually unchanged for 1938.

"Life Dances On" Bookings

"Un Carnet Du Bal" (Life Dances On) has been booked for first run bookings into 18 key spots, including Detroit, San Francisco, Seattle, Portland, Los Angeles, Milwaukee, and Worcester, Massachusetts. The film, being released by Columbia Pictures' newly created Famous Foreign Features department, has already played New York, New Haven, Boston, Syracuse, Buffalo, Hartford, Conn., Philadelphia, Baltimore, and Washington.

Tri-National Has Guitry Film

Sacha Guitry's newest picture, "Champs-Elysees," in which he plays five parts, in addition to having written and directed the film, is being prepared for early American release by Tri-National Films. The picture traces the history of the famous boulevard from the time of its inception in 1617, down to the present. This is linked to the story of a single family.

Fabian Acquiring Seven

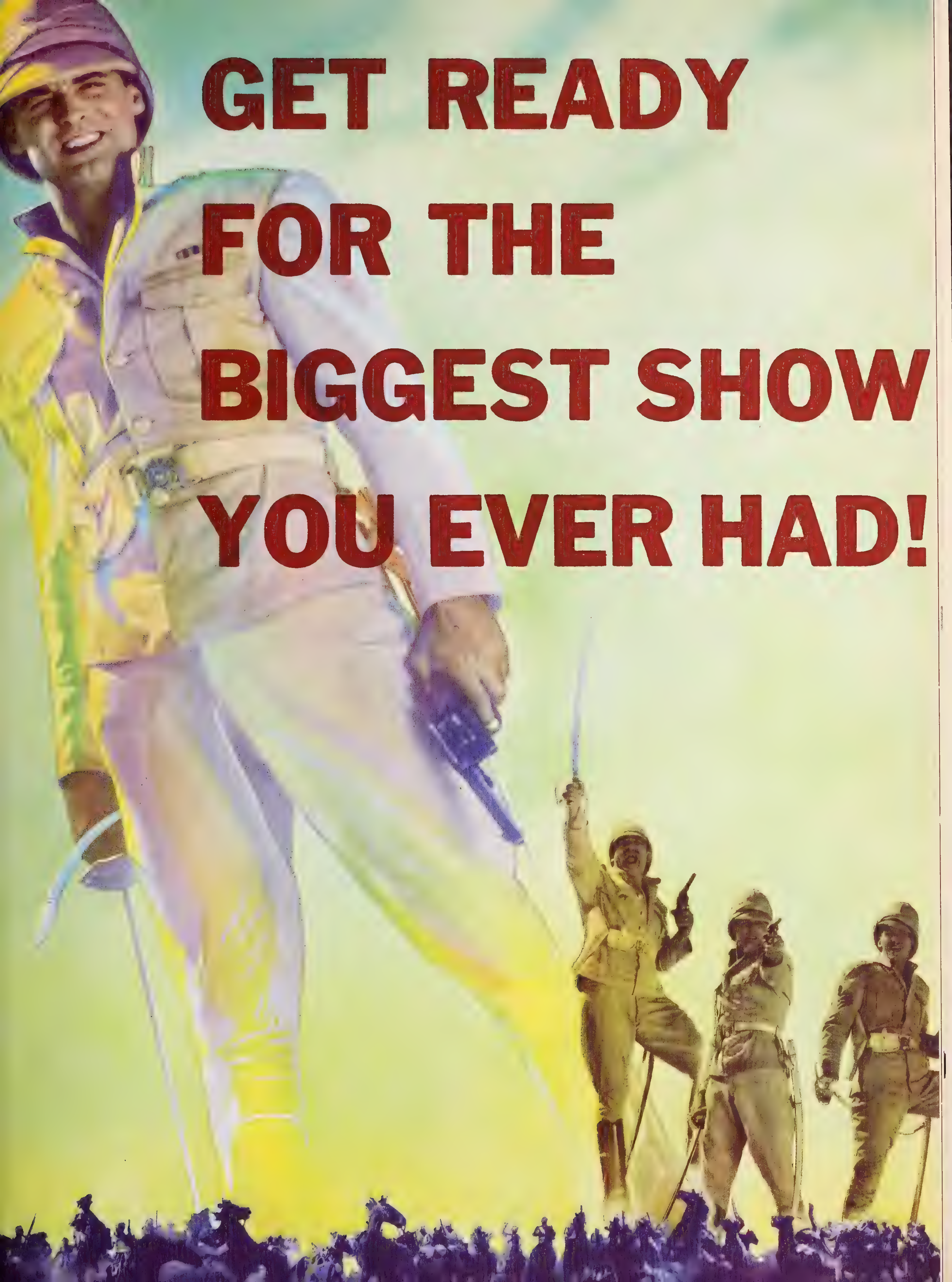
The Si Fabian circuit will take over seven Staten Island, New York, theatres from Parland Theatres on long term leases. One of the theatres is the Paramount, 2,274-seat house at Stapleton, which is owned by Paramount but pooled with the independent circuit. Harry Shiffman is general manager of Parland.

New Post for Ament

Walton C. Ament, news editor of Pathe Newsreel for the past year, is to be named managing editor of the newsreel. He replaces Allyn Butterfield, who resigned recently. Mr. Ament was formerly a member of the RKO trustee's legal staff at the home office.

Pathe "Goodwill" Tour

Questioning bookers and exhibitors on their preference for various types of shorts, Louise Rousseau, assistant to RKO-Pathe production manager Frank Donovan, is touring the country's exchange centers.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THURSDAY, JAN. 26

GUNGA DIN

BACKED BY A NATIONAL ADVERTISING CAMPAIGN AS BIG AS THE PICTURE!

Watch trade papers for details

RKO RADIO PICTURES

starring

CARY GRANT ★ VICTOR McLAGLEN
DOUGLAS FAIRBANKS, JR.

with

SAM JAFFE · EDUARDO CIANNELLI · JOAN FONTAINE

PANDRO S. BERMAN IN CHARGE OF PRODUCTION · PRODUCED AND DIRECTED BY GEORGE STEVENS

From a Story by BEN HECHT and CHARLES MacARTHUR · Inspired by RUDYARD KIPLING'S Poem · Screen

Pressures from Without Headline Film Year

CLOSING a year notable for a multiplicity of troubles at home and abroad, some boiling up from within but most of them initiated and encouraged by forces external to its fabric, the motion picture industry found reassurance in recent indications that some at least of its financial problems in the final weeks of 1938 showed marked signs of improvement. Financial statements, seriously affected by the spring and summer slump, gave indications of returning strength in end of the year predictions.

Other industry problems remained unsettled. Criticism of present trade practices, external and internal, rose to a crescendo which could not be ignored. Paralleling the threat and final realization of sweeping Government action in the courts against distribution and production as at present constituted was a movement, long sought by organized exhibition, for voluntary regulation which resulted in the formation of negotiating committees, the submission of tentative proposals, and criticism of those proposals by theatre owners organizations. No decision has been reached. Accompanying the bass thunder of the Government suit in equity were overtones of Congressional and state legislative activity pointed toward regulation by legislation.

The growth of the totalitarian influence and lowering war clouds in Europe quickened the decline in receipts from the foreign markets. Anschluss in Austria and the victory of Nazi influence in the Balkan states removed those markets from the books. The Italian situation, long difficult, ended in a complete break when the Mussolini Government set up an official bureau to handle all film distribution and American companies refused to participate. The new British Films Act, passed in April after long controversy, added new restrictions to American operations in that country.

At home, labor gained new strength and consolidated the organization gains begun in 1937. The International Alliance of Theatrical Stage Employees completed organization of exchanges and announced plans for complete unionization of the industry, precipitating jurisdiction quarrels with Hollywood talent guilds and independent unions. The Screen Writers' Guild won official certification by the National Labor Relations Board and began a long court fight to force producers to accept the decision.

The chorus of voices demanding access to the audience commanded by the entertainment screen grew louder in volume and more varied in origin. Educators, propaganda groups ranging from left to right, and vendors of shoes and ships and sealing wax who long have sought to hawk their wares from the industry's ready-made forum redoubled their efforts. Their success was notably small.

Double bills, and chance games were debated, attacked and defended but remained in approximately the same proportion as in 1937. Hollywood took to heart the maxim that good pictures are the best and only universal answer to besetting problems. The quality curve continued its upward trend, stories of adventure and derring-do received extensive and expensive treatment and were as remunerative as always, homely themes and family life stories grew to the proportions of a trend, and Shirley Temple led all the rest in the annual poll to determine the ten best money-making stars with two other juveniles, Mickey Rooney and Jane Withers, not far from the pinnacle.

Headline highlights of the year follow:

JANUARY

January 1

National Broadcasting Company reads 791 protest letters from a public aroused over a program on which Mae West lampooned a Bible story. Broadcasting executives contemplate a code of voluntary self-regulation.

January 8

Recapitulation shows 1937 most profitable year for industry since 1930. Metro-Goldwyn-Mayer announces extensive profit-sharing plan to be incorporated in personal service contracts of executives and directors. **Foreign Market:** French Government plans drastic control of domestic industry and foreign film imports; Chinese distribution drops to 15 per cent of normal.

January 15

Trade Practices: Samuel B. Pettengill, Democratic Congressman from Indiana, announces he will press for passage of his bill to prohibit block booking.

January 22

John Hay Whitney, partner of David O. Selznick, offers $3,000,000 for United Artists shares held by Charles Chaplin, Douglas Fairbanks and Mary Pickford which Samuel Goldwyn and Alexander Korda had attempted to purchase. **Trade Practices:** Allied States Association board votes not to participate in proposed round table conference with Motion Picture Theatre Owners of America and independent groups; Department of Justice officials deny that an anti-trust campaign against the motion picture industry is planned.

January 29

National Board of Review faces test on continuance of activity.

FEBRUARY

February 5

James R. Grainger to be president of Republic Pictures.

February 12

'Snow White and the Seven Dwarfs" finishes record five weeks' run at the Music Hall with gross of $600,000. New projector announced by International signals long sought pooling of sound patents. **Foreign Market:** Japanese exclude American distributors from Manchukuo. **Trade Practices:** Senate Interstate Commerce Committee reports the Neely bill to prohibit block booking to the floor of the Senate without holding hearings.

February 19

Labor: Actor organizations prepare to fight challenge by International Alliance of Theatrical Stage Employees for control of all entertainment unions and guilds; disputes between agents and studio executives brought into open by rift between Joseph M. Schenck and Myron Selznick. **Foreign Market:** New South Wales passes new quota law; new Danish law limits imports and profits, bars block booking.

February 26

Foreign Market: Italian producers and press discuss Mussolini plan for four power pact among Italy, Germany, Japan and Great Britain to "freeze out" Hollywood.

MARCH

March 5

Foreign Market: British House of Commons approves and sends to House of Lords a new Films Act providing for a sliding quota scale and many new restrictions.

March 12

Ted Kirkmeyer, Helena, Mont., and Jules Seltzer, Philadelphia, win Silver and Bronze Quigley Award Plaques. John O'Connor named to head RKO theatres. **Trade Practires:** Sidney R. Kent says Neely bill spells ruin for independents and that outlawing of block booking would saddle industry with impossible costs; industry representatives in Washington protest railroading of measure; Paramount wins temporary injunction against North Dakota divorcement law.

March 19

Philadelphia court of appeals rules concerted use of contract clauses barring double bills is illegal. Spencer Tracy, Luise Rainer and Warner Brothers take top awards of the Academy of Motion Picture Arts and Sciences. **Trade Practices:** Discussion of possible moves for voluntary regulation of trade practices grows.

APRIL

April 2

Manifestations of organized pressure from several directions exerted toward turning the screen to the purposes of propaganda of various kinds culminates in an open letter debate between Martin Quigley and Dr. Edgar Dale of Ohio State University. **Foreign Market:** British Films Act providing quota of 15 to 30 per cent for distributors and 12½ to 25 per cent for exhibitors, triple value privileges and reciprocity credit, becomes law.

April 16

Hal Roach transfers production of "Our Gang" comedies to MGM studio and an-

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COURT ACTION AND TRADE PRACTICES

(Continued from preceding page)

nounces plans for ambitious production of features. United States Steel holds showings of sponsored pictures designed for theatre exhibition. Forty companies prepare independent product for new season.

April 23

Use of mails is denied to Affiliated Enterprises, Inc., owner of Bank Night. United Artists directors announce new plan of operation designed to make the company attractive to other independent producers.

April 30

Borrowing and lending of players among Hollywood producers reaches new peak. Paramount and Twentieth Century-Fox attach clauses to exhibition contracts barring use of their product on double bills with pictures not having a Production Code Certificate. Murray Silverstone appointed chairman and executive head of United Artists. British exhibitors wage violent war on grading of product by distributors. High speed emulsions technical feature of year.

MAY

May 7

Supreme court, acting on General Talking Pictures patent infringement suit, rules patent owner has control of use of the patented article. **Trade Practices:** Distributors plan preparation of trade practice revision program to be submitted to exhibitor organizations; President Roosevelt asks Congress to investigate monopolies.

May 14

Loew's, Inc., ruled liable for damages of $587,604 in "Letty Lynton" plagiarism suit. **Trade Practices:** Allied States Association indicates it will drop campaign for legislative restriction if given evidence that trade practice concessions will be granted by distributors. **Labor:** Distributors and IATSE complete master contracts for exchange workers unions.

May 21

Hal Roach announces he will distribute through United Artists. Cliff Work is designated general manager of the Universal studio succeeding Charles R. Rogers. Two companies press television plans for immediate use. **Trade Practices:** Senate passes Neely bill prohibiting block booking but no action is expected in House of Representatives before end of the session; Allied votes at its annual convention to negotiate with distributors on trade practices but to continue campaign for legislation until all major distributors agree to participate in round table conferences.

May 28

Annual survey shows 17,541 theatres in 9,187 towns in the United States seating 10,924,484.

JUNE

June 4

Supreme court to reconsider arguments on appeal of General Talking Pictures company from decision for telephone company in patent infringement suit. John Clark, sales executive of Twentieth Century-Fox, dies. Forty reissues, 245 revivals available to exhibitors who report success with old favorites. **Foreign Market:** Austrian market lost to U. S. film companies by anschluss with German Reich; American companies plan production of 47 features in England; French quota ruling blocks new releases.

June 11

Labor: George E. Browne, president of the IATSE, opening the labor group's annual convention, cites plans for complete unionization of production, distribution and exhibition branches of industry; reports membership increase from 24,000 to 60,000; National Labor Relations Board orders studio elections to determine whether Screen Writers' Guild or Screen Playwrights, Inc., is to be the collective bargaining agency for writers in the first Hollywood labor case to be brought before the national agency. **Trade Practices:** Federal court in North Dakota starts hearings on suit by Paramount to declare the state divorcement law unconstitutional.

June 18

Martin Quigley given honorary degree by Loyola University of California in recognition of his fostering of the Production Code. Complete production plans of 12 distributors for 1938-39 list 577 features. **Labor:** Guilds draw battle lines to resist threat of IATSE encroachment on jurisdiction; producers attempt to block collective bargaining election ordered by NLRB; studios agree to halt dubbing of sound tracks from old pictures in agreement with Federation of Musicians.

June 25

Harry Warner accuses rival companies of "deliberately withholding their important films until autumn." George Schaefer attacks "dissipation of product" in double bills. **Trade Practices:** Motion Picture Theatre Owners of America urges speed in trade practice reforms and warns that federal control is inevitable unless the industry acts.

JULY

July 2

Trade Practices: Will H. Hays and heads of eight distributing companies visit President Roosevelt; committee headed by Sidney R. Kent named to study and develop a trade practice program. **Foreign Market:** Polish film industry comes under Nazi influence. **Labor:** CIO union wins certification as bargaining agency for Paramount News employees and embarks on organization of other newsreels; Screen Writers Guild receives 267 votes to 57 for Screen Playwrights in first NLRB Hollywood election, producers indicate election will be fought in courts.

July 9

Foreign Market: Italy inaugurates five year plan designed to eliminate dependence on foreign film producers, planning ultimate production of 250 features a year.

July 16

John Maxwell resigns from directorate of Gaumont British and asks court to postpone action on his suit against the Ostrer brothers in connection with his purchase of a $3,000,000 voting interest in GB. Hollywood goes colossal once again as MGM presents "Marie Antoinette." **Trade Practices:** Distributors' committee invites exhibitor organizations to conferences in trade practice revision; California federal court rules block booking is legal. **Labor:** Hollywood producers file protest against NLRB certification of Screen Writers' Guild.

July 23

Industry considers and adopts plan for united nationwide institutional advertising campaign and Hollywood reaches new high in production activity. Plan for purchase of Grand National by Educational announced. Special master completes work on RKO reorganization plan. **Trade Practices:** United States Department of Justice files suit against major distributors for equity decree to divorce exhibition from distribution and end block booking; Jack Kirsch elected head of Allied of Illinois following death of Aaron Saperstein; federal court in North Dakota rules state divorcement law is constitutional, distributors plan appeal to supreme court.

July 30

Industry committee explains advertising campaign to exhibitor representatives and announces budget of $1,000,000. **Trade Practices:** Distributor committee announces that the Government suit will be studied carefully with a view to its effects on plans for voluntary trade practice regulation but that planned discussions will proceed.

AUGUST

August 6

"Motion Pictures' Greatest Year" committee announces Quiz Contest at meetings in field. Amended plan for RKO reorganization filed in court. **Trade Practices:** Department of Justice solemnly assures industry that no further anti-trust actions are contemplated pending disposition of the suit in equity. **Labor:** Screen Directors' Guild files charges of failing to bargain collectively against studios.

August 13

Paramount enters television field with purchase of interest in New Jersey laboratories. **Trade Practices:** Government suit in equity forces delay of intra-industry trade practice negotiations until after Labor Day.

August 20

"Alexander's Ragtime Band" breaks long standing records on first runs. Rules announced for Quiz contest. **Labor:** Studio wage levels unchanged at conference on basic agreement.

August 27

Trade Practices: Washington reports indicate pending negotiations for settlement of Government suit by consent decree. **Foreign Market:** Protests grow in industry in Britain over several clauses in new Films Act, particularly the cost-labor provisions.

SEPTEMBER

September 3

"Motion Pictures' Greatest Year" launched with parades and proclamations. Grand National-Educational merger approved. **Labor:** Los Angeles regional labor board opens hearings on Screen Directors' Guild petition for bargaining agency designation.

September 10

Study of new Hollywood product shows trend to homely, down to earth themes. **Labor:** George Bioff resigns as aide to George E. Browne, president of the IATSE.

September 17

Theatre receipts reported up ten per cent as new season starts. Middle west exhibitors renew attack on radio competition as broadcasters say they give too much to films, receive too little. United Artists completes new management plans, Murray Silverstone given principal executive authority, A. W. Smith, Jr., resigns as sales executive. **Foreign Market:** Italian Government announces establishment of new agency which will assume all film distribu-

(Continued on opposite page)

FOREIGN MARKETS ARE RESTRICTED

(Continued from preceding page)

tion functions in that country; Czechoslovakian market for U. S. films declines under Nazi influence.

September 24

Trade Practices: Independent exhibitors in Chicago sue Balaban & Katz and major distributors charging illegal trade practices in restraint of trade. **Labor:** Hollywood talent guilds threaten Academy of Motion Picture Arts and Science in fight against producers; Screen Writers' Guild contract published.

OCTOBER

October 1

Industry feels the effects of the shadow of war in Europe as recapitulation shows narrowing limits of foreign market. Long Island and New England exhibitors count losses after tropical hurricane. Estimate of business gain in Motion Pictures' Greatest Year campaign rise to 30 per cent. Film radio programs decline as broadcasters extend "war" on industry.

October 8

Federal court reserves decision on RKO reorganization plan, acceptance by creditors indicated. **Trade Practices:** Distributors' committee gives assurances to exhibitor organizations that negotiations for trade practice program will be resumed.

October 15

George Schaefer to head RKO. March of Time issue depicting Czechoslovakian crisis banned in England. **Trade Practices:** Distributors send invitations to exhibitor organizations to meet in New York; supreme court refuses to review Philadelphia double bills decisions but will hear Dallas anti-trust case; William R. Rodgers extends hope of amicable settlement of trade practice problems in address at Allied of Michigan meeting. **Foreign Market:** Film shipments to Italy halt.

October 22

George Schaefer assumes office as RKO executive. Maxwell suit against Ostrer brothers settled before court hearings start. **Trade Practices:** Preliminary negotiations among representatives of Allied, the MPTOA and distributors are begun to devise a voluntary trade practice program, the two exhibitor organizations meeting separately with different members of the distributors' committee in New York; attorneys for the distributors meet for the second time with Department of Justice officials in Washington; Allied of the Northwest announces a divorcement law will be sponsored in Minnesota at the next session of the state legislature; Department of Justice intervenes as amicus curiae in General Talking Picture patent case before supreme court. **Foreign Market:** Argentine legislators ask for Government control of film industry.

NOVEMBER

November 5

Technique of sound recording and reproduction occupies attention of SMPE at fall convention. **Trade Practices:** William F. Rodgers tells MPTOA convention at Oklahoma City that trade practice program is "near."

November 12

Adolph Zukor succeeded as head of Paramount production by William Le Baron; Y. Frank Freeman transferred from theatre operations to studio; **Trade Practices:** Department of Justice charges B & K in Chicago and major distributors with violation of consent decree handed down in 1932.

November 19

Plans of Films for Democracy group for production of propaganda films for theatrical distribution form one of several threats against the entertainment screen, others coming from the totalitarian countries of Europe and from Spain where General Franco announces a Government Bureau of Motion Pictures. Howard Dietz, George Schaefer and Russell Birdwell urge formation of permanent press bureau to serve as public relations clearing house for the motion picture industry. Federal Communications Commission opens investigation of radio industry. **Foreign Market:** Japan lifts ban on motion picture imports but retains certain restrictions on currency transfer.

November 26

Supreme Court reaffirms its first decision in General Talking Pictures patent suit, ruling General guilty of infringement. Douglas Fairbanks and Charles Chaplin announce productions for United Artists release. Consumers' Tax Commission reports 61 varied taxes levied on monies paid at motion picture box offices. **Foreign Market:** Trade treaty signed by U. S. and Great Britain makes no changes in British film trade restrictions; Canada plans production of films advertising itself; protests and benefits follow new wave of Nazi persecution in Germany; American companies reiterate intention to cease activities in Italy rather than submit to restrictions of new Government distribution agency.

DECEMBER

December 3

Motion Picture Herald publishes inventory of product for Christmas release and of completed films in vaults. National Association of Broadcasters considers code for voluntary regulation of radio. Plans announced for Government production of good will pictures to be distributed in South America to counteract European propaganda.

December 10

James Roosevelt, son of the President, becomes a vice-president of Samuel Goldwyn, Inc. **Trade Practices:** Exhibitor organizations, Department of Justice and White House receive copies of a "memorandum of understandings" listing the distributors' proposals for trade practice revision; Allied and MPTOA criticism centers on "vague phraseology" and omission of plan for conciliation boards. **Foreign market:** Italian Government, in move to break solidarity of American opposition to new distribution restrictions, offers United Artists, RKO, Universal and Columbia an extension of enforcement time for new decree from December 31st to June 30th.

December 17

New York exhibitors move to end chance games after city license commissioner warns of coming legal steps. **Foreign Market:** New South Wales passes quota law.

December 24

Shirley Temple leads poll of exhibitors to determine ten best money marking stars for the fourth successive year. Gross on "Snow White and the Seven Dwarfs" reported at $4,000,000 with foreign receipts expected to bring total to $8,000,000.

The 1938 Roster of Deaths

The personnel of the industry was depleted this year by the loss of many figures whose long experience and character had given them the status of leaders and made their passing a loss to their industry. An alphabetical list of executives, stars, technicians, and exhibitors who died during the 12 months just concluded, follows:

George Akerson
Oscar Apfel
George Appleby
Auguste Baron
George R. Batcheller
J. W. Beals
Robert W. Bender
W. Tom Blair
Ike Blumenthal
John G. Blystone
Louis M. Boas
J. Frank Brockliss
Melville Brown
John D. Clark
Meyer Cohen
Emile Cohl
Howard Comstock
Reine Davies
Whitford Drake
May Duncan
Alexander Dunsmuir
Fred Duprez
Pete Endres
Max Factor
Pauline Frederick
Ike Friedman
John D. Glover
J. V. Gomos
Nathan Gordon
W. A. Graham
Tom Heath
Richard Ince
May Irwin
Fred Kohler
George Lederer
Rollo Lloyd
Ralph E. Lund
Charles Mack
Jack Manning
John H. Mannix
Edward Margolies
Don Marquis
Joseph Francis McCoy
Theodore Mitchell
J. H. Michaels
George Melies
Robert McWade
William Slavens McNutt
Warner Oland
Frank O. Peers
Maurice Ravel
Bernard J. Riley
Lyda Roberti
Carlo Roncoroni
Jacob Rosenthal
Murray Roth
Aaron Saperstein
Epes Sargent
Tom Saxe
John Schermerhorn
Gustav Schwab
A. H. Schwartz
E. C. Segar
D. J. Selznick
Demetrios Skouras
Joshua Smith
Oral Spahr
F. E. Spencer
Constantin Stanislavsky
J. J. Strickland
Carl Strumpf
E. D. Sullivan
Conway Tearle
John Urie
Amedee Van Beuren
A. E. Van Croix
May Wallace
H. M. Wilcox
George W. Williams
Robert Woolsey
Fred Wynne
Waldemar Young

J. FRANK BROCKLISS DIES; OWNED EQUIPMENT FIRM

Briton Formerly Headed Manufacturers Group and Committee of Censors in London

J. Frank Brockliss, former chairman of the British Cinematograph Manufacturers Association and for several years chairman of the Committee of the British Board of Film Censors, died December 23rd in London. Mr. Brockliss was 59.

Born in Kensington, London, Mr. Brockliss was educated at St. Charles College in Kensington and at London Polytechnic. He entered the motion picture industry in 1909, and became managing director and owner of J. Frank Brockliss, Ltd., London, and S. A. Brockliss-Simplex, Paris, France, European concessionaires of Simplex Projectors, Peerless Arc lamps and other projection specialties.

During the World War Mr. Brockliss was in charge of the British Military Cinema.

He established the Paris office of Metro-Goldwyn-Mayer and was managing director from 1921 to 1925. From 1925 to 1927 he was managing director of First National Pictures, Ltd., London.

In the years from 1927 to his death, Mr. Brockliss devoted practically all his time to the Brockliss accessories organization covering Great Britain and Continental Europe.

J. FRANK BROCKLISS

Harry Myers, Silent Film Actor, Dies

Harry Myers, 56, celebrated for his portrayal of the star role in the silent version of "A Connecticut Yankee in King Arthur's Court," died in Hollywood, December 25th. He had been ill for three days. In "Connecticut Yankee," released shortly after the World War, he helped bring a new vein of satire to the screen. The picture was later remade with the late Will Rogers in the title part.

With the advent of sound Mr. Myers faded gradually from the scene. He scored a hit in Charlie Chaplin's "City Lights" as a man-about-town who took up with a tramp and appeared in the Bing Crosby film "Mississippi" and also in "Hollywood Boulevard."

George Lawrence Dies; Camera Experimenter

George R. Lawrence, 70, "the father of flashlight photography," died in Chicago, December 15th. Mr. Lawrence's first experimented with flash powder in 1893, took the first aerial photographs ever made by a commercial photographer and in 1900, in the days before enlargements, invented the world's largest camera, weighing 1,400 pounds, taking pictures eight by four and a half feet in size and requiring 15 men to operate.

One of his achievements was a kite which carried his cameras 2,000 feet in the air and by which he made pictures of the ruins of San Francisco after the 1936 earthquake. He sold $15,000 worth of copies of these photographs.

Richard Cummings Dies

Richard H. Cummings, 80, retired actor, died December 25th, in Los Angeles. He was a native of New Haven, Conn. An actor on the stage he started in motion pictures in 1912 in New York with the old Tannhauser company, later going to Hollywood for a role in D. W. Griffith's "The Birth of a Nation." He retired several years ago.

Raymond Sooy

Raymond R. Sooy, 59, superintendent of recordings for RCA Victor Company, died in Merchantville, N. J., December 20th, from a heart attack. In the last thirty-five years Mr. Sooy had recorded the voices of dozens of famous singers and the music of symphony orchestras, first for the old Victor Talking Machine Company and then for RCA Victor.

William F. Granger

William F. Granger, 84, stage and screen actor who appeared in "Lightin'," died in Hollywood, December 23rd. Born in Philadelphia, Mr. Granger began his stage career at an early age. He met Frank Bacon in Chicago while he was appearing in "Fortune Hunter" nearly twenty-five years ago, and became associated with him in theatrical ventures.

O. J. Astry

O. J. Astry, 71, who owned and operated two of the first film houses in Salem, Ohio, died there last week of a heart attack. His wife, a daughter and two sons survive.

Gaumont British Pictures Corporation of America has filed suit in New York supreme court against United Theatres, Inc., a Puerto Rican corporation, for $3,500 damages for alleged failure to accept films contracted for.

Loew's, Schenck File Denials

Charges that excessive compensations are provided under contracts of Loew's, Inc., with various executives and others to the detriment of stockholders have been denied in separate answers filed in chancery court at Wilmington, Del., by Loew's and Nicholas M. Schenck, president, to the bill of complaint filed recently by three New York stockholders.

Loew's and Mr. Schenck ask that the bill of complaint be dismissed and they be discharged with costs. Answers were filed by former United States Senator Daniel O. Hastings of Delaware, solicitor for the defendants.

Additional denials were filed Wednesday by Norma Shearer Thalberg, Edwin J. Loeb and the Bank of America, National Trust and Savings Association, trustees and executors of the Irving Thalberg estate.

The complainants are Edgar F. Stiner, Hana W. Goldstein and Louis Susman. They charged excessive compensation, including fixed and percentage payments and stock options as provided under Loew's contracts. They asked an accounting, cancellation of contracts, injunction against continued payments and a decree awarding damages to Loew's against the various defendants.

The stockholders' suit against Loew's in New York supreme court was concluded last Thursday. Justice Louis A. Valente allotted one week for briefs and promised an early decision.

Fox Court Decision Not Due Till Spring

The decision on the $500,000 compromise to settle the All-Continent Corporation's recapture of assets suit, an important element in the $9,535,000 William Fox bankruptcy, is not expected before spring, Allen B. Endicott, Jr., federal referee in bankruptcy, revealed this week.

Mr. Endicott explained that negotiations and dickerings have been going on between lawyers for leading creditors, for Mr. Fox, and for the former producer's wife and two daughters, who own All-Continent. He felt that opportunity should be had for possible settlement of disputed points out of court, before he orders the cash offer accepted or rejected.

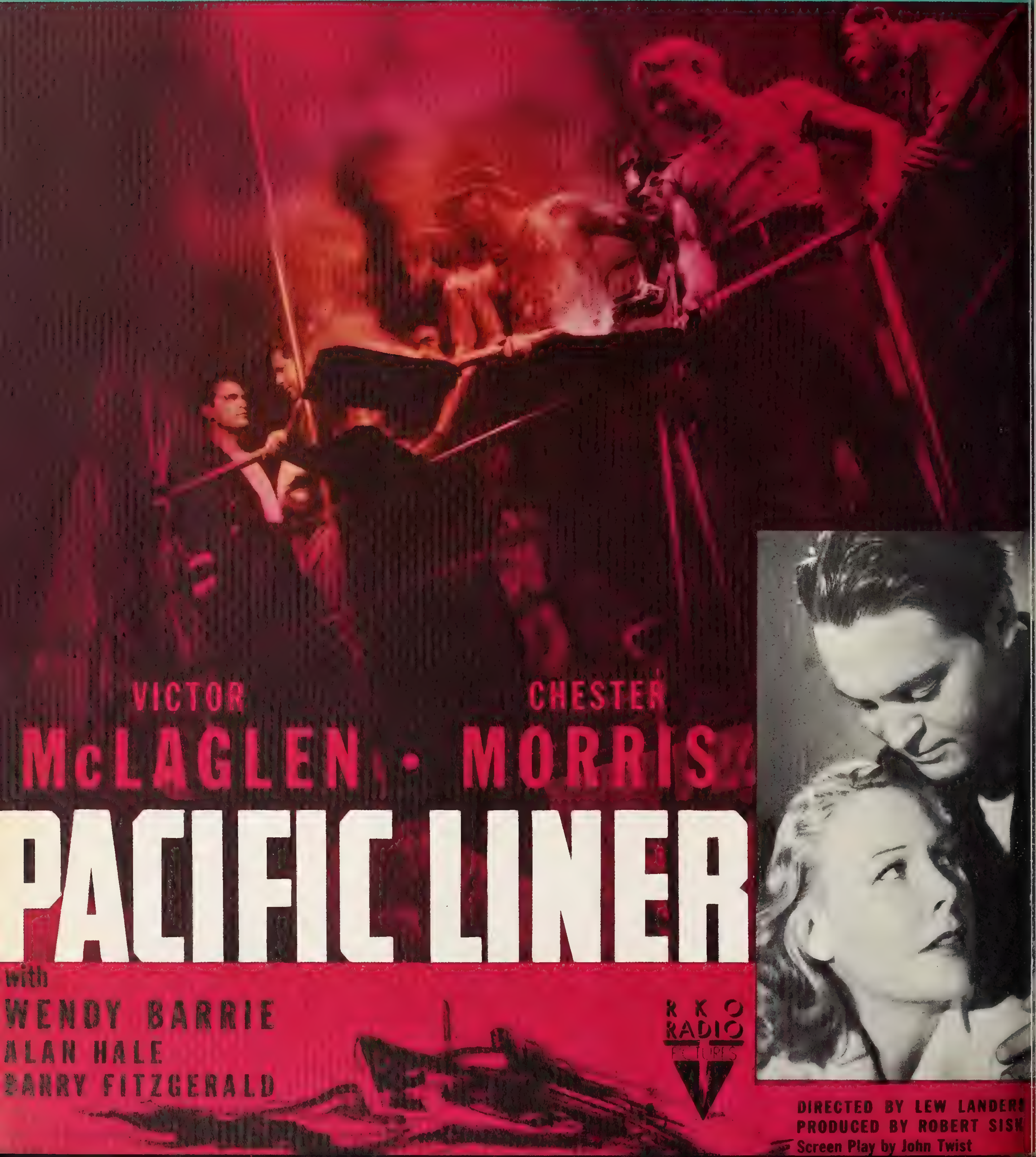
Trailer-Made Sued By National Screen

National Screen Service this week filed suit in federal court in New York for an accounting, damages and penalties against Trailer-Made, Inc., charging that Trailer-Made has taken sound tracks owned by National Screen and put them in its trailers. Of 30 Trailer-Made trailers examined by National Screen, 10 were found to have appropriated National's sound tracks, according to the complaint. National seeks to have Trailer-Made submit for examination all of its 500 or more trailers already produced.

National Screen owns, in its music library, many hundreds of original copyrighted works which it has orchestrated and recorded in its own sound tracks at great expense, it is claimed. The company asks for an injunction against further distribution and use of all trailers with its music. Isadore Schwartz and Pathe Film Corporation, which processes many of Trailer-Made's products, are made defendants.

"CRUSHER" McKAY . . . . STEEL-KNUCKLED
KING OF THE FIREHOLD CREW . . . THE ROUGHEST,
TOUGHEST SON OF STEAM WHO EVER MASTERED
MEN OR FOUGHT A SHIP TO WIN A WOMAN'S FAVOR!

A terror ship hoodooed with strange creeping doom! . . . Conflict and jealousy and high heroism seething in the stokehold! . . . Gay passengers unaware of the tragedy raging beneath their dancing feet! . . . DRAMA red and blazing as its roaring fires! . . . ROMANCE deep as the sea! . . . LAUGHS as fast as the hurricane! . . . BOX OFFICE ALL THE WAY!



VICTOR McLAGLEN · CHESTER MORRIS

PACIFIC LINER

with
WENDY BARRIE
ALAN HALE
BARRY FITZGERALD

RKO RADIO PICTURES

DIRECTED BY LEW LANDERS
PRODUCED BY ROBERT SISK
Screen Play by John Twist

BRITISH FILMS COUNCIL READY TO RULE UPON COOPERATIVE BOOKING

Silence of Circuits Makes CEA's Report a Case for Independents, While KRS "Passes Buck" to Producers

by AUBREY FLANAGAN
in London

Whatever be the criticisms which the British industry applies currently to the 1939 Films Act, most of them bitter, many of them justified, there would seem already to be more than one roseate indication that the Films Council created under the Act, for all its lay nature and film industrial inexperience, is taking its functions and role seriously. Whether it does so from an inner urge to serve or from the genial cracking of the highly elegant Board of Trade whip is a matter for conjecture.

Not least significant consideration is that whatever may be the complainings and regrets of producers, British exhibitors are not being neglected.

A hopeful augury of the Council's goodwill and constructive aim—indication, too, that the claims that the Council will function as a species of trade arbitration board are not unfounded—comes now in its readiness to explore and examine, if not ultimately to pass judgment on, cooperative booking as a principle and as a practice.

Evidence from Both Sides

Asked to consider the whole question of cooperative booking, a practice frowned on and dismissed by the Kinematograph Renters Society, the Films Council is now in full process of taking evidence from both sides of the dispute, evidence chartered by them with the purpose and end of passing final judgment upon one of the trade's most vexing problems.

The Cinematograph Exhibitors Association already has submitted its case, and the Kinematograph Renters Society has offered its apologia. In turn the CEA and KRS are each invoked to criticize further the memoranda of its opposing camp. Upon these the Films Council will decide, and if action is considered imperative, will act.

Problem in Politics

Here, however, arises a problem in politics. Should the Films Council, an elected body voicing public opinion and not the views of one trade section or even one trade, express a leaning towards the British exhibitors' view and away from that of the mainly American renters, it is still problematical whether legislation would be necessary. In all likelihood the renters politically and diplomatically would be advised that the adoption of a new policy would obviate the odium and publicity of Parliamentary action or administrative legislation. In all likelihood, too, they would, as in the case of the grading dispute, fall into line.

The memoranda presented and to be presented to the Films Council on cooperative booking have not been published, in some cases not yet considered.

The CEA was invited to present its comments in two sections, independents and circuits. So far the circuits would not seem to have offered their viewpoint, certainly not through the accredited official organization, the CEA itself. The CEA case thus becomes for once in a way the case for the independent exhibitor.

It is the determined contention of this camp that the three circuits dominate the entire exhibitor section of the industry. By their numerical strength they colour and manipulate the whole booking of films. The fact, however, is made a subject for complaint by the CEA, not so much on national grounds as on purely local. In certain districts they contend that, although the independents have a considerable majority of booking interests, they are debarred from pooling their resources by the KRS policy, which refuses to book films to interests not holding 51 per cent of the theatre shares. This 51 per cent test, they point out, is not applied to circuits.

TRADE ISSUE MADE ASSET TO THEATRE

A resourceful example of a current trade controversy being turned to the ultimate ends of local picture houses, comes from Weston-Super-Mare, England, coastal resort on the Bristol Channel, where joint work between local theatre managers and the district's newspaper has manipulated the discussion over double feature programs into an all round debate on films which has helped make local inhabitants film conscious.

Launched officially by Jardiniver, film writer in the Weston-Super-Mare Gazette, *it originally took the form of discussions in his columns on film tastes and interests, particularly with reference to the question of two features, or one, in the cinema program. Ultimately a questionnaire was launched and circularized to 18,000 patrons, whose opinions were sought as a guidance on present and future theatre policy. Every local house collaborated.*

The ballot has been discussed at length in the English film trade press. The questions cover quality of "second" features, program lengths, shorts, Westerns, favorite players and stories.

In another survey the London News Chronicle *says 31 per cent of the British population averages once a week at film theatres, 13 per cent twice a week, 2 per cent four times or more.*

What is the result of this, ask the independents? For answer they contend that they, the independents, have frequently to sell out to the circuits in order to prevent themselves from financial extinction and that the public itself suffers in the district from a plethora of mediocre films. The establishment of a legal right for the independents of the district to pool their resources would enable them to support better product, thus balancing their own budgets and doing justice to their patronage. No national policy is demanded by them, not even the right to establish a national scheme of cooperative booking. They ask merely the right to book locally on a cooperative basis.

To substantiate their contention that no "super" can be booked singly by the independent, they will present a tabulated series of examples of super films allegedly bookable only with other product.

Insistently the independents reiterate that it is not a question of reducing rentals, but exclusively of the even more vital one of obtaining product. The circuits, being allowed to pool their bookings nationally, may demand the right to do so locally.

The KRS, whose position is in some respects a delicate one, will probably not have an easy time in defending their position, and it is reported in informed circles that some of their members are dissatisfied with their official apologia. It is the KRS contention that innocuous as the cooperative booking principle may seem, the actual machinery is rather more sinister. They pass the buck back to the producers, most of whom, they point out, are currently not making profit, averring it is they who first of all would be hit by any cooperative scheme which was aimed, as they contend it is, at the reduction of rentals. The move is a wily one, bringing to the forefront of the battle the producer for whose benefit the Films Act purportedly was brought into being and in whose interest the Films Council deliberate. They have presented a historical survey of various cooperative schemes marking the past, endeavouring to point out the sinister purpose thereof. Their opposition to cooperative booking is allegedly a genuine effort to keep the market free. As a test of their sincerity they offer to consider each case on its merits.

Circuits Silent

Such an answer will be considered by the CEA as no answer at all, and exhibitors will be of the opinion that they have completely riddled the opposition. On the other hand the KRS seem aware of the difficulties facing the introduction of the cooperative scheme and probably are even inclined to the view that exhibitors may not find it easy to convince a lay body like the Films Council of the subtleties of such a pure technicality.

The silence of the circuits may be tactical, though one school of thought inclines to the view that it presages an ultimate widening of the principles of cooperative booking by all the circuits collectively. The establishment of a joint booking agreement, such as exists between Odeon and Gaumont, to include, for instance, ABC, and the Bernstein group, not only would have immeasurable effects on the reduction of film prices, but would obtain a much wider market for the British films sponsored by the circuits' production associates.

Long shot betting would seem to be in favor of a change in the renters policy and against the need for actual legislation.

Itemized

About £45,477 ($227,385) has been paid into the Cinematograph Fund by British exhibitors in the five years ending March 31 as their tax on the Sunday opening of cinemas.

* * *

British Broadcasting Company is expected to show an increase of $5,000,000 in 1939, it has been unofficially but authoritatively indicated here.

* * *

Associated British Pictures Corporation has declared an interim dividend of 10 per cent on the ordinary shares for the year ending March, 1939.

* * *

A loss of £1,752 is recorded by Capital and Provincial News Theatres, for the last year.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Topper Takes a Trip

(United Artists—Hal Roach)

Ectoplasmic Comedy

"Topper" was no fluke. Any who thought the notable box office success of the first Hal Roach return to first principles of cinematic diversion was a result of mere novelty were in error. The same first principles are relied upon in this second picturization of a novel by the late and impishly irreverent Thorne Smith and the same professional preview audience filled the same theatre with the same kind and amount of laughter.

It would seem to follow that showmen are justified in promising their customers more of the same kind of entertainment in anticipation of the same profitable kind of satisfaction.

It is quite clear that Mr. Roach can continue making "Topper" pictures as a series, if he chooses to do so, with reasonable expectancy of continuing popularity. The second "Topper" picture is described as a sequel to the first, and is in reality a straightforward extension of the first story. This one deals with a divorce action brought by the name character's wife and the means by which the deceased lady, whose claim upon eternal reward derives from post mortem intercession in his domestic affairs, staves off final separation.

Roland Young again plays "Topper" as though he were indeed he, and Billie Burke is even better this time than last as "Mrs. Topper," with better lines to speak and more of them. Constance Bennett again displays a fine evaluation of point and tone as the lightly earthbound sophisticate, and Alan Mowbray is potently if briefly occupied as the butler. Franklin Pangborn and Alexander d'Arcy are proficient in support, and Paul Hurst adds one of his deeply etched characterizations. The ectoplasmic aspect, much more pronounced than in the first picture, is varied by the addition of a recently departed wirehaired terrier, and Cary Grant appears via flashback in the early sequences.

Milton Bren produced the film as lavishly as "Topper," or more so. Norman Z. McLeod's direction is effective in a degree plainly indicating increased confidence in his materials.

The screen play by Jack Jevne, Eddie Moran and Corey Ford is of a sort to suggest that these three merry men are quite able to carry on indefinitely in the same direction.

As in "Topper," the physical appearances of the now-you-see-her-now-you-don't heroine are productive of the loudest and longest laughter. A number of the situations are individually worth the admission price and collectively they equal a full evening. The story starts in New York and moves to Paris, and the time is the present. The film is appropriate for any place and right now.

Previewed at Grauman's Chinese theatre in Hollywood, where a professionally interested audience foregathered in evident professional defiance of Mr. Roach's efforts to make it laugh at "Topper" again, and forthwith laughed its head off.—William R. Weaver.

Produced by Hal Roach. Distributed by United Artists. Producer, Milton H. Bren. Director, Norman Z. McLeod. Screen play by Eddie Moran, Jack Jevne and Corey Ford. Based on the novel "Topper Takes a Trip" by Thorne Smith. Photographer, Norbert Brodine. Photographic effects, Roy Seawright. Film editor, William Terhune. Art director, Charles D. Hall. Set decorations by W. L. Stevens. Sound, William Randall and W. B. Delaplain. Musical score by Edward Powell and Hugo Friedhofer. Gowns: Constance Bennett's by Irene; Billie Burke's by Omar Kiam. Wardrobe supervision, Ernest Schraps. Musical supervision, Marvin Hatley. P. C. A. Certificate No. 3771. Running time, when seen in Hollywood, 78 minutes. Release date, January 12, 1939. General audience classification.

CAST

Marion Kerby	Constance Bennett
Cosmo Topper	Roland Young
Mrs. Topper	Billie Burke
Wilkins	Alan Mowbray
Mrs. Parkhurst	Verree Teasdale
Louis	Franklin Pangborn
Baron de Rossi	Alexander D'Arcy
"Mr. Atlas"	"Skippy"
Bartender	Paul Hurst
Jailer	Eddy Conrad
Judge	Spencer Charters
Prosecutor	Irving Pichel
Defender	Paul Everton
Gorgan	Duke York
Bell Boy	Leon Belasco
Magistrate	Georges Renavent
Waiter	George Humbert
2nd Waiter	Alphonse Martell
Bailiff	James Morton
Doorman	Torben Meyer
Porter	George Davis
Clerk	Armand Kaliz

Crossroads

(Tri-National)

Story of Shell Shock

Just what the directive title of this French film importation means is not made clear either in the unfoldment of the story or in the translation of the Gallic dialogue into English subtitles. Perhaps the significance of the picture's label is to be connected with the dramatic crisis before the cast's chief character as he faces the problem of solving his true identity. However, in spite of its enigmatic appellation, the story of a man living the respectable life of a family man and a financier, who is revealed as a former Parisian bad boy, is told interestingly enough, even if the treatment of the problem of dual personality is more melodramatic than psychological.

Much of the picture's entertainment value can be credited to the moving and restrained performance of Charles Vanel in the role of the gentleman with a past. Supplementary assistance is given by the performance of Jules Berry as a blackmailer, Tania Fédor as the man's staunch wife and Suzy Frim as the other woman. An effective bit is supplied by Marcelle Geniat in the role of the mother. Except for some introductory court room scenes, which are necessary for the story's introduction but which are detailed in a slow and unimaginative style of reporting, the production has been directed by Kurt Bernhardt with a tension building pace.

De Vetheuil brings suit against a Paris paper for repeating in print charges of blackmailers that he is really Jean Pelletier, a fugitive from the police. The case is won for the contestant through the testimony of Sarrou. However, the motive behind Sarrou's move becomes clear when he reveals to de Vetheuil (or Pelletier to give him his right name) that his evidence was perjured. In settling upon a sum of "hush" money, the two men fight and de Vetheuil is injured. Tracked by the gendarmes to the night club apartment of his wife, who back in Pelletier's shady past was his heart interest, Sarrou threatens to tell all about his victim but is prevented by a well aimed shot. The wife turns the revolver upon herself but before a theatrical demise dictates a false death bed confession that the couple had been blackmailing de Vetheuil on the trumped up charge that he was Pelletier.

Previewed at a New York trade screening.—Joseph F. Coughlin.

Distributed by Tri-National Films, Inc. A Eugene Tusherer Production of the B.U.P. Francaise. Produced at Paris-Studio-Cin!ma, Billancourt, France. Director, Kurt Bernhardt. Based on an original story by H. Kafka. English sub-titles by Clement Douenias and Larry Schneider. No P. C. A. Certificate number. Running time 80 minutes. Release date to be determined. Adult audience classification.

CAST

Roger de Vetheuil	Charles Vanel
Jean Sarrou	Jules Berry
Michele Allain	Suzy Prim
Madame de Vetheuil	Tania Fedor
Maitre Alexandri	Boverio
Madame Pelletier	Marcelle Geniat
Paul de Vethueil	Jean Claudio
Counsel for the Defense	Jean Tissier
The Butler	Eddy Debrai

Pacific Liner

(RKO-Radio)

Melodrama

"Pacific Liner" is a different kind of sea story. Its basic plot brings two men into conflict, yet allies them in a battle against a lethal plague which rages in the ship's stokehold. All the action takes place aboard a liner making a trans-Pacific crossing, and most of it in the fireroom. Essentially the show is straight melodrama, but with the rough and robust comedy common to seafaring men. There is a trace of love interest, but that element is only subsidiary to the personal warfare between the ship's engineer and doctor.

Proud of his record, "Crusher McKay" drives his black gang with demoniacal fury to bring the *SS Arcatus* into port on schedule. A mysterious malady claims a member. "Dr. Craig," diagnosing the disease as cholera, quarantines the fireroom. The plague mows down man after man. While battling with "Craig," who he thinks is trying to spoil his record as well as get the inside track to nurse "Ann's" affections, "Crusher" gets a touch of the disease himself. With only a few of the crew to help him, he keeps the fires burning and the pressure up. Meanwhile the passengers, unaware of the danger, have been having a gay time. Finally, through "Craig's" medical skill, the plague is halted, and through "Crusher's" superhuman efforts the boat docks on time.

For principal name values, "Pacific Liner" offers Victor McLaglen and Chester Morris. Both handle types of roles in which they appear to best advantage with customary skill. The sole woman in the story is Wendy Barrie. Capable support for the leading trio is contributed by Alan Hale, Barry Fitzgerald, Allan

(*Continued on page 54*)

NO MATTER HOW YOU LOOK AT IT!

"ho-hum
this is just one of the annual
exhibitor votes. Watch for
more."

5 OUT OF AMERICA'S FIRST 7 ARE M-G-M!

December 24, 1938 MOTION PICTURE HERALD

THE BIGGEST MONEY MAKING STARS OF 1938

Exhibitors of America judge the box office rankings of more than 200 players

The Winners

	First
Clark Gable	*Second*
	Third
Mickey Rooney	*Fourth*
Spencer Tracy	*Fifth*
Robert Taylor	*Sixth*
Myrna Loy	*Seventh*
	Eighth
	Ninth
	Tenth

(*Continued from page* 52)

Lane, Halliwell Hobbs, Cy Kendall, Paul Guilfoyle and John Wray.

Previewed in the RKO-Radio studio projection room in Hollywood.—G. M.

Produced and distributed by RKO-Radio. Produced by Robert Sisk. Directed by Lew Landers. Screen play by John Twist. Story by Anthony Coldeway and Henry Symonds. Sam Ruman, assistant director. Edited by Harry Marker. Montage effects by Douglas Travers. Photographed by Nicholas Musuraca. P. C. A. Certificate No. 4802. Running time, 75 minutes when seen in Hollywood. Release date: January 6, 1939. General audience classification.

CAST

Crusher McKay	Victor McLaglen
Doctor Craig	Chester Morris
Ann Grayson	Wendy Barrie
Gallagher	Alan Hale
Britches	Barry Fitzgerald
Bilson	Allan Lane
Captain Mathews	Halliwell Hobbes
Deadeyes	Cyrus W. Kendall
Wishart	Paul Guilfoyle
Metcalfe	John Wray
Olaf	Emory Parnell
Silvio	Adia Kuznetzoff
Kovac	John Bleifer

Long Shot

(Grand National-Fine Arts)

Horse Race Story

"Long Shot," a story of horse racing and particularly of the Santa Anita Handicap, in all probability will be released by the time the sports world is talking about which bangtail has the best chances of winning the $100,000 event, the richest stake race in the world. Exhibitors have available then, a veritable fount of ideas for exploitation. "Long Shot," the fifth Fine Arts production to be released by Grand National, is 69 minutes crammed full of entertainment which, though not purveyed by names of great marquee strength, is nevertheless of satisfying caliber.

Executive producer Franklyn Warner and associate producer-director Charles Lamont, who have collaborated on other Fine Arts pictures, retain the high quality of showmanship exhibited in previous vehicles, obtaining a maximum of entertainment from the material at hand. The cast is composed of Gordon Jones, Marsha Hunt, C. Henry Gordon, George Meeker, Harry Davenport, George E. Stone, Dorothy Fay, Frank Darien, Tom Kennedy, Earle Hodgins, Emerson Treacy, Gay Seabrook, Lee Phelps, Ben Burt, James Robinson, Joe Hernandez and James Keefe.

"Clayton," injured saving "Martha Sharon" from a truck, gives up his racing stable to go to Arizona to recuperate. His horses are placed with "Martha's" uncle, who goes broke and, feigning death, wills the pair his last possession, a thoroughbred which has been turned out on the range. They race the horse to victory in the Santa Anita Handicap, despite crooked gamblers.

Previewed in a Hollywood studio projection room.—V. K.

Produced by Fine Arts Pictures and distributed by Grand National. A Franklyn Warner Production. Associate producer-director, Charles Lamont. Screenplay by Ewart Adamson. Original story by Harry Beresford and George Callaghan. Executive manager, J. Samuel Berkowitz. Production manager, Irene Schreck. Art director, Ralph Berger. Photographed by Arthur Martinelli. Assistant director, V. O. Smith. Edited by Bernard Loftus. Costumes by Manny Spack. Musical director, Hal Findlay. P. C. A. Certificate No. 4946. Release date, not set. Running time, when seen in Hollywood, 69 minutes. General audience classification.

CAST

Jeff Clayton	Gordon Jones
Martha Sharon	Marsha Hunt
Lew Ralston	C. Henry Gordon
Dell Baker	George Meeker
Henry Sharon	Harry Davenport
Danny Welch	George E. Stone
Betty Ralston	Dorothy Fay
Zeb Jenkins	Frank Darien
Mike Claurens	Tom Kennedy
Collins	Earle Hodgins
Henry Knox	Emerson Treacy
Helen Knox	Gay Seabrook
Fred O'Reilly	Lee Phelps
Joe Popopopolis	Ben Burt
Tucky	James Robinson
and	
"Certified Check"	Denmore Chief
Race Narrators	Joe Hernandez James Keefe

40 Little Mothers

(National)

French Melodrama

An importation from France, directed by Leonide Moguy from a story by Jean Guitton, "Le Mioche," (The Kid), released in this country under the title of "40 Little Mothers," is entertainment of melodramatic nature.

Sponsored by the Child Adoption Committee, the picture is built on the theme of love for a child, the 18 months old "Little Philippe," and his smile and actions captured the hearts of the audience. With a clever plot and the superimposition of English titles the story is easy to follow.

"Prosper Martin," (Lucien Baroux), unemployed professor, finds "Pierrot," (Little Philippe), abandoned on his doorstep. He plans to turn "Pierrot" over to the orphanage the next day, but gains employment in an exclusive finishing school for girls. "Prosper" smuggles the child into his room.

His students, who have discovered his secret and believe him a kidnapper, confront him with the evidence. When "Prosper" explains, the classmates realize his deep love for "Pierrot" and plan to help him mother the child. But the principal finds "Pierrot" and the girls in "Prosper's" room. Rather than give up the child, "Prosper" prefers to leave.

"Pierrot's" real mother has traced the child and arrives in time to explain. The picture ends happily with the marriage of "Prosper" and "Pierrot's" mother in sight.

With the supporting cast of Madeleine Robinson, Gabrielle Dorziat, Pauline Carton and Jean Perier, who keep the picture rapidly progressing, "40 Little Mothers" should prove real entertainment to those who enjoy human interest stories.

Reviewed at an early afternoon performance, at the 55th Street Playhouse in New York, the audience seemed to enjoy the picture.—George Spires.

Produced by d'Aguiar Productions and distributed by National Pictures. Directed by Leonide Moguy. From the story by Jean Guitton. Michel Kelber, photographer. Settings by Pierre Schild. Music by Michel Levine. English titles by M. Ef. Release date, December 23, 1938. Running time, 94 minutes. Adult audience classification.

CAST

Prosper Martin	Lucien Baroux
Baby Pierrot	"Little Philippe"
The Mother	Madeleine Robinson
The Principal	Gabrielle Dorziat
Mlle. Clotilde	Pauline Carton
The Chaplain	Jean Perier

Marusia

(Ukrafilm)

Musical Drama

This Ukrainian folk drama was produced in New York, New Jersey and on Long Island. Regardless of its production on American soil it is distinctly Slavic in appearance and appeal. Its story is a simple one and according to American standards overly long drawn out for what it has to tell. Interspersed throughout the enactment of the story are musical interludes with the star, Stephania Melnyk, who plays the title role, the principal singer.

There is little comedy in the film and except for the musical portions the picture grimly goes ahead with telling its tale without much relief from the dramatic side. Even the folk dances and New Year's Eve party are not the gay affairs of expectancy. However, the picture probably has quite a deal of appeal for the Slavs in this country. For others there are English superimposed titles.

The story is set in a village where everyone knows each other and where four friends, two boys and two girls are happily awaiting the day when they will marry. Into the scene comes "Khoma," a hunch-back who owns a few wheat fields and accordingly is one of the wealthier men in the village. He is infatuated with "Marusia," one of the two girls and wants to marry her himself.

"Khoma" sows the seed of discord among the friends with great success. In time he talks "Hrytz" into leaving the village for greener pastures, has "Potap" arrested on a trumped-up charge and succeeds in placing "Marusia's" parents under obligation to him. "Hrytz" and "Potap" iron out their differences and show up "Khoma" for the man he is but "Khoma," realizing he is caught, mortally poisons both "Marusia" and "Hrytz" in a depressing ending.

Reviewed at the Miami theatre, New York. The house specializes in foreign films and is located in the torn up sector of Sixth Avenue where a new subway is in process of being constructed and where the famous old "El" is about to come down. A very small audience sat through the picture without comment.—Paul C. Mooney, Jr.

Produced and distributed by Ukrafilm Corporation, New York. Musical screen play based on a folk drama by M. Staritsky. Screen play by Vladimir Kedrowsky and Andrei Kist. Choral and vocal music by Dr. Alexander Koshetz. Orchestra score by Prof. Roman Prydatkevych. Folk dances directed by Andrei Kist. Directed by Leo Bulgakov. Film editor, Leon Levy. Photography by George Hinners and Edward Hyland. Running time, 105 minutes. Release date, December 8, 1938. General audience classification.

CAST

Marusia	Stephania Melnyk
Hrytz	Nicholas Stehnitzky
Khoma	Peter Chorniuk
Daryna	Donia Stephania Werbowetzka
Halyna	Halia Troitzka
Potap	Mykola Novak
Dmytro	Michael Scorobohach

The Ware Case

(Capad Production) (A.B.F.D.)

Murder Trial Drama

This second Capad production, a new version of the earlier film, a dramatic success in its day, has a polish of production and treatment which lift it at once out of any purely local category, and stand it beside its fellows on an international market with by no means discreditable consequences. The film, for all its laggard paces in the early stages, wakes to a very powerful trial scene, with a compelling climax, and Clive Brook has probably never registered a better performance in his considerable career. Brook may still be a name to sell; coupled with the film's marketable title, showmen would seem to have something they can offer their patrons without the nervousness customarily associated with pictures—especially British pictures—of this kind.

Exhibitors will remember the story of the film, of the spendthrift elusive Englishman who loses his wife and possessions through his own mercurial inconsequence, of his trial for murder of a vexatious brother in law, of his acquittal and his gesture of self-destruction to clear the way for his wife's and her lover's future. Robert Stevenson's treatment of the theme is, maybe, a little fanciful in its earlier stages, though thought and conscientiousness are apparent in every scene. It is when the narrative comes to court that the drama excels, with apt timing of the dramatic moments, a careful weaving of atmosphere and a rising peak of tragedy thundering at the close. It is arresting stuff, but especially so for Brook's brilliant performance, for his easy powers of nervous expression and his mastery of significant dialogue. His may not be a character the fans will necessarily like, but they will believe in it.

Stevenson's choice of cast is notable, Barry K. Barnes is no more than Barry K. Barnes as the barrister lover, but Jane Baxter's wife has a flame of feminity in her, Edward Rigby's irresolute little Cockney bookmaker, Francis Sullivan's ruthless Attorney General and C. V. France's imperturbable Chief Justice, are other portrayals which bear fidelity to type and show conviction of characterization. The trial scenes and settings are as flawless in accuracy as they are compelling in atmosphere, and there are tasteful, if a little tiresome, garden scenes to decorate the dialogue.

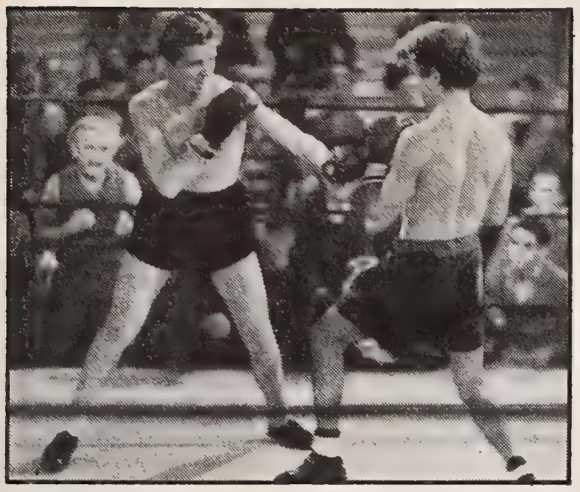
Though not an obviously expensive production, it has finish about it, and, as already suggested, can be exploited on two lines—the personal and the titular.

Previewed to a trade show audience at the Cambridge Theatre it obviously gripped in its

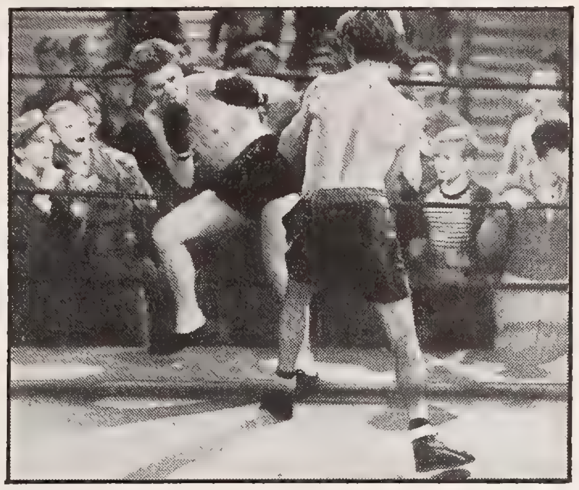
(*Continued on page* 56)

FIGHT PICTURES!

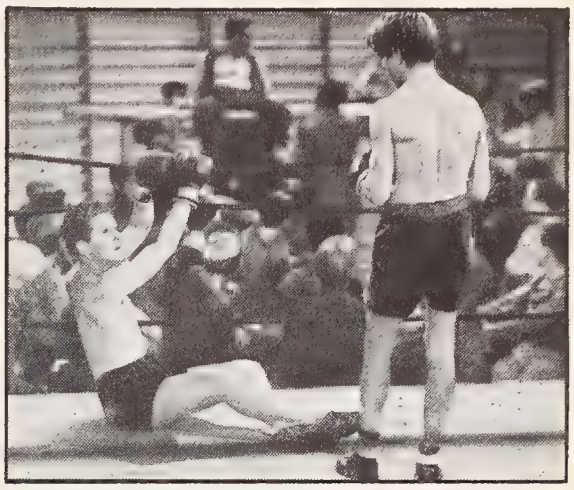
—From the season's drama smash of youth!



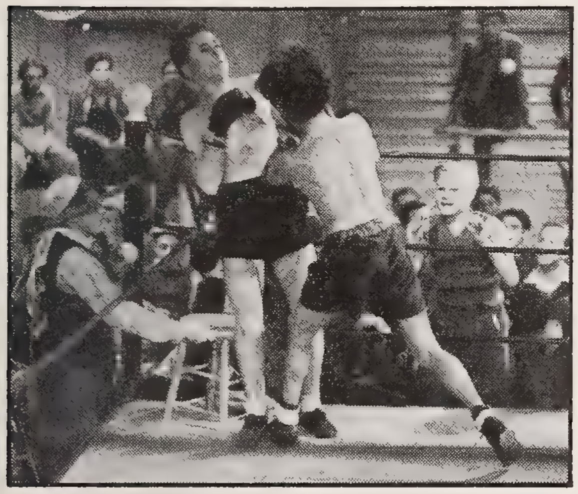
1. They square off. Cooper is new to this gang of kids. Somebody kidded him . . . he was tired, hungry, so he snapped back. Now he's got a fight on his hands.



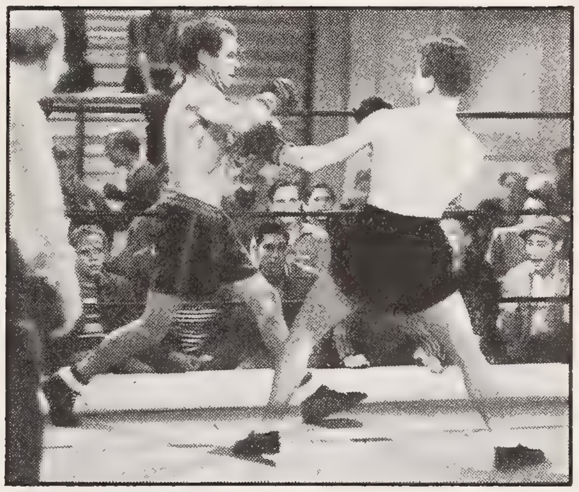
2. A left cross gets Cooper before he knows what happened. His opponent drives in hard figuring on an easy take. The kid in front of him seems daffy, no fight to him at all!



3. He's down! That left and then a hard right did the job. Cooper seems dazed, unaware that he's in a fight with a boy out to do damage—not to win a decision!



4. The round's over but the bell means nothing to Cooper's opponent. He drives hard and the yell of the mob covers up the sound of the gong, the weak protests of the few that want fair play!



5. But the fight isn't over yet, Cooper comes back and there is determination to win. The other fellow realizes that his set-up has become a problem. He steps up his own pace . . . the fight's just begun!

He walked out on her ideas . . . but not on her!

THE TUMULT OF A MOB GONE WILD . . . ROARING SCENES YOU'LL NEVER FORGET!

JACKIE COOPER
in A UNIVERSAL PICTURE
NEWSBOYS' HOME
with
EDMUND LOWE
Wendy BARRIE · Edward NORRIS
Samuel S. HINDS · Elisha COOK, Jr.
and
THE LITTLE TOUGH GUYS
Associate Producer KEN GOLDSMITH
Directed by HAROLD YOUNG
Screenplay by GORDON KAHN
Original story by Gordon Kahn and Charles Grayson

UNIVERSAL PICTURES

PRINTS NOW AVAILABLE!

(*Continued from page* 54)

dramatic passages and Brook was voted as better than his average best.—AUBREY FLANAGAN.

A Capad production. Distributed by A.B.F.D. Produced by Michael Balcon. Associate producer, S. C. Balcon. Directed by Robert Stevenson. From a story by George Pleydell Bancroft. Scenario, Roland Pertwee and Robert Stevenson. Photography, Ronald Neame. Art director, O. F. Werndorff. Film editor, Charles Saunders. Running time, 78 minutes. Adult audience classification.

CAST

Sir Hubert Ware	Clive Brook
Lady Margaret Ware	Jane Baxter
Michael Adye	Barry K. Barnes
The Judge	C. V. France
Attorney-General	Francis L. Sullivan
Skinner, the Jeweller	Frank Cellier
Tommy Bold	Edward Rigby
Eustace Ede	Peter Bull
Mrs. Slade	Dorothy Seacombe
Mrs. Tinto	Athene Seyler
Mrs. Smith, Jurywoman	Elliott Mason
Munnings, the Tailor	Wallace Evenett
Denny, the Butler	J. R. Lockwood
Claire	Glen Alyn
Lucy, the Parlormaid	Peggy Novak
Henson, the Gardener	John Laurie
The Taxi Driver	Wally Patch

The Return of the Frog

(Imperator-British Lion)

Crook Mystery Melodrama

The sensation-seeking patron who would sacrifice plausibility for the sake of a thrill should get his money's worth in this melodramatic and inventive variation on the old Edgar Wallace theme, for Director Elvey, an old hand at the genre, seems to have used most of the gags in the mystery-murder box of tricks. Many a serial has fewer extravagances and excesses, and the appeal of Herbert Wilcox's production, an essay for him in a less than usually epic style, is directly to the brand of audience that can take a tale of terror and like it.

Though no more implausible than the average Wallace yarn, this adaptation of "The India Rubber Men" runs the whole range of the crook "meller," with television apparatus in the Chief's hideout, time bombs tied to the river police launches, telephone booths designed to blow the Yard's ace inspector to blazes, poison gas in cellars, riverside pubs run by odd crooks, all piled on top of one another in breathless succession.

Gordon Harker, bowler hatted to the last, is the picture's second element of British appeal—the first of course is the Wallace angle—and his reading of the character of "Inspector Elk," set to unmask the mysterious "Frog Gang," is on his noted lines of Cockney crosstalk, an element of exclusively native comprehension and consumption, Harker it is who trails the "Frogs" up river and down, aided by a Chicago policeman played with suave bravado by Hartley Power. There is also a romantic concession.

Una O'Connor is cast as a pub-owning virago and Rene Ray as her effervescent daughter.

The technical qualities of the film—it was made at British Lion's Beaconsfield Studios—are satisfactory, but the film is not a super and was not intended to be.

The British tradeshow audience at the Cambridge preview, a hardboiled agglomeration at that, accepted the film genially, exhibitor reaction being that it had more moneymaking potentialities with the appropriately unsophisticated audience than many more pretentious contemporaries.—AUBREY FLANAGAN.

An Imperator Film Production. Distributed by British Lion. Produced by Herbert Wilcox. Directed by Maurice Elvey. Adapted from the Edgar Wallace story "The India Rubber Man." Screen play, Ian Hay. Scenario, Gerald Elliott. Photography, George Stretton. Art director, Norman Arnold. Editing, Peggy Hennessey and Alan Jaggs. Running time, 75 minutes. Certificate "A."

CAST

Inspector Elk	Gordon Harker
Mum Oaks	Una O'Connor
Sandford	Hartley Power
Lila	Rene Ray
Maggs	Cyril Smith
Golly Oaks	Charles Lefaux
Chief Commissioner	Charles Carson
Lane	George Hayes
Banker	Aubrey Mallalieu
Aikman	Meinhardt Maur
Sniffy Offer	Alexander Field

Yes, Madam?

(Associated British)

Inheritance Comedy

Though the fame of the spirited Bobby Howes may not extend beyond the British Isles, his popularity as a star of musical comedy is undimmed. This screen adaptation of one of his more successful stage pieces certainly makes the most of his effervescent, Leprecaun-like personality, and if it still bears a very close affinity to stage material, nonetheless it is graced with plenty of mobility, and registers a succession of laughs in the more unsophisticated native manner. The naivete of the comedy material and the frank slapstick treatment indicate a direct aim at the exclusively popular audience, and it is this audience which is likely to find its humors most palatable.

The plot calls upon Howes and his desirable cousin to spend a month as menials in order to inherit a fortune, and the fun centers around their efforts to hold the role and to parry the sinister thrusts of a rival claimant for the money.

Howes makes an odd but entertaining manservant and a very poor burglar, and is at his best in cabaret dancing with the monumental Vera Pearce.

Norman Lee's down-to-earth direction gets the maximum of laughs at the fastest possible tempo.

Diana Churchill is a lively and intelligent foil to Howes, Vera Pearce's experienced hand shows through the elephantine calisthenics, and Wylie Watson's North Country humors have a homely warmth.

Such offerings as this have little if any appeal outside the country of origin, but they show an understanding of the English market.

Shown at the Cambridge theatre to a British trade audience, the film registered constant laughter, and Howes' personality probably never got over better with a screen audience.—AUBREY FLANAGAN.

Produced and distributed by Associated British Pictures. Director of production, Walter C. Nycroft. Directed by Norman Lee. From the novel by K. R. G. Browne. Screen play, Clifford Grey, Bert Lee and William Freshman. Photographed by Walter Harvey. Film editor, Walter Stokvis. Settings, Cedric Dawe. Running time, 79 minutes. Classification, General Patronage.

CAST

Bill Quinton	Bobby Howes
Sally Gault	Diana Churchill
Mr. Peabody	Wylie Watson
Miss Peabody	Bertha Belmore
Pansy Beresford	Vera Pearce
Tony Tolliver	Billy Milton
Sir Charles Drake-Drake	Fred Emney
Carlett	Cameron Hall

Arabian Bazaar

(United Artists)

Pages from the Arabian Nights

When this excursion into the exotic land of the Near East was seen, the itinerary lacked a vocal commentary. The effectiveness of the Oriental jaunt can be calculated by the fact that the enjoyment of the screening was not diminished by the absence of the spoken word but seemed to gain in dramatic power and pictorial strength. The amazing color, the activity of the camera, the variety of native life and the effective musical background were sufficiently eloquent to produce an exceptionally striking tradelogue. The range of visit takes the spectator into the marts of the town and depicts the commerce of the place. Shown are cloth makers, shoe cobblers, fortune tellers and street entertainers. Through some magic of direction, the foreign folk are depicted in natural close-ups without any indication of camera consciousness. These studies are so intimate and detailed that they seem to be animated canvases from a museum wall. A rather familiar and close at hand inspection of a native girl's umbilical gymnastics may threaten to spoil the general appeal of the material. However, the remaining sections are composed to make an artistic and likable scenic experience.—Running time, one reel.

News Reel

(RKO Radio-Pathe)

Behind the Scenes

Without the glamorous presence of Mr. Clark Gable and Miss Myrna Loy, who recently in "Too Hot to Handle" have been revealing for the enlightenment of the picture patron the lives and loves of the daredevil cameraman, this sensible unhokumed account of the birth and development of an issue for the screen's newspaper should prove as interesting as the feature and fictionized treatment and, in fact, more instructive. Beginning with a coverage assignment, the tip for which comes from the daily papers, the camera crew move out onto the field of action, set up their equipment and shoot their story. Rushed back to the laboratory, the film is given editorial treatment that covers scene pacing and continuity, dialogue and musical dubbing and, then, is packed in its can to be rushed by boat, train and plane to the international screen of the world. Material that has a "behind the scene" coloring is by its nature interesting and when the composition has been given the additional benefit of intelligent and newsy direction, expert camera manipulation and an informative, non-technical and swift commentary, the subject becomes a parcel of high grade entertainment.—Running time, 10 minutes.

Porky the Gob

(Vitaphone)

Salty Porky

In this latest cartoon adventure or misadventure, the porcine character is depicted as a nautical member of a battle cruiser. In accordance with the patriotic principle that "now is the time for all good men (and pigs) to come to the aid of their country," Porky distinguishes himself in a feat of bravery that could happen in the "wacky" world of cartoons. The pen points should have a widespread appeal, although educational and better picture groups, who arrange for special children matinees, may not approve of the militaristic motif in the material.—Running time, seven minutes.

Getting Your Money's Worth

(Lenauer)

Merchandise Analysis

In an entertaining way, high priced razor blades and expensive cold creams are shown to be, in many cases, no better than cheaper varieties. The film portrays laboratory tests for blades and offers suggestions as to how the most effective shave may be obtained. Cold creams, it is pointed out, are often as effective in less expensive brands because the cost typically comes from the scents added, which, it is claimed, disappear in a few hours anyhow. Tests on face powder reveal that more expensive brands are often no better than the less costly.—Running time, 11 minutes.

A Legend of Norfolk

(A.B.F.D.)

Documentary

Made by a British theatre manager—Arthur Leslie—in his spare time, this lyrical and sincerely treated little film has a great deal more entertainment than many of its fellows, and infinitely more technical polish and artistic sheen than most. It traces the legend of the Virgin's shrine in Walsingham in Norfolk, lightly skims the surface of history, telling of the vision of the Virgin which came to Walsingham, of the pillage and destruction of Cromwell's soldiery, of the Faith which has rebuilt the shrine, and the pilgrims to-day who follow in the footsteps of their medieval brethren. A sensitive and inspiring little film no less moving for its lustrous glimpses of the thatched cottages and winding hedgerows of Britain lucently photographed by Joseph Leslie and cut and

(*Continued on page* 58)

» » Beginning

IN THE JANUARY ISSUE OF

BETTER THEATRES

accompanying next week's issue of Motion Picture Herald

•

A Column by

BEN SCHLANGER

Theatre Architect and Consultant

on FORM & DESIGN

BEN SCHLANGER

•

A Column by

C. C. POTWIN

Consultant in Acoustical Engineering

on ACOUSTICS in FORM & DECORATION

C. C. POTWIN

. . and regularly thereafter in every issue of

Better Theatres

(*Continued from page* 56)

assembled with skill and point, it comes immediately into the category of better films—and films which contribute appreciably to human betterment.—A. F., London.

Rome Symphony

(United Artists)

Roman Splendor

The ancient and glorious city that is built on the seven hills has been visited before by several motion picture globe trotters but no camera visitors have paid such splendid tribute to the famed spot as has been painted in the picture accounts of the Count and Countess Keller. The material is familiar enough and includes shots of such Roman landscape as the Forum and St. Peter's. But the handling of the prospectus has been done with such artistic and intelligent taste that the well known sites take on a new and more beautiful appearance. Much of the subject's outstanding excellence is due to the magnificent application of color, particularly to the section devoted to an inspection of the treasure trove of St. Peter's. Camera angles are exceptional and the shots of playing fountains against a wide, blue sky are breathtaking in their aspect of beauty. Musical background completes the formation of a well rounded travel jaunt miniature.—Runnning time, one reel.

Viking Trail

(20th Century-Fox)

Travelogue

In this travelogue the "Magic Carpet of Movietone" with Lowell Thomas as narrator visits Norway, the land of the Vikings. It is noted in the film that Norway is now one of the most peaceful of countries while in their day the Vikings were a race of warriors. The Norwegian country with its many fjords is pictured as is also the Lapland country with its oddly costumed natives. Running time, 11 minutes.

Little Moth's Big Flame

(Columbia)

Color Cartoon

This Charles Mintz Color Rhapsody delves deeply into the realm of fantasy to tell the story of a little moth who disregarded the old adage of playing with fire and had her wings burnt. It is cleverly devised animation in which a good deal of effort has been spent and profitably so for the cartoon is excellent entertainment. Running time, 8 minutes.

Jaipur—The Pink City

(FitzPatrick-MGM)

Traveltalk

This is another in the series of Traveltalks, produced in color by James FitzPatrick. Jaipur, known as the Pink City because of the pink hue which marks all of the city's buildings, is in India and its people practice Hinduism with variations. For instance, their religion prohibits the destruction of anything that has life. The narrator says not even flies are brushed off a baby's face. Despite the filming in color, the subject is not exciting. Running time, 8 minutes.

Scouts to the Rescue

(Universal)

Scout Serial

The showman exhibiting this Boy Scout saga obviously has a natural appeal not only to the Scouts but to fraternal organizations such as the Junior Naval Marines, the sister clubs of Girl Scouts and Camp Fire Girls, and to all those adults who still remember their past Scout days. The three first instalments of the chapter play carry a grade of entertainment and thrill that should be welcomed by the average American youngster. There are bits of scout lore and business, and there is the story of a G-Man's efforts to round up a gang of counterfeiters, a ghost town and a band of inhospitable Indians. Jackie Cooper heads the troup and is surrounded by a band of healthy and energetic youngsters. Release date, January 17, 1938. Running time, for first three chapters, 21 minutes each.

IN NEWSREELS

[*Most of the newsreels this week devote the last issue of the year to a review of 1938 highlights.*]

MOVIETONE NEWS—No. 30, Vol. 21.—Russian soldiers parade in revolution anniversary....Fighting continues in war-torn Orient....Alabama prisoners paroled for holidays....Bathing suit fashions....Lew Lehr..Movietone's sport champions of 1938.

MOVIETONE NEWS—No. 31, Vol. 22.—President gives holiday message to nation....Survivors of Smaragd dock....Royalty helps youth movement in Greece....Chamberlain reproves Nazi attacks on Earl Baldwin....Bomber made in U. S. for British passes test....Roper resigns cabinet post....Hopkins appointed to replace him....Harrington new WPA chief....Grand Duke Vladimir....Boxing....Ice swimming.

NEWS OF THE DAY—No. 228, Vol. 10.—Flaming end for old year in China as Japan presses conquest ....Holy Land prays for peace at Christmas time ....Film stars speak for "Americanism"....First Austrian refugees reach France....Boat operated by short wave....New Year swim styles make big splash....Reducing tips for housewives....Racing roosters newest fad....French troops hold meet in snow....Florida launches winter turf season.

NEWS OF THE DAY—No. 229, Vol. 10.—News Parade of 1938....Outstanding events of an epochal year.

PARAMOUNT NEWS—No. 41.—Dogs auctioned off in Seattle....New U. S. Senators look over capitol ....Charity fashion show....Sammy Snead a golfing Santa....Turkey celebrates anniversary....Count of Paris' fifth son born....Offer defense plea in Musica scandal....Landon sees unity in U. S. foreign policy....Associated Press moves to Rockefeller Center....Skiing.

PARAMOUNT NEWS—No. 42.—The highlights of 1938....Mr. Average Man gives his concept of the year's news....Tribute to America and what it stands for.

RKO PATHE NEWS—No. 45, Vol. 10.—Members arrive for 76th Congress....Alabama prisoners go on Christmas leave....Japan slams China's "open door" ....Georgia Coleman back in the swim....New Year brings new vogue fashions...."Movie Quiz" contest near close....Russia celebrates 21st anniversary.

RKO PATHE NEWS—No. 46, Vol. 10.—1938 Passes in Review with H. V. Kaltenborn as commentator.

UNIVERSAL NEWSREEL—No. 730, Vol. 10.—Landon attacks foreign "isms"....First plane flight marked ....New mill heralds steel boom....Two killed in freak bus crash....Christmas party for needy kids in Florida....Film stars hail democracy....Chicago's first subway started....Rooster racing a new sport ....Radio controlled boat tries....Galapas wins inaugural.

UNIVERSAL NEWSREEL—No. 731, Vol. 10.—Highlights in the news of 1938.

Two Boys and a Dog

(Paramount)

Different Grantland Rice Sportlight

The lads and their hound of titular designation are two youngsters and a wire haired pup from out western way. Aged nine and eleven, the boys are expert horsemen and hunters as a study of this Grantland Rice Sportlight subject will reveal. First pictured on a lone camping trip, the kids, armed with their trusty camera, shoot with a quick lens some interesting shots of animal life. Later on they embark on a coyote hunt and bag the catch to win from their appreciative dad a trip to a local rodeo show. The subject is given a simple and natural treatment with the youngsters being their regular selves, the dog just a dog, and the scenic background of the wild west remaining as beautiful and unspoilt as God intended it to be.—Running time, 10 minutes.

Miracle of Salt Lake

(Metro-Goldwyn-Mayer)

Miniature

Tracing the migration of the Mormons to what is now Utah, this short subject poses the question of whether the appearance of sea gulls so far inland at the exact moment when grasshoppers, also making their first appearance, were devastating the wheat fields, was a miracle or a coincidence? At any rate the sea gulls destroyed the grasshoppers and the Mormons' food supply was saved. The subject has been handled with the same efficiency that is typical of all these Miniatures. Carey Wilson is the commentator. Running time, 11 minutes.

Province of Quebec

(Columbia)

Travelogue

In this travelogue of Quebec the narrator takes the theme of the old French order in the Province contrasted with modern innovations from America to the south. The French language is still the predominant tongue and the historical structures date back to the planning and effort of the early French settlers. Montreal is the main attraction with its plethora of ancient landmarks. Also shown are scenes from the adjoining countryside and the St. Lawrence River. Running time, 10½ minutes.

Man's Greatest Friend

(Metro-Goldwyn-Mayer)

Pete Smith Specialty

Pete Smith in this Specialty delves into some of the reasons why the dog is credited with being "Man's Greatest Friend." The dog is shown as aide to man in primitive days, in wartime as carrier of first aid supplies. The subject also takes up the case of mad dogs, and then goes on to trace briefly the life of Louis Pasteur, who discovered a cure for rabies. Running time, 10 minutes.

Fashion Forecast

(20th Century-Fox)

Excellent

This is the second of the Vyvyan Donner "Fashion Forecasts." Like the first it has been excellently photographed in color and the models are described as "America's most beautiful," having been selected from a list of girls most in demand as models. Winter sport and evening wear and beach modes are displayed by the girls and also by the men models while Ilka Chase, stage actress, in a cleverly written and narrated commentary, tells about the clothes in seriocomic manner. Birgir Ruud, famous skier, makes a brief appearance modelling the latest in ski outfits. Running time, 10 minutes.

Count Me Out

(Vitaphone)

Punch Drunk Pen Pug

One of the screwiest of the Schlesinger comic compositions is this pen depiction of Elmer, the aspiring pug. Equipped with a pair of gloves, a book of instruction and assorted paraphernalia from a correspondence school on the manly art of self defense, the ambitious youth embarks upon his preparations for fame and fisticuffs. In the course of a hectic workout, the zealous Elmer knocks himself out and, while in the comatose stage, he dreams of meeting the real ring champ. The decision of phantasmagoric combat is against the unfortunate contender. The realization of consciousness induces Elmer to forsake his rosin ring career. From the material of flying fists and punching bags the action draws a fast pace. The gags and especially the Joe Penner voice imitations match the punch drunk fun.—Running time, seven minutes.

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN SAHARA: Paul Kelly, C. Henry Gordon, Lorna Gray—This one may do for a double bill; not too good for that. We played it alone. Didn't make rental. What the small town showman will do is beyond me. These programmers aren't worth booking and there aren't enough specials to run a theatre. I really believe the exhibitors are to blame as we all run double features so much the producers decided two poor pictures would do. Running time, 58 minutes. Played December 6-7.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—A real fine slapstick that pleased all but Kenos played havoc at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOLIDAY: Katharine Hepburn, Cary Grant, Lew Ayres, Doris Nolan, Edward Everett Horton, Binnie Barnes, Jean Dixon—A real high class drama. Some of our patrons are not so high class but they all gave this drama close attention. This is the kind of a picture that a special effort should be put forth so patrons can see this from the start by showing the other picture of the double bill first. 95 per cent of our patrons saw it from the start. While it had no special drawing power for us, we did a fair average on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

First National

COMET OVER BROADWAY: Kay Francis, Ian Hunter—Good picture which did average business. Kay Francis pictures are getting better. Running time, 69 minutes. Played December 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mauch—One of the best Friday-Saturday runs we've had in a long time and there's plenty of thrills and entertainment in this. Another sixty minute feature.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent, Ian Hunter—Ouch! What a bore this one was. Why do they waste three good performers on a mess of tripe like this. Played December 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent—Kay proves in this picture that she is still a great artist. Played this on cash night to a very nice business. Running time, 70 minutes. Played December 9.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull, Bobs Watson, Leslie Fenton—You all know the excellent quality of this picture. Our concern was with its results at the box office and we must admit that to have been most satisfactory. It did the third largest business of the year and the largest of any regular type story not built on unusual or sensational lines. We must add our praise, however, for the remarkable performances of Tracy, Rooney, "Pee Wee" Fenton and many others. Running time, 93 minutes. Played December 11-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—An excellent picture. Book very widely read so we mailed out a postal card calling attention to the showing and did a nice business midweek. However, it needs promotion to make it draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FAST COMPANY: Melvyn Douglas, Florence Rice, Claire Dodd, Nat Pendleton; **WOMAN AGAINST WOMAN:** Virginia Bruce, Herbert Marshall, Mary Astor, Janet Beecher—Played this double bill. While I consider this a real good program, many of our patrons stayed away and we did below average business. Played December 13-14.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

LISTEN DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—A fair little comedy that did not draw. This company has made lots of better pictures than this one. It did please those who saw it but it had no draw. Another good picture from this company that all who see it will enjoy. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

LISTEN DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—We were very agreeably surprised at the box office draw of this picture. Probably they like these two little stars better than we thought they would. It is a dandy picture, very clean and has lots of laughs. Played December 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOVE IS A HEADACHE: Mickey Rooney, Gladys George, Franchot Tone, Ted Healy—This is decidedly a good all around picture. It was no "headache" as far as box office returns are concerned. It drew above average both Sunday and Monday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RICH MAN, POOR GIRL: Lew Ayres, Ruth Hussey, Robert Young, Guy Kibbee—A picture that a great many of our audience liked better than "You Can't Take It With You." Ayres is exceptionally good. All in all, we will say that this is worth top dates for a short run. This cast should be put into a series the same as Judge Hardy's and the Kildaires. MGM does not let you down. Still the number one company of the industry. Running time, 74 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—I heard about this picture so after seeing it screened I canceled it. It has about enough material for a two reeler. Might go over in a college town but certainly not in a small town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Another fine one from our lion friend but no business on this one. Running time, 90 minutes. Played December 8-9.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

TREASURE ISLAND (reissue): Wallace Beery, Jackie Cooper—This reissue still had drawing power for us, as it drew above average. I played it as it was a new picture, did not show the trailer, as these trailers dwell on the fact that it is a return engagement, and this particular trailer showing Jackie Cooper as a little boy would definitely date it as an old picture. No one commented that they had seen it before.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Jean Parker, John Beal, Irvin S. Cobb—We played this with Walt Disney's "Ferdinand the Bull" and advertised the short, consequently a nice business. They don't go strong here on Bob Burns. Where they like him, this picture should go over. It's a mistake to try and make the public think Bob is another Will Rogers.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Jean Parker, John Beal, Irvin S. Cobb—Excellent. Here is a picture that pleased as near 100 per cent as any of them. A down to earth picture with a good story, good acting and good directing. What more can anyone ask Good luck to you, Mr. Burns, hoping that your next picture will be as good as this one is. Running time, 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CAMPUS CONFESSIONS: Betty Grable, Eleanore Whitney—Good program picture. Will please young folks.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

FRONTIERSMAN: William Boyd, Russell Hayden, George Hayes—Good western which did average business. Played December 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Think Paramount was very smart in putting Raye right back in the roles which made her famous. Certainly it is our opinion that she will never be a glamour girl on the screen. We were very much disappointed in this and its draw as well. Played December 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ILLEGAL TRAFFIC: J. Carroll Naish, Mary Carlisle—Fair program picture.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

ILLEGAL TRAFFIC: J. Carroll Naish, Mary Carlisle—Pretty good action picture. Running time, 67 minutes—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—We were terribly disappointed in this picture. We had to pay as much for shorts as the feature cost us in order to fill out a program. We don't want to run double features but it looks like they are going to force us to it with these sixty minute pictures. Lloyd Nolan and Gail Patrick deserve better stories. Played December 7-8.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander—Not so hot. Should have been cut down a reel at least. It was slow in starting but afterwards the picture was entertaining when it gained momentum. Just a fair picture. Running time, 87 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAY IT IN FRENCH: Olympe Bradna, Ray Milland—A dandy comedy drama, good on any day of week. Played December 9-10.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

SPAWN OF THE NORTH: Dorothy Lamour, George Raft, Henry Fonda, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—Paramount will try a long time before they make another picture with the appeal of this. Everybody wanted to see it and they were all well pleased. Played November 27-29.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

SPAWN OF THE NORTH: George Raft, Dorothy Lamour, Henry Fonda—Extra good show. Will please anywhere.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

SPAWN OF THE NORTH: George Raft, Dorothy Lamour, Henry Fonda, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—Excellent picture with plenty of action. Did a fine business. Played December 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna, Lewis Stone, Glenda Farrell—Return engagement requested. Played November 23. This is a picture you want to step on. Extra good. Lewis Stone was extra special. Also Gene Raymond and Olympic Bradna. Everybody loved her in this picture. Don't miss this. Play it by all means.—Levi F. Roberts, New Theatre, Faulkton, S. D. General patronage.

TEXANS, THE: Joan Bennett, Randolph Scott, May Robson, Walter Brennan—An extra good western with a fine cast, which did extra business but not in keeping with the extra price paid. Running time, 90 minutes. Played December 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—Extra good. Everybody liked it. This is the kind of a picture I like to play. Step on this one. Don't miss playing it. Good entertainment. Good Sunday show.—Levi F. Roberts, New Theatre, Faulkton, S. D. General patronage.

(*Continued on following page*)

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart, Smiley Burnette—Roy is coming along nicely. Did nice pre-Xmas business. Not as big as "Under Western Stars."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I STAND ACCUSED: Lyle Talbot, Helen Mack, Robert Cummings, Thomas Beck—Good little action drama which failed to draw. Running time, 63 minutes. Played December 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PALS OF THE SADDLE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay—We advertised the fact that with John Wayne as one of the Mesquiteers, these westerns would be better than ever. Our patrons took us at our word and attended in larger numbers than usual. A husky star like John Wayne won't hurt this series at all as John Wayne is somewhat popular on his own account. We doubled this with "Young Fugitives," Universal, which I would class as an above average program picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette—To comment on this is foolish other than to say they get the business and please.—G. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette—Up to the usual Autry standard. It pleased above average business. Running time, 58 minutes. Played December 5-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNDER WESTERN STARS: Roy Rogers, Smiley Burnette—This young western star should go places; has a good voice and it's a dandy good western. Smiley Burnette helps these westerns, also.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

RKO Radio

BREAKING THE ICE: Bobby Breen—An extra good picture. You can't go wrong on this one.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—Will get by; not one of their best by any means.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

I'M FROM THE CITY: Joe Penner, Kay Sutton—This is without a doubt the lowest picture I have ever shown. Had more kicks on this than people that saw it. Running time, 66 minutes. Played November 30-December 1.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MAN TO REMEMBER, A: Anne Shirley, Edward Ellis—I consider this picture one of the ten top pictures this year. No star value, a small budget picture, but just one of those things that happen once in a while. It's grand.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

MR. DOODLE KICKS OFF: Joe Penner—Lots of good laughs. One of his best.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

ROOM SERVICE: Marx Brothers—Just fair. One of their poorest to date.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

SAINT IN NEW YORK: Louis Hayward, Kay Sutton—A good gangster action drama that pleased the ones that came. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—A very good picture but entirely too slow. Most people think Dix is washed up. All he needs is a good picture such as "Cimarron" to bring him back. Running time, 80 minutes. Played December 10.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

VICTORIA THE GREAT: Anna Neagle, Anton Walbrook—This is a splendid production. You have to do lots of advertising to get them in to see it. Pleased those who saw it. Did good business considering time of year. Had a hard time controlling sound on this one. Running time, 112 minutes. Played November 28.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche—Good for any run. I consider it very outstanding, far above the regular run and different. Played December 6-8.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, Ethel Merman, Jack Haley—I can't see what all the exhibitors raved about in this picture. Lots of stars, but where was the acting? And as for Alice Faye's singing, the less said the better. As a musical production it was superb but as for calling it an American Cavalcade, that's a trifle far fetched. Sound in this picture could be a lot better. Running time, 106 minutes. Played December 8.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—A very fine program picture that was well received on a dual bill for week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HEIDI: Shirley Temple, Jean Hersholt, Arthur Treacher, Helen Westley, Mary Nash, Thomas Beck—Shirley at her best. That this little lady rates very high with the men here needs no certification by "Believe It or Not" Ripley. The comments and applause proved the popularity of this picture which, although somewhat changed from the original story, managed to retain the charm which made the book famous. Mary Nash is deserving of special mention for her very excellent portrayal of the deceiving, heartless "Fraulein Rottenmeir." Her acting was of such high caliber every man here despised her and actually applauded when Jean Hersholt rescued Shirley from "mean Fraülein," Twentieth Century-Fox wisely surrounded Miss Temple with an excellent cast to make this simple but heart appealing picture an outstanding production. Jean Hersholt, Arthur Treacher, Helen Westley, Thomas Beck (he looks like a very good prospect), et al, combined to make this "family picture" a money maker for every theatre owner. Running time, 90 minutes. Played December 10.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, N. J. Prison patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Joan Davis, Jack Haley—Don't believe a picture has had our patrons howling like this one did at the close of the story. The second night we took a point of observation and it was a treat to see them eat up that slapstick finish. The picture pleased generally and did extra business. Played November 30-December 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JOSETTE: Simone Simon, Don Ameche, Robert Young—This picture was very good and drew extra business. It's worth playing.—Verne H. Coffman, Lyric Theatre, Moweaqua, Ill. Rural patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bert Lahr, Bill Robinson—About as good as the usual run of Temple pictures. For some reason my patrons are fed up on this little star. If something isn't done to bring her back, she will be on Bargain Night or double bills in less than a year. Business below average. Running time, 70 minutes. Played December 11-12.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bert Lahr, Bill Robinson—The best Shirley Temple picture for a long time. Pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—A fair picture that did not register at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—Equally as good as any of these subjects but it didn't hold up as well as most of them at the box office. Maybe it was just the pre-Christmas slump but it usually doesn't hit that soon. Running time, 58 minutes. Played December 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

BLOCKADE: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday—One of the finest stories of the year. Splendid acting, good plot. A very timely picture. Too bad U. A. didn't give this one a bigger play. Found that most of our patrons never heard of it and consequently stayed away. Hope we get more like this one. Running time, 84 minutes. Played December 4.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage

BLOCKADE: Henry Fonda, Madeleine Carroll, Leo Carrillo, John Halliday—A swell picture with wonderful acting by Fonda and Miss Carroll. Why the Legion of Decency could honestly condemn the picture I have yet to learn. True, it may have a little Communism in it, but the other things offset it. Fonda's closing speech against war has them clapping in their seats. A beauty of a picture. I knew several Catholics who signed the pledge. Yet they went to see this one and after doing it did not feel the least bit guilty about it, and in fact they were glad they did. Boy, oh, boy, I sure do think Fonda is tops. He plays a marvelous role and puts it over in great fashion. Our audience was so pleased with him we put on "Spawn of the North" within two or three days after he played in "Blockade." Running time, 84 minutes. Played December 8-9.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DRUMS: Raymond Massey, Sabu, Roger Livesey, Valerie Hobson—Very good picture that did a nice business. The only drawback is the lack of known names in the cast. Played December 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. General patronage.

Universal

LETTER OF INTRODUCTION: Edgar Bergen, "Charlie McCarthy," Adolphe Menjou, Andrea Leeds, George Murphy—This outstanding picture did not do so well at the box office; being so close to the holidays may have had something to do with it but at that it did not do well considering the effort we put forth to put this over. I do not like to find fault with so fine a picture but the death of Menjou in my opinion was a great fault. His death was not needed to develop this story. If Menjou had been permitted to go on with the play and at the finale announced to the audience that Andrea Leeds was his daughter, what a grand scene that would be and the audience could leave with that fine feeling that a fine ending gives instead of witnessing a harrowing death scene but then Mr. Stahl is so accustomed to death scenes in his pictures that it would not appear natural to him unless he could finish with a death scene. In "Back Street" a death was necessary to break up a triangle. "Parnell" he may have had to follow history, but in this death was not needed. On the contrary it hurt the picture but it is a swell picture in spite of it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick, Arthur Treacher, Marcia Mae Jones, Helen Parrish—A fine picture from any standpoint, rich in superb Deanna Durbin singing, threaded with pathos and adroitly combined with clever comedy. No one can view this picture without enjoying it completely. When the picture reached the part when Miss Durbin gives out on Gounod's "Ave Maria," well, you could have heard the proverbial pin drop. Acting citations go to Marcia Mae Jones and Helen Parrish, who carried two difficult roles to perfection. Top honors, of course, go to Deanna Durbin who continues to keep intact her faultless singing and acting abilities. It was a welcome sight to see that long absent veteran of the screen, Herbert Marshall, back in action once more. This picture is recommended for the entire family and should be popular wherever shown. Running time, 110 minutes. Played December 17.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

SINNERS IN PARADISE: John Boles, Madge Evans, Bruce Cabot—Good program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—Did you ever have a picture which, after you played it the first night, you felt like shouting from the house top to let the world know what you have? If you haven't, get Deanna Durbin in "That Certain Age." You won't have to shout; your patrons will do it for you. This is Deanna's best to date. Jackie Cooper and Melvyn Douglas also play a wonderful part. Universal is not letting Deanna Durbin outgrow her part. They make the show to fit Deanna. Although we did not do a big business on account of the Christmas slump and conditions in this locality, we did above average. Advertise it big. Running time, December 9-11.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

YOUNG FUGITIVES: Robert Wilcox, Dorothea Kent—Doubled this with "Pals of the Saddle," which I would class as an above average program picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Brothers

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Very good picture. Average business. One of the funniest pictures we have played this season. Kept the audience in stitches. Running time, 80 minutes. Played December 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SISTERS, THE: Bette Davis, Erroll Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—A very good picture that will hold up on your best days. Running time, 95 minutes. Played December 14-15.—Floyd Faubion, Long's Theatre, Angleton, Texas. General patronage.

TORCHY GETS HER MAN: Glenda Farrell, Barton MacLane—Fair program picture with no particular draw. Played December 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Short Features

Columbia

ATHLETIC YOUTH: Special Sport Thrills—Very good for any spot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRACIE AT THE BAT: Andy Clyde—A real comedy. Book it. A real baseball laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIDNIGHT FROLICS: Color Rhapsodies—A dandy colored cartoon and deserves your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNOWTIME: Color Rhapsodies—Well received and most seasonable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VIOLENT IS THE WORD FOR CURLY: Broadway Comedies—As usual, audience in a riot most of the time. For slapstick the best on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

MEN IN FRIGHT: Our Gang—Amusing; it pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MODELING FOR MONEY: Peter Smith Specialties—Fair with very little comedy. Running time, 10 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ark. General patronage.

MUSIC MADE SIMPLE: Robert Benchley—Shelved it after playing it once. We do not understand why a producer should make such shorts and then ask the exhibitor to pay for them. It is alright for those who want them but to force them down an exhibitor's throat is all wrong. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWS OF THE DAY: OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn.

STORY OF DR. CARVER, THE: Pete Smith Specialties—Most interesting and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BUSSE RHYTHM: Headliners—Just a band act. Not so hot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CHAMPION AIRHOPPERS: Grantland Rice Sportlights—Amusing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAL KEMP AND HIS ORCHESTRA: Headliners—A fine orchestra short. Two little girls who sing are good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WIN, PLACE OR SHOW: Grantland Rice Sportlight by Ted Husing. Excellent shots of beautiful Hialeah Park and some fine horses including the one and only "War Admiral." Will be enjoyed by any sporting audience. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RKO Radio

DONALD'S OSTRICH: Walt Disney—Equally as good as all the rest. We just know we are going to have an outstanding cartoon when we book a Disney.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FERDINAND THE BULL: Walt Disney Cartoons—We were lucky in getting this while there was so much publicity on it and we're glad it wasn't a percentage short. It will live up to its reputation. More power to you, Walt. Running time, eight minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

MARCH OF TIME: No. 2—One of our proudest moments is when we show "March of Time." This one on the "British Dilemma" really was a masterpiece.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

CHRIS COLUMBO: Terry-Toons—Very entertaining short. Music splendid. Don't pass it up. Running time, eight minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

FASHION FORECASTS: Autumn Styles—Do not believe these shorts will ever get very far in small towns. Too much of the same thing for 10 minutes will eventually hurt the fashion section of Fox News. This was a very beautiful subject for those who go for them.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GANDY GOOSE IN DOOMSDAY: Terry-Toons—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIMBER TOPPERS: Ed Thorgersen—Grand for horse lovers. This was a grand story of the training of horses for jumping. Held the interest to a marked degree.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHAT EVERY GIRL SHOULD KNOW: Lew Lehr—Leave it in the can. "What Every Boy Should Know" was bad enough but this buttons us up on this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

DOG CATCHER, THE: Skippy Cartoon—Although this short wasn't too bad, it certainly wasn't worth the price. Running time, nine minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

Universal

GOING PLACES, NO. 53: Silver Springs—Not so good as in "Where the Old South Still Lives." It is not the worst but "Where the Old South Still Lives" spoilt us on this series. This locale has been done so many times it is getting tiresome. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SIDE SHOW FAKIR: Mentone Musical Comedies—Another good Mentone Musical. This series is tops in two reel musicals and we warn yon not to waste them. Excellent. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

HIT AND RUN: Floyd Gibbons' "Your True Adventure" Series—An excellent Floyd Gibbons single auto reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—Another good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ZERO GIRL: Broadway Brevities—As good a short as we have ever played. It has excellent skating (provided by Evelyn Chandler), good music and hilarious comedy. The skating comedian (Eric Wait) in this picture had the boys in a constant uproar. His actions, synchronized with appropriate music, were the funniest seen in many a day. It's a swell short for any program. It will certainly add its share of fun and laughter for your patrons. Book it, everybody! Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

All Best Wishes
for 1939

ILFORD LIMITED
CINE SALES DEPARTMENT
NATIONAL HOUSE, WARDOUR STREET, LONDON, W. 1, ENGLAND

...and now for the FACTS!

No other form of advertising can stand comparison with the dramatic, forceful, visual PREVUE Trailer on your screen because—

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The Prevue gives you one hundred percent coverage at every performance.

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Thus . . . the Prevue is the best attention-arrestor in the business.

And the Prevue is the result of nearly twenty years experience selling your pictures to your public.

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DES MOINES....1003½ High St.
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LOS ANGELES....2018 So. Vermont Ave.
MEMPHIS....500 So. 2nd St.

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WASHINGTON, D. C.
920 New Jersey Ave., N.W.

NATIONAL Screen SERVICE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

A Personal Letter to Every Round Tabler

DEAR FRIEND .... :

Before you start reading, will you please fill in the blank space above, between "friend" and the colon, with your first name? Thank you. Now, it's truly a personal letter.

Here we are on the "threshold of a new year" and, since so many of you folks (well, not too many) have cooperated in keeping these pages as bright and helpful as we hope they have been considered, it may be well to give here a bit of an account of our stewardship in the past year and to ask how we can increase the usefulness to you of these pages. We might also speak some of conditions in the industry that have to do with the manager, among other things.

Let's say this immediately. There is definite opinion in best informed quarters that the theatreman will be coming "into his own" more than ever in the next year. That should be obvious. The industry has been trying too long to operate successfully with everything but showmanship. Yes, most everything else has been tried with much less than sensationally successful results. By now, even the most ledger-bound executive must realize that "a dollar saved" is often "a dollar lost" when that dollar is saved on advertising and exploitation. If business is off, then exhibitors who kid themselves that showmanship is nothing more than a three-syllable word must take some of the blame. Even the most shortsighted among them, in desperation if nothing else, will turn to showmanship as the only salvation.

But, of course, the theatreman can't sit by awaiting this millennium. It's an urgent "must" that he keep fighting with everything that he's got to wring every possible admission out of his dates. He has got to keep his chin up with the best grade of showmanship he knows of or can borrow. That's where the Round Table comes in.

* * *

When members are queried for an opinion of this department, they tell us what a great job we are doing and—etc. That's all very fine. Kind words are appreciated, but we are not kidding ourselves that your Round Table is the most perfect instrument for which it is intended. Granted, it is the industry's accepted clearing house for advertising and exploitation ideas. For that reason, we are desirous of doing an even more progressive job. Thus, when we ask you what can be done to improve the Round Table, please sit down and do us and yourself a favor by spilling what's on your mind, and not necessarily for publication.

With the cooperation we have been receiving from the managers and their superiors, the Quigley Awards still continue to function as this project was originally intended. Winners continue to receive promotions and other substantial rewards. Names, new to the Competitions, break into the winning columns with pleasing regularity. Managers declare the Awards spur them on to greater effort. Superiors endorse the project as a consistent boxoffice stimulator.

* * *

You no doubt will be interested to know that in 1939 the Awards will cover even a wider area than before. With the announcement of the coming year's plans, there should be no reason for any theatreman anywhere to feel that he does not have an equal opportunity for recognition.

Folks tell us that the articles written by the members which we have been running through 1938 were interesting and informative. This feature will be continued. That means you are invited to write us a piece about some subject that has to do with operation and is near to your heart. Probably more of the members would like to cooperate were they not faced with some sort of head-office objection.

* * *

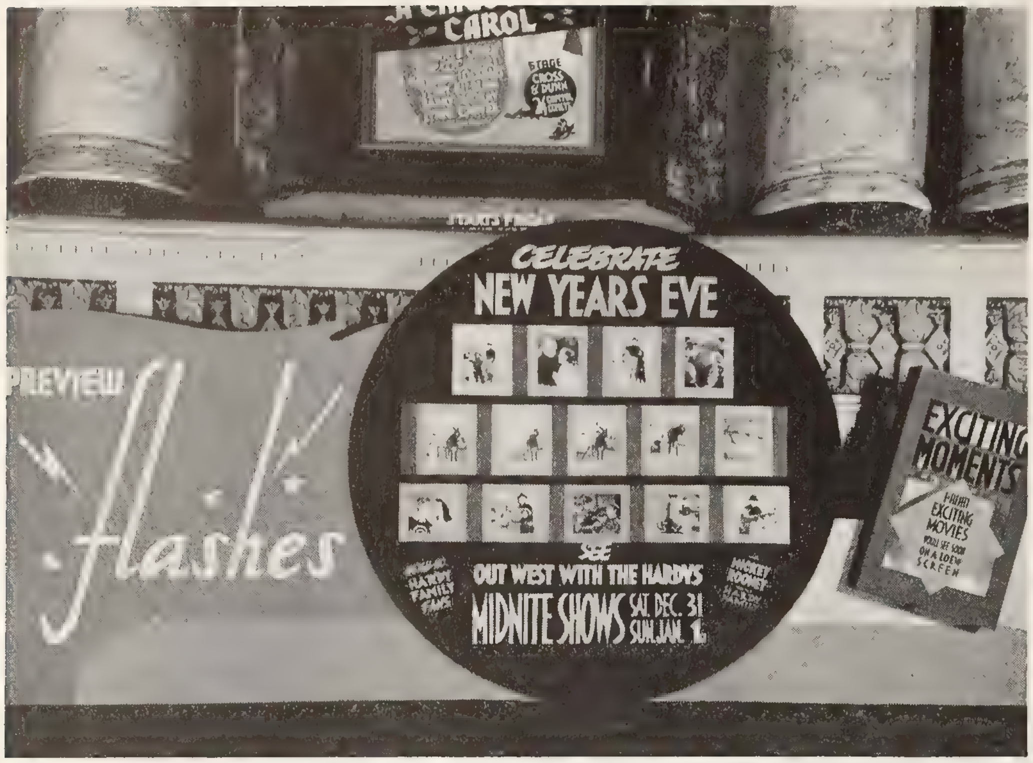
There is undoubtedly a "thumbs-down" attitude in certain quarters as has to do with your Round Table. Members eager to cooperate are not allowed to do so. Other Round Tablers are discouraged by the kidding (sometimes, kidding on the level) they receive from brother-managers and executives when their contributions appear in these pages. Unfortunately, the old and somewhat monotonous cry of "three-sheeting" is still heard in the land.

Often, the "thumbs-down" are most pointed and the "three-sheet" cry loudest in those operations where the manager is whipped the hardest to produce business. In answer, the manager studies the Round Table for boxoffice ideas he obtains that frequently bring in extra profits to the bossman. The theatreman tries to repay by reporting his own activities. And for that he is spanked. Curious, isn't it?

Another problem is the member who, as free as the wind to do as he pleases, somehow does not get around to "pay-

(*Continued on page 67*)

Round Table In Pictures


CAROL
CELEBRATE
NEW YEARS EVE
PREVIEW
flashes
EXCITING MOMENTS
SEE
OUT WEST WITH THE HARDYS
MIDNITE SHOWS SAT. DEC. 31 SUN. JAN. 1.
MICKEY ROONEY

Now brightening the lobby of Loew's Capitol, Washington, is the streamlined display calling attention to forthcoming hits. The word "flashes" is transparent, as is "exciting moments". Set against a colorful blending of colors, these two light effects give the display considerable animation. Designed by artist Tom Witten and publicist Ray Bell.

RIT
TONIGH
MAJ
STUDI
PREVIE

John Robinson, Warners' Ritz Theatre, San Bernardino, Cal., is the proud owner of two registered prize-winning Sealyham terriers who are exploitation-minded. The dual appearance of the pooches commands immediate attention wherever they are seen and so John, shown in the photo, banners them and sends them out to sell his dates.

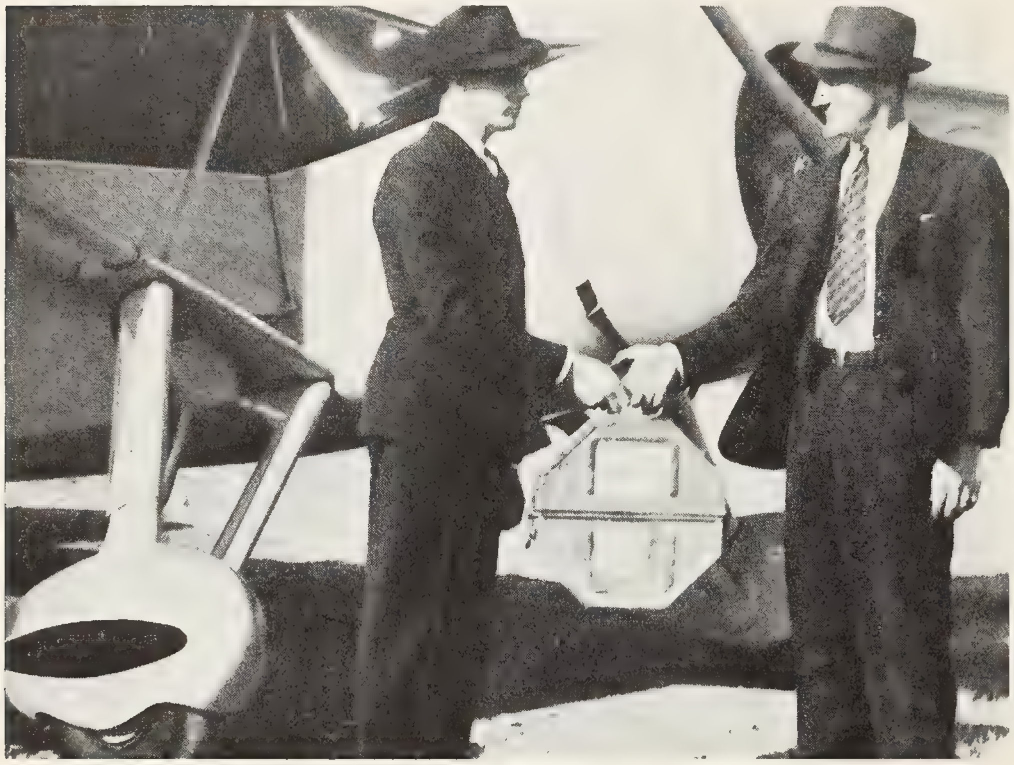
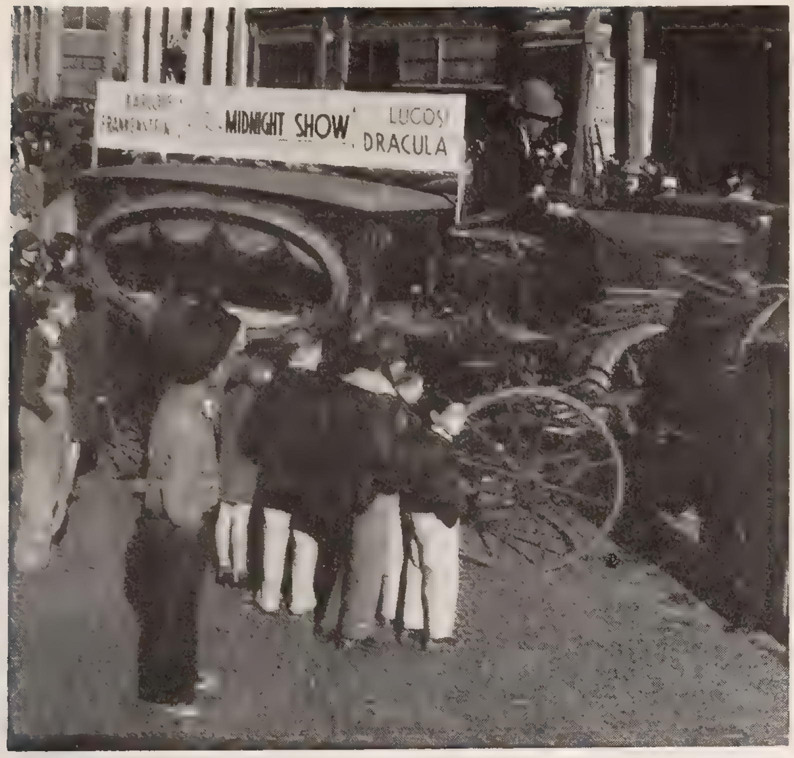


Photo at left was snapped at local airport as Clyde Smith, left, city manager Malco Theatres, Hot Springs, Ark., received the print of "Men With Wings" from G. W. Simpson of the Film Transit Company. Sentinel-Record photographer was on hand to take pictures, which ran in paper together with story plugging the picture and playdates. Dislay of aeronautic paraphernalia was also promoted by the theatreman for his lobby.

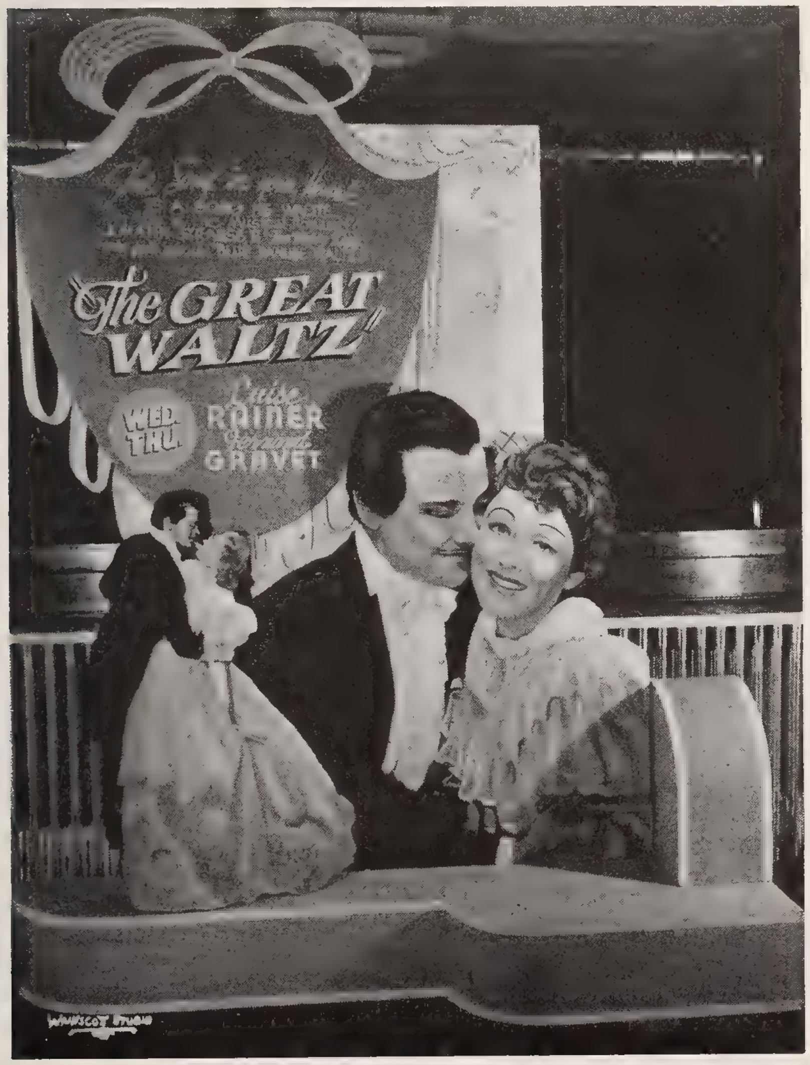
WE WERE HOT STUFF IN THE 1900'S
See "THE SISTERS"
WARFIELD Now!

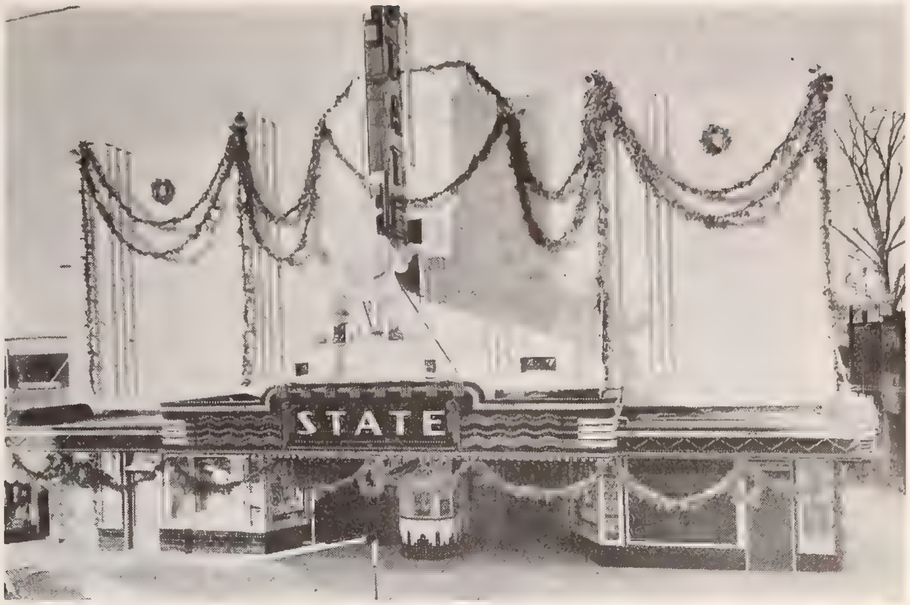
1904 model Ford with three night club girls paraded streets of San Francisco to exploit the engagement of "The Sisters", at the Warfield Theatre there. Car was driven through streets for the first two weeks of run, winding up in front of theatre where it parked at breaks. Campaign was put on by Graham Kislingbury, Fox West Coast publicity man.


MIDNIGHT SHOW
FRANKENSTEIN
LUGOSI
DRACULA

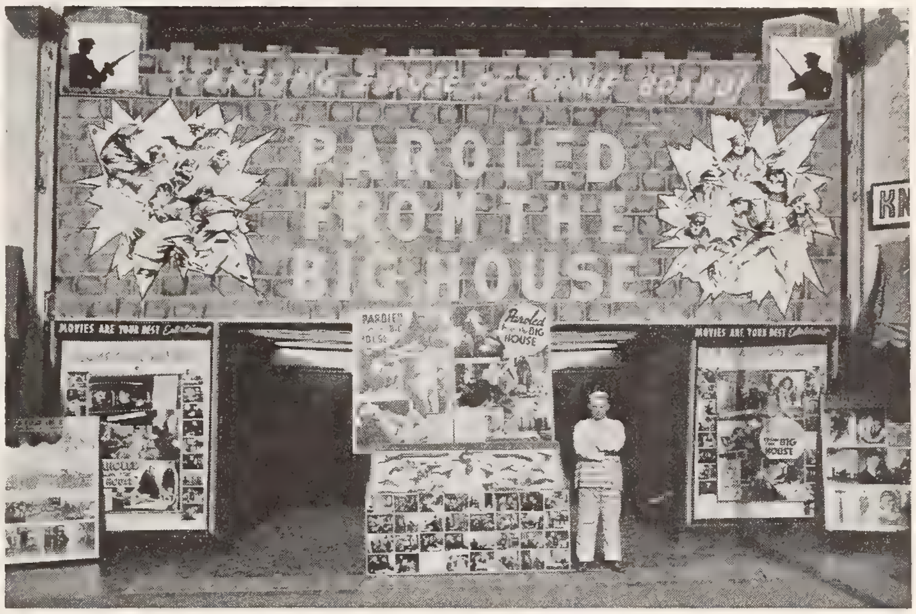
Ninety-year-old hearse was driven about the streets of Ranger, Texas, as part of B. E. Garner's exploitation on his Horror Show at the Arcadia Theatre. Shown above is small part of the crowd which thronged around the hearse as it wended its way about town.

Below is photo of lobby setpiece created by manager W. A. Sandefur, Leeds and Colonial Theatres, Winchester, Ky., for his date of "The Great Waltz". Measuring 7 feet wide by 9 feet high, background and base were carried out in light blue and pink, figures and heads painted in oils in natural colors.

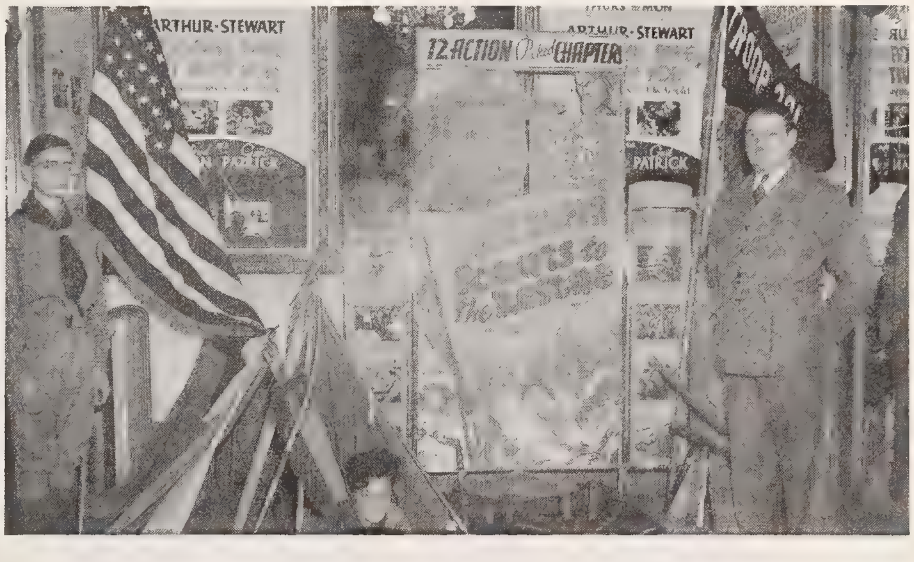

The GREAT WALTZ
WED. THU.
Luise RAINER
Fernand GRAVET



State Theatre, Tallahassee, Fla., brings the spirit of Christmas to the Southland. Giant Santa atop marquee, with mechanical unit attached giving life to both hands, waved a continuous greeting to patrons. Decorations were conceived by manager A. P. Talley, work being executed by artist W. P. Neel.

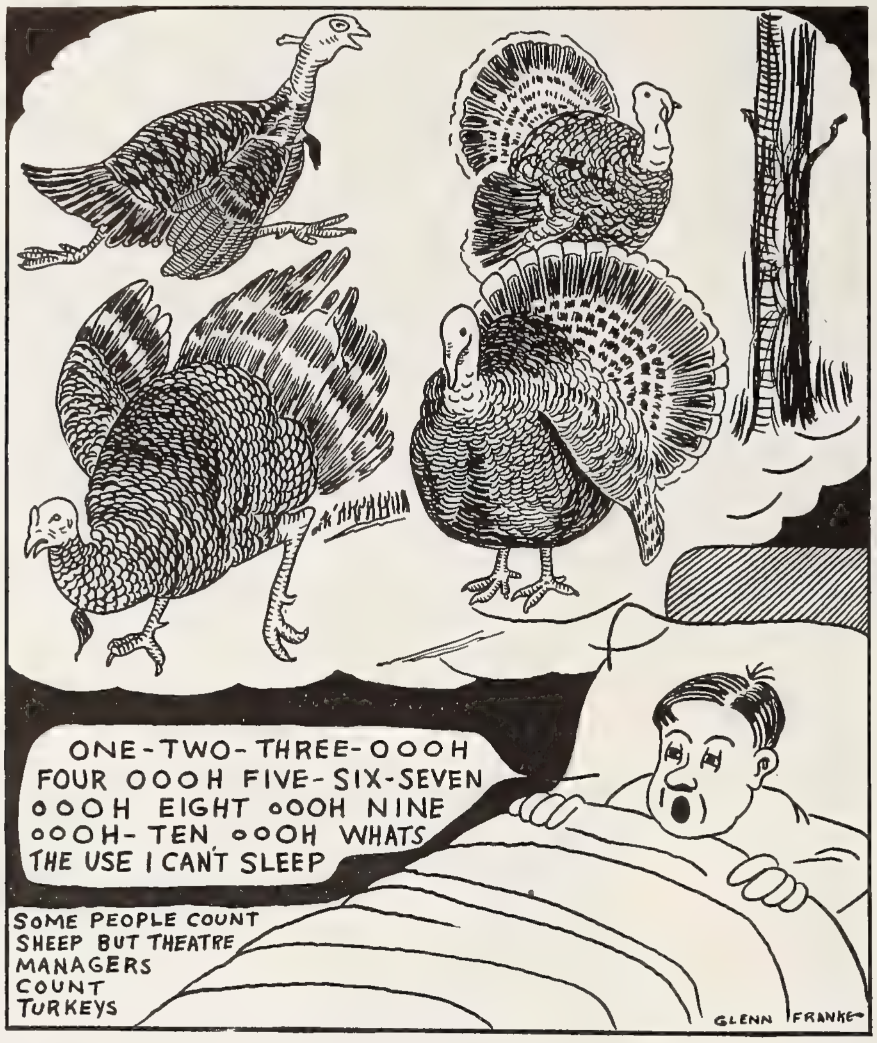

PAROLED FROM THE BIG HOUSE
MOVIES ARE YOUR BEST ENTERTAINMENT
MOVIES ARE YOUR BEST ENTERTAINMENT

Entire front of the Capitol Theatre, Dallas, Texas, was converted into a prison effect for Louie Charninsky's date on "Paroled from the Big House". Bally man in convict's outfit covered streets, back banner selling the date.


ARTHUR-STEWART
12 ACTION Packed CHAPTERS
ARTHUR-STEWART
PATRICK
Scouts to the Rescue

Boy Scouts of Brooklyn were contacted by Joe Goldberg of the RKO Shore Road Theatre in connection with opening of "Scouts to the Rescue". Boys were planted at pup tent and on tap to answer any and all questions.

SHOWMEN'S LOBBY LAFFS


ONE-TWO-THREE-OOOH FOUR OOOH FIVE-SIX-SEVEN OOOH EIGHT OOOH NINE OOOH-TEN OOOH WHATS THE USE I CAN'T SLEEP
SOME PEOPLE COUNT SHEEP BUT THEATRE MANAGERS COUNT TURKEYS
GLENN FRANKE

This cartoon is from the brush of Glenn Franke, Cheviot, O.

Model Airplane Show Sells "Men With Wings"

Local chain drug stores tied in with Al Weiss, Jr., Olympia Theatre, Miami, Fla., and put on a model airplane show in connection with the opening of "Men With Wings." Models were displayed in windows week ahead with tiein copy appropriately spotted. Promoted prizes went to winners.

Also effected was tieup with the Aviation Department of the local Miami *Herald*. Theatre donated some model airplane kits and an autographed script of the picture. In return, paper gave reviews and plugs in the aviation column, also furnishing some excellent model planes for lobby display. Air Lines loaned complete new motor and propellor for foyer display in exchange for credit cards.

"LET'S HEAR FROM YOU"

Scott Greets Newcomers With Hearty Invitation

Sid Scott, Capitol Theatre, Sudbury, Canada, in the heart of a mining town, reports that since there is a large influx and exit of families, he mails all newcomers a postcard of greeting. Front carries cut of front, foyer and auditorium of the theatre with his name and the theatre's directly below.

Correspondence side has message reading "Welcome to Sudbury and welcome to the showplace of the north. Won't you come around and get acquainted? We would love to have you as our guests as soon as it is convenient. Please get acquainted." Sid says he used the same gag 24 years ago and that it still works well.

Trips to Miami Offered by Boucher

Fourteen local merchants have cooperated with Frank Boucher, Linden Theatre, Baltimore, in connection with an all-expense trip to Miami for the winner. Ballot blanks are available at stores, cash purchases entitling entrants to certain number of ballots. Person holding largest amount is winner. Stores' ads and theatre plug the event and current attraction.

Among other activities engaged in by Boucher are a series of preview nights each Tuesday night; tieup has been made with confectioner in the theatre building, whereby coupons are distributed entitling holder to two sundaes for the price of one. For the kids, promoted ice cream is given each Saturday matinee and cash prizes to those holding lucky numbered heralds.

"LET'S HEAR FROM YOU"

Warners Give "Dawn Patrol" National Advertising Campaign

Warners will launch a national newspaper advertising campaign for "Dawn Patrol" in 30 key cities this month, simultaneously with the engagements of the film in each situation. Ads run to 1,000 lines and the entire cost of the campaign will be borne by Warners. Each ad will be timed to break in each city so that the local engagement will reap the greatest benefits from the ad, which will be used in addition to the regular national newspaper campaign.

Ads come as the final gun in the national campaign laid down for the film, consisting of fan maganize ads in 14 of the cost influential publications plus full pages other publications with notional circulaiton.

'Sweethearts' Taxi Offers Free Rides To License Bureau

At this writing some twelve couples who have seen MGM'S "Sweethearts," now at the New York Capitol, have taken advantage of the theatre's offer posted conspicuously in the lobby, a free ride in a specially provided taxi cab to the New York City Marriage License Bureau. The unique publicity slant on the picture's behalf was considered sufficiently newsworthy for breaks in the metropolitan dailies and was also carried by the various wire services. According to Ben Serkowich, Capitol publicity director, and Manager Herman Landwehr, the honeymoon taxi is expected to be kept continuously in motion between the theatre and City Hall for the rest of the engagement.

Other sweetheart tieups reported include the successful planting by Dale McFarland, Capital Theatre, Davenport, Iowa, of three newspaper contests. The Davenport *Times* awarded $10 in prizes for the photos of sweethearts of 40 years and over, sweethearts from 20 to 40 and sweethearts from 10 to 20. Money was divided among the three groups. The Davenport *Democrat* ran the pressbook contest on sweethearts of 20, 10 and five years ago. Folks whose names appeared in the newspaper that respective number of years ago were invited to be guests of the theatre.

Uses Unusual Ads

Using the same pressbook contest was Hal Sheridan, manager of the Paramount Theatre, Cedar Rapids, Iowa, who arranged with the *Gazette* for his publicity. Sheridan also made up a series of special ads, first showing middle-aged couple with caption, "We were sweethearts 25 years ago and still are"; in the second was shown a college couple coming through a door, arm-in-arm, swinging books, with copy reading "We are sweethearts." The third illustrated a couple of four-year-old children captioned "We will be sweethearts."

Other promotions included giveaway of "Sweetheart" roses and candy, Jeanette MacDonald fashion tieups and cooperative arrangements with the Postal Telegraph for messages selling the picture and company's holiday greeting service.

"LET'S HEAR FROM YOU"

Waltz Contest Featured By Murphy in Syracuse

In conjunction with the national "Great Waltz" contest, Frank Murphy, Loew's Syracuse, secured over 2,000 lines of free publicity from the *Journal-American*, carrying over eight days. Newspaper ran layouts of applicants together with daily entry blank with feature story. Local members of the Dance Masters Association cooperated in the distribution of the blanks and plugged the event generally.

Local hotel donated the use of their band and terrace room for the finals, band leader acting as master of ceremonies, and daily papers running stories. Artist sketched heads of stars in picture in window of leading music store three nights ahead of opening.

Friedl, Ludwig Sponsor Circuit Christmas Shows

Major good will activities during the holiday season were effected in practically every city of the Minnesota Amusement Company circuit.

Climaxing a year of quiet unpublicized good will activities, key managers of the circuit were instructed by John J. Friedl and L. J. Ludwig to plan gratis Christmas shows at which toys, canned food and articles of clothing would be accepted for admission, and proceeds would be turned over to local charitable organizations.

Many variations of good will parties have been reported to date. In St. Cloud, the Paramount, Eastman and Grand Theatres, in cooperation with the Junior and Senior Chambers of Commerce, staged an Annual Rural Children's Christmas Party. Invitations for rural children were handled through school teachers.

All Organizations Cooperate

In Huron, South Dakota, the Huron Theatre cooperated with the Salvation Army in staging a Benefit Show as a means of collecting food stuff to help fill Christmas baskets. Another special matinee was held in conjunction with the American Legion in which discarded toys were accepted as admission fees. The Legion repaired these toys and then distributed them to needy children.

In Duluth, Minnesota, the Lyceum Theatre, in cooperation with the Duluth *Herald* and *News-Tribune,* and the Duluth-Superior Transit Company, staged a theatre Christmas party for orphans. A similar plan was carried out by the Lyric Theatre, Watertown, South Dakota, in conjunction with the Cosmopolitan Club's Annual Toy Project Drive. Toys collected as admission at a special theatre matinee were taken to the Fire Department, where firemen repaired and repainted them for Christmas distribution.

The Paramount Theatre, Mitchell, South Dakota, cooperated with its service clubs in a similar toy matinee.

Other towns in the Minnesota Amusement Company circuit that staged special Christmas Good Will activities included, in Minnesota: Minneapolis, St. Paul, Austin, Mankato, Rochester, Winona, Hibbing, Moorhead and Virginia; in North Dakota: Fargo, Grand Forks, Jamestown and Minot; in Wisconsin: Eau Claire and Superior, and in South Dakota: Aberdeen, Sioux Falls and Madison.

"LET'S HEAR FROM YOU"

Issues Movie News

Another Round Tabler added to the ranks of those publishing their own theatre publications is Robert Busch, manager of the Plaza Theatre, Oklahoma City, Okla. Called the "Plaza Movie News", leaflet is four pages and printing and distribution costs are entirely met by ads sold to local merchants. To be published bi-monthly, Busch reports that judging by its initial success, expects big things for the News.

A PERSONAL MESSAGE

(Continued from page sixty-three)

ing his dues." This boy puts on a lot of smart boxoffice campaigns but hardly ever tells about it. He's the manager who reads the Round Table religiously and swears by it. No kidding. Wonder if these lads ever realize that the success of this department comes from the voluntary cooperation of those who use it. It's all right to "take" but to even it up, pal, a man's got to "give" sometime, don't you think?

* * *

There will always be a to-do, we suppose, about limited latitude in operation. Too many good men complain of it. How much head-office restriction is justified where applied cannot of course be decided here. There is evidence, however, that operators allow their men all the latitude they can handle. For instance, on a following page detailing activities among Lucas and Jenkins theatremen is a quote taken from an article by Willis J. Davis, circuit public relations head. Mr. Davis points out that Arthur Lucas and W. K. Jenkins, circuit heads, emphasize: "Theatres are local community enterprises—let those locally in charge run them."

Without doubt, this attitude has no little to do with that company's consistent leadership and the excellent morale of the managers. Other leading circuits, also firm believers in the Round Table and its aims, base a goodly part of their success on this same freedom of action.

* * *

Of course, there are different ways of interpreting "freedom of action" and that depends a lot upon the ability of the individual manager. No one ever said that every manager in every situation is a "ball of fire." Some men can operate on their own. Others, as willing and conscientious, must be given a helping and frequent hand. That brings in the district manager or supervisor, the lad who is subject to pressure from above and below. We know of countless situations and you do, too, where the district manager is the best friend the manager ever had, where the D. M. works himself into flat feet on the managers' behalf. If the other kind of D. M. doesn't rate that high, at best, his job is a full-size headache. So let's give him the benefit of whatever doubt exists and a flock of sincere thanks for the good guys who make the job worthwhile.

* * *

On the subject of the old dough-dough, things are picking up. As you are aware, certain operators have always taken good care of their men. Some employ a form of profit-sharing. Some pay satisfactory salaries plus bonuses. Usually, there is plenty of opportunity for advancement. (Incidentally, our Personalities Page carries frequent notice of these promotions. Many are Round Tablers, more than a few winners of Quigley Awards.)

Compensating the manager over and above his salary for extra business he brings in is spreading, even if slowly. In the final analysis, it's nothing but good business, isn't it? Wouldn't be at all surprised to find the practice adopted generally, and not in the far distant future, either.

* * *

The welfare and future of the manager is also being given wider consideration. Only recently Balaban and Katz announced comprehensive insurance for their theatre personnel. The Griffith and Famous Players Canadian circuits are working on pension plans and other circuits which provide insurance for managers are numerous. Which is as it should be. After all, the most contented manager is the one with the least domestic worries. Taking care of him in sickness, providing for his future when too old to work, guaranteeing substantial family insurance when he passes on—all go a long way in keeping a man happy on the job and more profitable to his bossman.

* * *

The prospect for next year? Well, what's your thought? With world conditions as they are and so much uneasiness everywhere, we believe returns are to be had from showmanship that gets away from routine operation. More screwballery to take folks away from their griefs is what we have in mind. Theatremen who have taken down their hair, so to speak, in advertising and ballyhoo, find profit in these unconventional didoes. Successful exploitation of the Horror Shows, Jitterbug Contests, Hallowe'en Midnight Spook Shows, April Fool's Day Crazy Parties and suchlike in the past year indicate that odd and unusual campaigns will pay off as satisfactorily in 1939.

* * *

Well, we'll say goodbye now, until next week. Looks like we spoke us a mouthful and hope you will do the same soon. If you have been sending in your campaigns and other contributions, thanks so much, and please continue. If you haven't—then please do your best to do so.

You are sincerely advised that the resources of your Round Table are, as always, yours to command with ye Chairman and ye Associate Gert Merriam standing by to lend a hand.

Trust you had the swellest Christmas ever and may 1939 be everything you hope it will be for you and yours.

A-Mike Vogel

HIGH-POWER EXPLOITATIONS MARK L&J CIRCUIT ADVANCE CAMPAIGNS

Lucas & Jenkins Men Score with Contests, Street and Air Stunts to Lift Grosses on November - December Dates

Much boxoffice activity at the Lucas & Jenkins situations down in Georgia is reported here by Round Tabler E. E. "Whit" Whitaker, district manager, via "Spotlight," the circuit weekly house organ ably guided by the genial "Whit." The L&J boys have been covering lots of territory, not the least of which is the successful sale of circuit Christmas gift books. Highlights of recent picture campaigns from various points:

The "Voice of the Sky" aid bally put on by Manager A. D. Robertson, at the Lucas, Savannah, on behalf of "Men With Wings." The local Strachan Skyways was tied in for a Taylor Cub plane to which was attached a regular P. A. set, speakers lashed to each wing. Daily flights were made over the city while pilot read announcements of the date to a craning-necked public. A "first-time" for this stunt in Savannah, it checked in as an effective stimulator for the date.

Wilson Addresses Clubs

Added prestige for the Lyric, Waycross, has come about through the addresses made by Manager Bill Wilson at various civic clubs. Recent talks by the Round Tabler at the Lions' Club on the part his theatre takes in building local trade was constructively received. On the occasion of the installation of new sound equipment, Wilson invited the Club to visit the booth after he spoke on sound pictures. The manager took further bows in the local press for his Book Matinee when children were admitted for five cents plus one book. The gift volumes were turned over for the benefit of the newly organized rural library sponsored by the Waycross women's clubs. These and additional civic cooperations have netted him unlimited space in the local papers, reports Bill.

Corker's Explanation Unusual

Profitable goodwill comes to the Georgia, in Athens, through the cooperation displayed by L&J City Manager Moon Corker in entertaining monthly the high school R.O.T.C. unit, free admission given to the platoon showing the greatest improvement during the month. Colonel of the unit personally leads the troop into the theatre and aids in making it an event to arouse more than casual interest. Due to the theatre parties the federal standing of the unit has risen appreciably, according to the U. S. A. officer.

That Corker can be depended upon for the unusual in exploitation is proven further by his Corn Shucking contest in front of the theatre as advance for "Arkansas Traveler," at the Palace. The local press was wide open for this novelty idea, running daily two-column stories about it and also display ads asking for corn shuckers, etc., applicants referred to the Arkansas Traveler, care of the paper. Competitors included coeds from the university in addition to students from the agricultural college, each contestant given two bushels of corn to shuck, winner decided on time basis. Prizes were offered by Corker and the agricultural school.

Animals in the news were reported by the Macon theatres, with Manager Morgan, at the Strand, using a pair of puppies as a bally for "That Certain Age." Tiein line was to the effect that the picture represented the age of puppy love. At the Capitol Manager Warren Bailey walked a bannered turkey 'round town on Thanksgiving, copy reading: "The axe missed me and I'm happy. You'll be happy, too, when you see Little Miss Broadway."

For "Four Is a Crowd," at the Paramount, Atlanta, Manager Tommy Reed used a candid cameraman on the streets to take shots of passersby. Cards were given to those photoed with copy to say that their pictures would be on display in the theatre lobby with ducats for those who could identify themselves in the group shots.

Robertson Aids Local Drives

Close communal cooperation is the aim of A. D. "Robby" Robertson, L&J City Manager, Savannah, in listing some of the recent events held at the circuit's theatres to aid movements inaugurated by the Mayor's Committee, such as celebration of Georgia's adoption of the Constitution with a rally at the Lucas. Also held at the house was Rotary party for underprivileged children. The Bijou was made available to both the Eagles and Elks for memorial services and at the Lucas was shown a special film describing what the Masonic Shrine Club was doing to aid crippled children. The annual D.A.R. Americanization program is also held at the Lucas.

Tiein with the locally important Turkey Day football game, Manager O. H. Bradbury sponsored special football nights, wherein the teams of the opposing schools were guests of the theatre. Students of the various institutions piled in to boost their teams, which of course did no harm to the boxoffice. "Brad" spread the news widely on school bulletin boards and planted banners on students' cars in parade before game.

An elaborate advance for "Brother Rat" at the Fox, Atlanta, was executed by Manager Hudson Edwards, the top stunt being a contest between the local Georgia Tech fraternities. Each frat that entered was given a space ten feet square to decorate as they pleased with patrons voting for the display they favored. Displays included a 1921 collegiate Buick, a fraternity house room on Sunday morning after a wild night and a Rube Goldberg invention—to pull off bed covers and pull up windows when an alarm went off.

"Theatres Community Enterprises— Those Locally in Charge Run Them"

Not the least of the services available to the men in the field from the headquarters of Lucas & Jenkins is a public relations department under the able guidance of Willis J. Davis. In "Spotlight" Mr. Davis speaks of the "reasons why" for this important department and points out the importance of goodwill relations between the manager and his community. He also stresses the confidence of the circuit heads in the manager, as follows:

"The whole policy of this company is based on the idea that local managers *be managers* in fact as well as in name. No instructions as to operations are sent out from the Home Office. The very best pictures that are produced are booked into the various Lucas & Jenkins theatres just as soon as it is possible to get them there—bearing in mind the necessities that experience dictates. Beyond the actual booking, the city and house managers with this company are free to operate practically as they wish. . . . If they do something which is not thought well of in the Home Office, and even if it does not produce the results you hoped for, you get no letter of criticism. It is only *when you do not do*—when you just rock along in the same old rut, show no spirit of initiative, no enterprise . . . that your operations are questioned here. Mr. Lucas and Mr. Jenkins say over and over again: 'Theatres are local community enterprises—let those locally in charge run them'."

"LET'S HEAR FROM YOU"

Brien Promotes Scout Tiein for "Yellow Jack"

Local Boy Scout troop celebrated its first anniversary by attending en masse the opening of "Yellow Jack" at the Prince Theatre, Ambridge, Pa. Marching to the theatre, with banners, the troop was a walking ad for the picture. Contest was run in local daily for which guest prizes were awarded to those submitting best letters on the Panama Canal. Campaign engineered by Lige Brien.

In addition to pasting a one-sheet in his lobby, effective use was made of critics' rave reviews which were blown up and also planted on floor. Special letters were mailed to doctors, nurses, clergy and prominent businessmen heralding the opening. Copy of "Microbe Hunters" was placed in lobby, copy calling attention to the fact that for further information on the dread disease, book was available at the public library.

personalities

DAVE MARTIN former manager of the Fox Bruin, Westwood Village, Cal., has been transferred to the Paramount in Hollywood, replacing E. H. SILCOCKS, who takes over the operation of the Studio City. TED HATHAWAY, formerly of Grauman's Egyptian, replaces Martin.

▽

BOB FOX assistant manager of the Plaza, Schenectady, N. Y., has succeeded JOHN PICKETT at Proctor's, Troy, while LOUIS RAPP succeeds Fox.

▽

WILLIAM J. QUINN has been appointed manager of the Normandie Theatre, New York City. Quinn formerly was manager of the Astor and Mayfair Theatres.

▽

LOUIS G. TAVOLARA has been named manager of the Fox West Coast El Capitan, San Francisco, Cal., succeeding DAN McLEAN, who takes over the operation of the Embassy there.

▽

GEORGE AHRENS of Loew's 83rd, has been promoted to assistant manager of the Dyckman, New York City. Other Loew changes include FRANK L. L. CRONON, assistant at the Warwick, Brooklyn, moves to the Astor; HERBERT SCHOENHOF, chief usher at the Lexington, promoted to assistant at the Warwick; DANIEL HARRIS, assistant at the Metropolitan, moves to the Prospect, and JOHN CUSACK, assistant at the Prospect, goes to the Metropolitan.

▽

DON WERMUTH has returned to Warners' in Pittsburgh as circuit manager in Ambridge, succeeding HARRY KENDRICK.

▽

MILT TROWLER has been promoted from assistant of the Orpheum, Minneapolis, to manager of Mort Singer's Marshalltown, Ia., theatre. JERRY BLADOE succeeds him as assistant to Bill Sears.

▽

JOE BEHAN assistant, promoted to head booker for Warners' in Minneapolis, succeeding ED McERLANE, resigned. DON SCHWARTZ has been promoted to assistant booker.

▽

ROBERT L. FOX has been appointed assistant manager of Proctor's Troy, succeeding J. E. PICKETT, resigned to enter life insurance business.

▽

C. E. O'BRYAN former assistant at the Alger, Detroit, goes to the Palms-State in the same capacity. EDWARD A. STOCK, formerly at the Michigan, succeeds O'Bryan.

▽

BOB SWEETEN has been moved from Sorocco, N. M., to manage the Gibraltar Enterprise house in Rocky Ford, Colo.

▽

MRS. PEARL GAYTON is operating the Colonial, Pueblo, Colo.

Showmen's Calendar

FEBRUARY

1st	Clark Gable's Birthday
6th	Ramon Navarro's Birthday
7th	Charles Dickens—Born 1812
8th-14th	Boy Scout Week
8th	Charles Ruggles' Birthday Lyle Talbot's Birthday
9th	Nebraska Admitted to Union, 1867 Ronald Colman's Birthday Roosevelt National Memorial Day
10th	W. C. Field's Birthday
11th	Daniel Boone—Born 1734 Thomas Edison—Born 1847
12th	Abraham Lincoln—Born 1809
14th	St. Valentine's Day Arizona Admitted to Union, 1912 Stuart Erwin's Birthday
15th	John Barrymore's Birthday
16th	Al Jolson's Birthday Chester Morris' Birthday
18th	Adolph Menjou's Birthday
19th	Merle Oberon's Birthday
22nd	George Washington—Born 1732 Robert Young's Birthday
27th	Joan Bennett's Birthday Franchot Tone's Birthday

Birthday Greetings

Francis N. Andary
Ralph Aversa
Frank H. Bell
Robert I. Boudrow
E. J. Brisbard
William Brown
Adolph H. Buehrig, Jr.
Ray M. Butterfield
Mark R. Chartrand
William Alton Cherry
Oran Cohen
Howard R. Cohn
J. Remi Crasto
J. Fred Crosson
James G. Davis
Barney DeVietti
Charles H. Edwards
Joseph G. Ehrlich
William C. Gallagher
Davis F. Gantz
Ben Greber
Theodore Z. Halmi
Fred E. Hamlin
Wayne Hawkins
Hibbard A. Henderson
Joe Hewitt
Paul W. Hiltner
Newell T. Howard
Lester Immerman
Morton L. Kresner
Benjamin J. Javellana
James G. Jones
Melvin R. Katz
J. D. Kennedy
H. Lisle Kreighbaum
Lawrence L. Landy
Larry Levy
Johnnie Lomac
John O. McNulty
Hugh G. Martin
A. J. Menard
Edgar B. Mercy
Arthur G. Miller
Don F. Monroe
Clarence Moss
Gerson Nadell
Les F. Newkirk
Albert M. Nutter
Harry H. Olsen
J. O. Pike
John F. Pival
James J. Rabinowitz
Ben Reisner
Roy Robbins
Sam Rosenblatt
M. C. Roskopf
William J. Russell
William B. Savits
Joseph R. Shearer
Maurice Sidman
Bert Silver
Earl D. Smith
E. William Sparr
Fred Spinelli
William H. Stanley
J. Francis Stein
Clarence D. Talbott
L. G. Tewksbury
Charles E. Wheland
Dick Williams
Richard Williamson
Henry C. Zipperian

SAMUEL T. HOFSTETTER is now managing the Decatur Theatre, Bronx, N. Y.

▽

TED C. RODIS is now assistant manager of the Paramount Newark Theatre, Newark, N. J.

▽

BEN DONALDSON who has been with the Nebraska Theatre, Omaha, has been named manager of the Star, Hoisington, Kans.

▽

A. M. STRAFUSS has taken over the Cozy Theatre at Ottawa, Kansas, from LEE SPROULE.

▽

JOHN TRAVIS who operates the Ozark, Crane, Mo., has opened the Tile Theatre at Deepwater, Mo.

▽

ORVILLE CONRAD has opened the Ritz Theatre at Lincoln, Ark.

▽

LESTER McCORMICK is opening the new Majestic at Green Forest, Ark.

▽

JACK VON LLOYD is now general manager of the Cameo Circuit, Miami Beach, Fla.

▽

ED LEHRMAN has taken over the operation of the Lorraine Theatre, Philadelphia, Pa.

▽

ERNEST SILCOX manager of the Paramount, Santa Monica, Cal., has been transferred to the Studio City Theatre, replacing M. D. HOWE.

▽

GRADY BEEKER manager of the Carolina Theatre, Columbia, S. C., has been transferred and promoted to city manager of the Palmetto Amusement houses in Greenwood, S. C., succeeding FRED BEARDEN, who goes to Salisbury, N. C.

▽

WARREN G. HALL has opened the Rodeo, Burwell, Neb., and taken over the Strand, North Loup, Neb.

▽

SIDNEY HOFFMAN has been transferred from Warners' Home, Washington, to the Apollo. Other Warner changes in that territory include: CLYDE ABELL from assistant of the Earle to the Home. ERNEST WELLS from treasurer of the Earle to assistant at that house. ARTHUR MOLLE from Chief of Service at the Earle to treasurer; ALFRED GIBBONS from student manager of the Colony to assistant at the Beverly.

▽

FRED GLASS manager of the southern division of Fox Intermountain theatres has been transferred to Salt Lake City as regional supervisor. ROBERT GARLAND, booker, succeeds him in the Denver post

▽

ROBERT BROWN assistant has been promoted to manager of the Ritz, New Kensington, Pa.

Erpi, Motiograph In Foreign Tie-up

Electrical Research Products, Inc., will handle the distribution of Motiograph projectors in certain foreign territories. Joseph B. Kleckner, president of Motiograph, Inc., in revealing the new tie-up, predicted that the new ERPI policy would mean powerful expansion of the world market for American made theatre equipment.

ERPI will represent Motiograph in Mexico, Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, British Honduras, Panama, the U. S. Canal Zone, Cuba, the islands of Bermuda, the Bahamas, Santo Domingo and Haiti, Jamaica, Porto Rico, the Virgin Islands and the Lesser Antilles, including Tobago and Trinidad; Venezuela, British, Dutch and French Guiana and the Netherlands West Indies, Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay and Paraguay.

"Americanism" Trailers For All Theatres

In line with the growing practice in theatres to play the "Star Spangled Banner," an idea adopted by Warner Brothers, Brandt, Hoblitzelle-O'Donnell and other circuits, National Screen Service will produce a series of patriotic trailers for all houses, starting with one on the National Anthem.

To further the move, National Screen says it will charge exhibitors only the actual cost of raw stock and printing, paying itself for production, studio recording, art work, research, film editing and distribution.

Nazis Charge "Plot" in Charlie Chaplin Film

The Hamburger Fremdenblatt, in Germany, made the assertion this week that Harold L. Ickes, American Secretary of the Interior, has conspired with Charlie Chaplin to spread propaganda against Germany, according to a United Press dispatch.

The newspaper asserted that Secretary Ickes had "commissioned" Chaplin to make a motion picture denouncing dictators, and said this was "propaganda against a state with which the United States is at peace."

Charlie Chaplin is now preparing his next feature picture, to be called "The Dictator," for United Artists release, in which Mr. Chaplin will talk for the first time in films.

Exhibitors Pledge Aid To Nazi Refugees

The Motion Picture Theatre Owners of Western Pennsylvania, in Pittsburgh, this week passed a resolution condemning strongly the oppression and mistreatment of minority groups of all religious affiliations, and to support the U. S. Government in its policy of "maintaining and fostering our traditional democratic institutions." The organization also pledged itself to aid refugee victims of persecution.

Collins in Fair Post

Claude R. Collins, formerly with Pathe News, has been appointed newsreel contact for the New York World's Fair.

SHORT PRODUCT PLAYING BROADWAY

Week of December 24

CAPITOL	
Sydney, Pride of Australia	MGM
On Wings	MGM
CRITERION	
Super Athletes	Paramount
Bulldozing the Bull	Paramount
Jaipur, the Pink City	MGM
MUSIC HALL	
Mother Goose Goes Hollywood	RKO Radio
Ski Girl	Vitaphone
PARAMOUNT	
Star Spangled Banner, The	Paramount
RIALTO	
Three Live Ghosts	Columbia
Vaudeville Interlude	Vitaphone
RIVOLI	
Cavalcade of Stuff	Grand Nat'l
Tannhauser	Paramount
Mother Goose Goes Hollywood	RKO Radio
ROXY	
Fashion Forecast (Winter Styles)	20th Cent.-Fox
STRAND	
You're an Education	Vitaphone

National Decency Legion Approves Nine Productions

The National Legion of Decency approved all of the nine films reveiwed this week. They are "The Arizona Wildcat," "The Girl Downstairs," "Red River Range," "Shine on Harvest Moon," "Smashing the Spy Ring," "The Strange Case of Dr. Meade," "Sweethearts," "The Terror of Tiny Town" and "Wings of the Navy."

Smith with Meglin-Fanchon

Earle Smith, former independent producer and recently eastern divisional manager for Screen Broadcast, has been named director of the Talent Procurement Division of the Meglin Kiddies, in association with Fanchon and Marco. This is coincident with the announcement recently in Hollywood of the contract signed by Ethel Meglin with Maury Cohen, independent producer, for the production of a series of films. Headquarters of the company are in the Orpheum Building in Brooklyn, New York.

S. Edwin Graham, formerly with Metro-Goldwyn-Mayer and Major Edward Bowes, and producer of the Kiddie Troupers, has also been added to the talent procurement division, which is conducting a search for talent in the east.

RKO plans to make "The Saint in London" at an English studio, with William Sistrom as associate producer, it was announced this week. George Sanders will be starred.

D. A. Doran, former story editor for Columbia, and Tim Durant have formed a producing company. They have acquired the rights to "Variety," a German silent film.

Columbia Dedicates New Sales Drive

Characterizing its annual sales drive as "Columbia's Personal Achievement Campaign," Columbia Pictures will run its drive for the ten week period from January 9th to March 18th. The company claims that it is the first time in motion picture history that a campaign has been dedicated to the film salesman and booker, who, in this drive, will be responsible for its success.

During the period covered by the campaign, the company will release many of the top features on its 1938-39 program. These include the tentatively titled "Plane Number 4." co-starring Cary Grant and Jean Arthur, and directed by Howard Hawks; "Let Us Live," also a tentative title, co-starring Henry Fonda and Maureen O'Sullivan; "There's That Woman Again," with Melvyn Douglas and Virginia Bruce; "Coast Guard," and "Old Mrs. Leonard and Her Machine Guns."

Also being made ready for quick release are "The Lone Wolf's Daughter," with Warren William and Ida Lupino; "First Offenders"; "Blondie Steps Out," second of the Blondie series; "Homicide Bureau"; "The Thundering West," and "Frontiers of '49."

During the campaign, a large number of one and two reel subjects also will be released.

Much RCA Sound Equipment at Fair

Much of the coordination of staff functions and the transmission of information to the expected huge influx of visitors at the New York World's fair, which opens in April, will depend upon the improvisations, inventions, and installations of the Radio Corporation of America engineering staff.

The Perisphere, which, with the Trylon, forms the theme of the Fair, will be utilized as the horn of what is claimed will be the largest loudspeaker "ever constructed." Thirty-six high and low frequency sound reproducers will be installed at the base of the perisphere. The perisphere itself and the surrounding ground surface will form a horizontal 360 degree circular speaker, with thousands of people being able to gather around it. The huge horn will reproduce sound cycles from 20 to 10,000. Some of these cycles are so low that they will be felt rather than heard.

The theme show in the interior of the Perisphere will operate with an RCA specially designed sound system.

RCA and its various services, the National Broadcasting Company, RCA Manufacturing, RCA Communications, will occupy 15,000 square feet in the Electrical and Communications Building at the San Francisco Golden Gate International Exposition, opening February 18, it was announced. The results of RCA television experiments, facsimile, and ultra short wave transmission will be shown for the first time on the Pacific Coast, at the Exposition.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel..........Col
Adventure of Gracomo Casanova, Mel. Amerital
Adventures of Jane Arden, Mel....WB
Adventures of Marco Polo, Mel....UA
Adventures of Robin Hood, Mel. (C) FN
Affairs of Annabel, Com...........RKO
Air Devils, Mel....................Univ
Alexander's Ragtime Band, Mus. 20-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel. ....UA
Always in Trouble, Com...........GB
Always Goodbye, Mel...........20-Fox
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, West...........Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel.....................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.....Foreign

B

Ballerina, Mel...................Foreign
Barefoot Boy, Mel................Mono
Bar 20 Justice, West................Para
Beachcomber, The, Mel...........Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West.................Univ
Blackwell's Island, Mel............WB
Blind Alibi, Mel....................RKO
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
Blond Cheat, Com..................RKO
"Blondie," Com. ....Col
Blondie Steps Out....................Col
Booloo, Mel. ....Para
Border G-Man, West..............RKO
Boy Meets Girl, Com...............WB
Boy Slaves, Mel.....................RKO
Boys Town, Mel..................MGM
Breaking the Ice, Mus.............RKO
Broadway Cavalier, Mel.............WB
Broadway Musketeers, Mel.........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel MGM
Bulldog Drummond in Africa, Mel..Para

C

Cafe Society, Mel...................Para
Campus Confessions, Com...........Para
Captain Fury, Mel....................UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Foreign
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel...20-Fox
Chalked Out, Mel.....................FN
Chaser, The, Com-Mel.............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel..................MGM
City Streets, Mel................. Col
Code of the Cactus, West.......St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel..........Univ
College Girl, Mel............. .. Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel........WB
Convicted, Mel........................Col
Convict's Code, Mel.................Mono
Convict 99, Mel.................Foreign
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Courier of Lyons, Mel...........Foreign
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel....................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.......Col
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel............20-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel.................Foreign
Dark Rapture, Mel...............Univ
Dark Sands, Mel................Foreign
Dark Victory, Mel...................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel....................WB
Delinquent Parents, Mel........St. Rts.
Desert Patrol, West..................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel..................WB
Devil's Party, The, Mel............Univ
Disbarred, Mel.................. ..Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel........Foreign
Dodge City, Mel........ ....WB
Down in "Arkansaw," Mus..... ...Rep
Down on the Farm, Com.......20-Fox
Dramatic School, Mel..... ..... MGM
Drifting Westward, West..........Mono
Drums, Mel. (C).......... .... UA
Duke of West Point, Mel........ UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West Rep
Dybbuk, The, Mel.............. Foreign

E

Each Dawn I Die, Mel........... . WB
Edge of the World, Mel........Foreign
Empire of the West, West.........GN
Empty World, Mel..................GB
Enemy Within, Mel..................Col.
Evergreen, Mus.................... GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel....................GN
Exposed, Mel........................Univ

F

Fast and Loose, Mel.............MGM
Fast Company, Com-Mel..........MGM
Federal Man Hunt, Mel.............Rep
Female Fugitive, Mel..............Mono
Feud of the Range, West........St. Rts.
Fighting Thorobreds, West.........Rep
First Offender, Mel..................Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel.............20-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel......Foreign
Flight to Fame, Mel..................Col
Flirting with Fate, Com-Mel.....MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel...............Foreign
Forged Passport, Mel..............Rep.
Four Daughters, Mel.................FN
Four Girls in White, Mel........MGM
Four's A Crowd, Com..............WB
Freckles Comes Home, Mel.......Mono
Freshman Year, Com-Mel.........Univ
Frog, The, Mel......................GB
Frontiersman, West.................Para
Frontiers of '49, West...............Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel.......... .....Univ
Gang, The, Mel.............. ..St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel............St. Rts.
Gangs of New York, Mel ....Rep
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel................. .. 20-Fox
Ghost Town Riders, West.. .... Univ
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com.............. GB
Girls on Probation, Mel............FN
Girls' School, Mel....................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel........Foreign
Going Places, Com-Mel..............FN
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, West.........Rep
Gone Harlem, Mel.............. St. Rts.
Grand Illusion, Mel.............Foreign
Great Man Vote, Com............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West................Univ
Gunga Din, Mel....................RKO
Gun Law, West.....................RKO
Gun Packer, West.................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Harlem Rides the Range, West..St. Rts.
Having Wonderful Time, Com ....RKO
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Hell Bound, Mel.................St. Rts.
Hell's Kitchen, Mel.................WB
Heritage of the Desert, Mel.......Para
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com...........20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com.........................Col
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com................MGM
Honor of the West, West.........Univ
Hotel Imperial, Mel.................Para
Huckleberry Finn, Com.-Mel......MGM

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel...................Col
Ice Follies of 1939, Com-Mel......MGM
I Demand Payment, Mel........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel..........20-Fox
I Married a Spy, Mel...............GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West...........St. Rts.
Inside Story, Mel.................20-Fox
International Crime, Mel............GN
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel............Foreign
It's Spring Again, Com..............UA
I've Got a Horse, Mel..........Foreign

J

Jesse James, Mel. (C)...........20-Fox
Jones Family in Hollywood, Mel..20-Fox
Josette, Com......................20-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel.................Col

K

Keep Smiling, Com.... ....20-Fox
Kentucky, Mel. (C).............20-Fox
Kentucky Moonshine, Com.......20-Fox
Kidnapped, Mel...................20-Fox
Knights of the Plains, West....St. Rts.
King Kong, Mel....................RKO
King of Chinatown, Mel..........Para
King of Alcatraz, Mel.............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB

L

Ladies in Distress, Com............Rep
Lady Buckaroo, West................GN
Lady Objects, The, Mel............Col
Lady's from Kentucky, Mel.......Para
Lady of Windsor, The, Mel (C)....RKO
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West..........Univ
Lawless Valley, West..............RKO
Law of the Texans, West...........Col
Law of the Underworld, Mel......RKO
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus.........MGM
Letter of Introduction, Com-Mel..Univ

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com..........Foreign
Lie of Nina Petrovna, Mel.....Foreign
Life Begins at 40, Com..........20-Fox
Life Returns, Mel....................GN
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel...............MGM
Little Adventuress, The, Mel.......Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus......20-Fox
Little Princess, The, Com. (C)...20-Fox
Little Miss Thoroughbred, Mel......WB
Little Orphan Annie, Mel...........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel.................RKO
Lone Star Pioneers, West.........Col.
Lone Wolf's Daughter, Mel..........Col
Long Shot, The, Mel.................GN
Lord Jeff, Com-Mel................MGM
Love Affair, Mel....................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel....UA
Mad Miss Manton, Com...........RKO
Man from Music Mountain, West..Rep
Man's Country, West...............Mono
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel............MGM
Marines Are Here, Mel...........Mono
Me and My Gal, West...........Para
Meet the Girls, Mel............20-Fox
Meet the Myaor, Com...........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West.................Mono
Mi Candidato, Mel...............Foreign
Midnight, Mel ....Mono
Mis Dos Amores, Mus.............Para
Missing Guest, The, Mel...........Univ
Mr. Chump, Com.....................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Porto Rico, Mel....20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
Mr. Wong at Headquarters, Mel..Mono
Mr. Wong, Detective, Mel........Mono
Mother Carey's Chickens, Com...RKO
Mounted Police, No. 1, Mel..........Col
My Bill, Mel.........................FN
My Lucky Star, Mus-Com.......20-Fox
Mystery House, Mel..................FN
Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel......20-Fox
Mysterious Rider, Mel..............Para

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Navy Girl, Mel......................Mono
Navy Secrets, Mel..................Mono
Never Say Die, Com...............Para
Newsboy's Home, Mel............Univ.
Next Time I Marry, Com...........RKO
Night Hawk, Mel.....................Rep
Night on the Danube, Com-Mel.Foreign
North of Shanghai, Mel..............Col
Numbered Woman, Mel............Mono

O

Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel..................WB
One Third of a Nation, Mel........Para
One Wild Night, Mel.............20-Fox
On Trial, Mel.........................WB
Orage, Mel ....Foreign
Orphans of the Street, Mel........Rep
Outlaw Express, Mel..............Univ
Outlaw's Paradise, West........St. Rts.
Out West with the Hardys, Com-Mel MGM
Overland Express, West.............Col
Overland Stage Raiders, West......Rep
Overland with Kit Carson, West.....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel..................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West............Rep
Panamint's Bad Man, West......20-Fox
Pardon Our Nerve, Mel..........20-Fox
Paris Honeymoon, Mus-Com......Para
Paroled from the Big Hous, Mel St. Rts.
Passport Husband, Com.........20-Fox
Pearls of the Crown, Com-Mel..Foreign
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel.............Foreign
Penrod's Double Trouble, Mel......FN
Personal Secretary, Mel...........Univ
Persons in Hiding, Mel.............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.......Mono
Phantom Stage, West.............Univ
Pioneer Trail, West...................Col
Pirates of the Sky, Mel..........Univ
Policy Man, Mel.................St. Rts.
Port of Hate, Mel....... ....St. Rts.
Port of Seven Seas, Mel..........MGM
Prairie Justice, West..............Univ
Pride of The Navy, Mel............Rep
Pride of the West, West...........Para
Prison Break, Mel..................Univ
Prison Farm, Mel....................Para
Prison Nurse, Mel...................Rep
Prison Train, Mel................St. Rts.
Prison Without Bars, Mel..........UA
Professor Beware, Com............Para
Professor Steps Out, The, Com-Mel. WB
Pygmalion, Com-Mel..............MGM

R

Racket Busters, Mel................WB
Racketeers, Mel........................Col
Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ
Rascals, Com......................20-Fox
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West............Rep
Reformatory, Mel.....................Col
Refugiados en Madrid, Mel.....Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West.......RKO
Restless Age, The, Mel.............UA
Renfrew, No. 3, West...............GN
Renfrew on the Great White Trail, West ....GN
Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para.
Ride 'Em Cowgirl, West............GN
Riders of the Black Hills, West.....Rep
Ridin' the Range, West..............Rep
Rio Grande Roundup, West.........Col
Road Demon, Mel.................20-Fox
Road to Reno, Com.................Univ
Roaring Six Guns, West........St. Rts.
Rollin' Plains, West..................GN
Rolling Westward, West..........Mono
Roll, Wagon, Roll, West..........Mono
Romance of the Limberlost, Mel..Mono
Romance of the Redwoods...........Col
Romance on the Run, Com..........Rep
Room No. 111, Mel..............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel............Foreign
Rothschild, Mel ....St. Rts.
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel................Para

S

Sacrifice d'Honneur, Mel.........Foreign
Safety in Numbers, Com.........20-Fox
Saint in New York, Mel............RKO
Saint Strikes Back, Mel...........RKO
St. Martin's Lane, Mel..........Foreign
St. Louis Blues, Mel..............Para
Sante Fe Stampede, West...........Rep
Say it in French, Com............Para
Scandal House, Mel.............St. Rts.
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel.........FN
Service De Luxe, Com............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel..............20-Fox
Shine On Harvest Moon, West......Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel........MGM
Show Goes On, Mel.................GB
Silver on the Sage, Mel...........Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel..Foreign
Sinners in Paradise, Mel...........Univ
Sin of Lena Rivers, Mel..........St. Rts.
Sisters, The, Mel.....................WB
Six Gun Trail, West.............St. Rts.
Six Shootin' Sheriff, West..........GN
Sky Giant, Mel.....................RKO
Sky Pirate, Mel.....................Mono
Slums of New York, Mel.......Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel........RKO
Smashing the Sky Ring, Mel........Col
Song of the Buckaroo, West......Mono
Songs and Bullets, Mel.........St. Rts.
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel...........Para
South of Arizona, West.............Col
South Riding, Mel...................UA
Spawn of the North, Mel..........Para
Speed to Burn, Mel.............20-Fox
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel ....UA
Stagecoach Days, West.............Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West........Mono
Star Reporter, Mel................Mono
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel............Foreign
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel...........Univ
Street of Misesing Men, Mel.........Rep
Streets of New York, Mel........Mono
Student Nurse, Mel.................FN
Submarine Patrol, Mel...........20-Fox
Suez, Mel..........................20-Fox
Sundown on the Prairie, West....Mono
Sunset Strip Case, Mel.............GN
Sunset Trail, West..................Para
Sweepstake Millionaire, Com-Mel...Para
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C)...........MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel...........Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel....................20-Fox
Tailspin Tommy, Mel...............Mono
Tarnished Angel, Mel.............RKO
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel...................Para
Texas Stampede, West.............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
They Were Five, Mel...........Foreign
This Man Is News, Mel...........Para
39 Steps, Mel........................GB
Three Blind Mice, Mel..........20-Fox
Three Comrades, Mel.............MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com.....20-Fox
Three on a Weekend, Mel..........GB
3 Smart Girls Grow Up, Mus-Com Univ
Thundering West, The, West.......Col
Time Out for Murder, Mel......20-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel......Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel.................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane in Panama, Mel.....FN
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy in Chinatown, Mel.........WB
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Toy Wife, The, Mel.............MGM
Trade Winds, Com-Mel.............UA
Treasure Island, Mel.............MGM
Trigger Pals, West....................GN
Trip to Paris, Com...............20-Fox
Tropic Holiday, Mus...............Para
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West............Mono
Two-Gun Man from Harlem, Mel.St. Rts.
Two Gun Troubador, West......St. Rts.
Two Weeks With Pay, Mel......Para

U

Under the Big Top, Mel..........Mono
Union Pacific, Mel.................Para
Up the River, Mel................20-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)....WB
Vivacious Lady, Com..............RKO
Volga Boatman, Mel.............Foreign

W

Wanted by the Police, Mel........Mono
Water Rustlers, Mel..................GN
We Are Not Alone, Mel............WB
Wedad, Mel ....Foreign
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, West............Rep
West of Cheyenne, West............Col
West of the Sante Fe, West........Col
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel....20-Fox
White Banners, Mel................WB
Wife, Husband and Friend, Com..20-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel...........WB
Winner Take All, Mel............20-Fox
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C).........MGM
Wolf Call, Mel.....................Mono
Woman Against Woman, Mel.....MGM
Women in the Wind, Mel.........WB
Women Make News, Mel..........Rep
Wreckage, Mel.......................Col
Wuthering Heights, Mel............UA

Y

Yellow Jack, Com-Mel............MGM
Yellow Sands, Mel.......Assoc British
Yes, My Darling Daughter, Com..WB
You and Me, Mel...................Para.
You Can't Cheat an Honest Man..Univ.
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel.............Univ
Young in Heart, Com-Mel...........UA
Youth Takes a Fling, Com........Univ

Z

Zaza, Mel.........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Sims-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan -L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	*70	Dec. 17,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of the Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Steps Out	P. Singleton-A. Lake-L. Simms	Feb. 28,'39†		
Enemy Within*	Jack Holt-Katherine DeMille			
First Offenders	W. Abel-B. Roberts-J. Downs			
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†		
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau	Bruce Cabot-Rita Hayworth	Feb. 15,'39†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 22,'39†		
Lone Wolf's Daughter, The	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†		
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver			
Mounted Police, No. 1	Chas. Starrett-Linda Winters			
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Plane No. 4	Cary Grant-Jean Arthur			
Racketeers	Alan Baxter-Jacqueline Wells			
Romance of the Redwoods	Jean Parker-Chas. Bickord			
Texas Stampede	Chas. Starrett-Iris Meredith			
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†		
Wreckage	Jack Holt-Dolores Costello			
(See "In the Cutting Room," Oct. 29,'38.)				

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High")				
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'38
(Reviewed unde the title, "The Three Maxims.")				
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38	60	
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Lady Buckaroo	Dorothy Page			
Long Shot, The	Marsha Hunt-Gordon Jones	Jan. 6,'39†		
Renfrew No. 3				
Ride 'Em Cowgirl	Dorothy Page	Jan. 20,'39†		
Trigger Pals	Art Jarrett, Lee Powell-Al St. John	Jan. 14,'39†		
Water Rustlers	Dave O'Brien-Dorothy Page	Jan. 6,'39†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Terry-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Dougles - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65; Dec. 10,'38, p. 64.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
Burn 'Em Up O'Connor 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Fast and Loose	Robt. Montgomery-R. Russell	Feb. 17,'39†		
Four Girls in White	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†		
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Huckleberry Finn	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Idiot's Delight 920	Norma Shearer-Clark Gable....Edw. Arnold-Burgess Meredith	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Let Freedom Ring	N. Eddy-V. Bruce-L. Barrymore - E. Arnold-G. Kibbee-V. McLaglen			
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Stand Up and Fight 918	Robt. Taylor - Wallace Beery - Florence Rice Helen Broderick - Barton MacLean	Jan. 6,'39†	97	
(See "In the Cutting Room," Nov. 19 '38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G)	John Carroll-Mary Kornman	Dec. 7,'38†	*72	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid () 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckeroo 3861	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'33
Tough Kid	F. Darro-D. Purcell-J. Allen	Dec. 14,'38†		
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon	Jack Randall-Dorothy Short	Dec. 21,'38†		

Coming Attractions

Title	Star
Convict's Code	R. Kent-A. Nagel-S. Blackmer
Drifting Westward	Jack Randall-Edna Duran
Freckles Comes Home	
Mr. Wong at Headquarters	Boris Karloff
Navy Secrets	F. Wray-G. Withers-B. Roberts
Rolling Westward	Tex Ritter
Roll, Wagon, Roll	Tex Ritter
Sky Pirate	John Trent
Star Reporter	John Carroll
Streets of New York	Jackie Cooper
Sundown on the Praire	Tex Ritter
Tailspin Tommy*	John Trent-Marjorie Reynolds
Wolf Call	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Frontiersman (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	*72	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73.)				
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G)	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	*58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ride a Crooked Mile (G)	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	*75	Dec. 3,'38
Say It in French (G)	Olympa Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore-Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G)	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	*64	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 24,'38.)				
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester		*88	Nov. 26,'38
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland			
I'm from Missouri	Bob Burns-Gladys George			
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts			
Me and My Gal	Buck Jones-Helen Twelvetrees			
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor			
(See "In the Cutting Room," Dec. 24,'38.)				
Never Say Die	Bob Hope-Martha Raye			
One Third of a Nation	Sylvia Sidney-Leif Erikson			
Paris Honeymoon (G)	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	*85	Dec. 17,'38
Persons In Hiding	L. Overman-Patricia Morrison			
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Silver on the Sage	Wm. Boyd-Geo. Hayes			
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes		60	Oct. 22,'38
Sweepstake Millionaire	B. Lee-M. Rambeau-C. Ruggles			
Two Weeks With Pay	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee			
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston			
(See "In the Cutting Room," Dec. 17, 1938.)				
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore.	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt	Robt. Livingston-June Travis	Dec. 26,'38†	64	
(See "In the Cutting Room," Nov. 19,'38.)				
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38	67	May 28,'38
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston - June Travis - Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Romance on the Run (G) 7023	Donald Wood - Patricia Ellis - Edward Brophy	May 11,'38	68	May 7,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry-Smiley Burnette... Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Fighting Thoroughbreds	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†		
(See "In the Cutting Room," Dec. 17, 1938.)				
Flight at Midnight	Col. Roscoe Turner			
Forged Passport*	P. Kelly-L. Talbot-J. Lang			
Mysterious Miss X	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Pride of the Navy	J. Dunn-R. Hudson-G. Oliver			
Ridin' the Range	Gene Autry-Smiley Burnette			
Street of Missing Men	Charles Bickford			
Women Make News	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason			

RKO RADIO

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38	61½	May 14,'38
Blond Cheat (G) 831	Joan Fontain-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38	60	May 14,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38	61	Mar. 19,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38
Vivacious Lady (A) 740	Ginger Rogers-James Stewart-Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38	90	May 7,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Laraine Johnson son			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Boy Slaves 911	Anne Shirley-Roger Daniel	Jan. 20,'39†		
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.				
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
(See "The Romantic Vernon Castles," "In the Cutting Room," Dec. 17,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong			
(See "In the Cutting Room," Dec. 24,'38.)				
Great Man Votes, The 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Lady of Windsor, The (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Love Affair	I. Dunne- C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Pacific Liner 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†		
(See "In the Cutting Room," Nov. 19,'38.)				
Saint Strikes Back, The	George Sanders-Wendy Barrie			
Twelve Crowded Hours	Richard Dix-Lucille Ball			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington-Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver - Slim Summerville	May 13,'38	85	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67; June 25,'38, p. 67; July 16,'38, p. 83; July 30,'38, p. 85; Aug. 6,'38, p. 75; Aug. 27,'38, pp. 76, 77; Nov. 26,'38, p. 49.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38	90	May 21,'38
(Exploitation: July 30,'38, p. 81.)				
Life Begins at 40 (G) (re-issue) 874	Will Rogers - Rochelle Hudson - Richard Cromwell-J. Darwell	May 6,'38	78	Mar. 23,'35
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent.-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38	77	Apr. 9,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38	63	Mar. 26,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	*65	Dec. 24,'38
Chasing Danger	Preston Foster - Lynn Bari			
Everybody's Baby (A)	J. Prouty-S. Byington-S. Deane	Mar. 31,'39†	*60	Nov. 26,'38
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39†	*68 92	Nov. 19,'38 Oct. 22,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†		
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend 930	Loretta Young-Warner Baxter - Binnie Barnes-George Barbier	Mar. 3,'39†		
Winner Take All	Toy Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54.)				
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	*105	Dec. 17,'38
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Trade Winds (G)	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†	*95	Dec. 24,'38
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Francine Bordeaux - Brian Aherne - Victor McLaglen			
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Last Frontier, The	Gary Cooper-Andrea Leeds			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
Tepper Takes a Trip	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†		
(See "In the Cutting Room," Oct. 29,'38.)				
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38	61	June 4,'38
(Exploitation: Aug. 20,'38, p. 65.)				
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38	65	May 28,'38
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G)	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62,)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'33
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans-Bruce Cabot	May 6,'38	63	May 7,'38
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G)	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanne Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets	Frankie Thomas-Harry Carey-"Little Tough Guys"			
Gambling Ship (G)	Robert Wilcox-Helen Mack	Jan. 20,'39†	*60	Dec. 24,'38
Honor of the West	Bob Baker-Marjorie Bell	Jan. 13,'38†	58	
Last Warning, The (G)	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Phantom Stage, The	Bob Baker-Marjorie Reyolds	Feb. 10,'39†		
Pirates of the Skies	Kent Taylor-Rochelle Hudson	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Son of Frankenstein, The	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†		
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-W. Lundegar			
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38	102	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68; July 2,'38, p. 45; July 16,'38, p. 85; July 23,'38, pp. 65, 67; July 30,'38, p. 80; Aug. 20,'38, pp. 64, 67, 68, 69; Aug. 27,'38, p. 78; Dec. 17,'38, p. 75; Dec. 24,'38, p. 55.)				
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 53.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
Comet Over Broadway (G)	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Ovt. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G)	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 15,'38
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38	59	Apr. 30,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Ann Sheridan - Marie Wilson - Margaret Lindsay			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p 86: Sept. 10,'38, p. 103: Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Adventures of Jane Arden, The	Rosella Towne-William Gargan		
Blackwell's Island	J. Garfield-R. Lane-D. Purcell		
(See "In the Cutting Room," Aug. 13,'38.)			
Broadway Cavalier*	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson		
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart		
(See "In the Cuting Room," Nov. 12,'38.)			
Devil's Island	Boris Karloff	Jan. 7,'39†	62
(See "In the Cutting Room," Sept. 24,'38.)			
Dodge City	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory		
Each Dawn I Die	James Cagey-Edw. G Robinson		
Hell's Kitchen	Humphrey Bogart-Gale Page-"Crime School Kids"		
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield		
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles	Jan. 14,'39†	
(See "Unlawful," "In the Cutting Room," July 2,'38.)			
Nancy Drew, Reporter	Bonita Granville-John Litel		
Off the Record	Pat O'Brien-Joan Blondell	Jan. 21,'39†	
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)			
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane		
(See "In the Cutting Room," Nov. 12,'38.)			
On Trial	John Litel-Margaret Lindsay		
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan		
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel		
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins		
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains	Jan. 28,'39†	
(See "In the Cutting Room," Oct. 1,'38.)			
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane		
Torchy in Chinatown	Glenda Farrell-Barton MacLane		
We Are Not Alone	Miriam Hopkins		
Wings of the Navy	George Brent-O. de Havilland-John Payne-F. McHugh		
(See "In the Cutting Room," Aug. 20,'38.)			
Women in the Wind	K. Francis-W. Gargan-V. Jory		
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38

Title	Star		Rel. Date	Runing Time Minutes	Reviewed
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Roaring Six Guns	Kermit Maynard	Conn	May 15,'38	57	
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	
Songs and Bullets	Fred Scott	Spectrum	May 15,'38	58	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming Attractions

Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
Code of the Fearless	Fred Scott	Spectrum	Jan. 5,'39	65	
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaw's Paradise	Tim McCoy	Victory	Jan. 10,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Conference (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73.)					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Lie of Nina Petrovna, The (A)	Rernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 9,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Flat Foot Stooges 9403 (3 Stooges)	Dec. 5,'38†	2 rls.
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb (6-18-38) 8407 (3 Stooges)	May 20,'38	16
Home on the Rage (12-17-3)8 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	2 rls.
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Swing, You, Swingers 9428 Andy Clyde	Jan. 29,'39†	2 rls.
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2, 38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17 '38†	8
Kangaroo Kid 9505	Dec. 23,'38†	1 rl.
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame 9503	Nov. 3,'38†	1 rl.
Midnight Frolics	Nov. 24,'38†	1 rl.
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec 9552	Oct. 21,'38†	1 rl.

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	1 rl.
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 9655 (Friendship Songs)	Jan. 27,'39†	1 rl.
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czecho-slovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	1 rl.
Happy Birthday 9752	Oct. 7,'38†	1 rl.
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	1 rl.
No. 2 9852	Oct. 14,'38†	1 rl.
No. 3 9853	Nov. 4,'38†	1 rl.
No. 4 9854	Dec. 1,'38	1 rl.
No. 5 9585	Jan. 6,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8 38) 9801	Sept. 26,'38†	1 rl.
Get Ready Navy 9804	Jan. 6,'39†	1 rl.
King Vulture 9803	Dec. 23,'38†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Thrilling Moments (6-25-38) 8809	June 10,'38	9½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 9901 (Harry Newman)	Nov. 11,'38†	10
No. 2 9902 (Inside the White House)	Jan. 6,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1	Jan. 6,'39†	
Cavalcade of Stuff, No. 2	Jan. 20,'39†	

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Cactus Caballeros 8206 Harry Gribbon-Joe Faye	May 27,'38	19
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)		
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out P-811		17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, the Pink City (11-19-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-860	May 14,'38	8
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Great Heart, The M-875		
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Streamline Swing (11-12-38) M-872 In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake M-874 Shephard-Struwick-Mary Howard	Nov. 12,'38†	11
They Live Again M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel Date	Min
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Dream of Love, A Erik Rhodes-Virginia Grey		
It's in the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-801	Dec. 17,'38†	21
Once Over Lightly R-802	Dec. 17,'38†	1 rl.
Snow Gets in Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20

OUR GANG

Title	Rel Date	Min
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt C-935		
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9

PASSING PARADE

(Sepia)

Title	Rel Date	Min
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel Date	Min
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving		
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot and Ice (12-1-38) S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend S-902	Nov. 19,'38†	10
Penny's Picnic S-903 (Color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel Date	Min
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	8
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the News (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 1,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
HEADLINERS		
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
PARAGRAPHICS		
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
PARAMOUNT PICTORIAL		
No. 10—Sailboat Time — Twilight on the Trail— Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony— Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
POPEYE THE SAILOR		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
GRANTLAND RICE SPORTLIGHTS		
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog R8-7	Jan. 20,'39†	1 rl.
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME		
1937-38		
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38)	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15
RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18
RAY WHITLEY COMEDIES		
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel 94,604	Dec. 9,'38†	10
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)		10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
On the Wing 94,305	Dec. 30,'38†	10
Underwater (6-25-38) 84,307	June 3,'38	9
SHEILA BARRETT COMEDIES		
Week-End Guest 94,401	Oct. 14,'38†	
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Merbabies 94,105	Dec. 9,'38†	9
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38 94108	Feb. 3,'39†	9
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles)	Nov. 11,'38†	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	6
String Bean Jack 9521 (in color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGERSEN (Sports)		
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10
Winter Sports 9302	Dec. 9,'38†	

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar		
Eternal Fire, The		
Fox Hunting		
Jerusalem		
Petra		
Rome in Symphony		
Ruins of Palmyra		
Wanderers of the Dessert		

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 16,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	8

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Cat and the Bell, The
3241 ....Oct. 3,'38†.7....
Crack Pot Cruise 3247...Jan. 9,'39†.1 rl..
Disobedient Mouse
(12-3-38) 3244 ....Nov. 28,'38†.8½..
Little Blue Blackbirds
(12-10-38) 3246 ......Dec. 26,'38†.7....
Rabbit Hunt (11-19-38)
(11-19-38) 3242 ....Oct. 10,'38†.7½..
Sailor Mouse, The
(11-19-38) 3243 ....Nov. 7,'38†.7....
Soup to Muts 3248........Jan. 23,'39†.7....

MENTONE MUSICAL COMEDIES

Beauty Shoppe (8-27-38)
3222 ....Sept. 28,'38†19½..
Imogene Coca
Down on the Barn
(2-26-38) 2167 ....Feb. 23,'38.17....
Billy Jones-Ernie Hare
Fits and Benefits 2173....July 27,'38.19....
York and King
High Jack N' the Show
(5-21-38) 2170 ....May 18,'38.17....
James Barton
Latin Hi-Hattin'
(4-30-38) 2169 ....Apr. 27,'38.17....
Dorothy Stone-
Chas. Collins
Music and Flowers
(5-21-38) 2171 ....June 15,'38.19....
Block and Sully
Music and Models
(12-3-38) 3225 ....Dec. 14,'38†18....
Jack Arthur
Nautical Knights 3226....Jan. 11,'39†.2 rls.
Patio Serenade (11-12-38)
3224 ....Nov. 16,'38†17....
Tito Coral-Armida
Rhythm Cafe 3221........Sept. 7,'38†20....
Virginia Verrill
Side Show Fakir 3223.....Oct. 12,'38†20....
Clyde Hager-Charleteers
Somewhere in Paris
(3-5-38) 2168 ....Mar. 23,'38.17....
J. Harold Murray
Stars and Stripes (7-2-38)
2172 ....July 6,'38.17½..
Ed. East-Ralph Dumke

OSWALD CARTOONS

Barnyard Romeo (8-20-38)
2291 ....Aug. 1,'38..7....
Big Cat and the Little
Mousie, The (10-15-38)
2293 ....Aug. 15,'38†.7....
Cheese Nappers (7-2-38)
2288 ....July 4,'38..7....
Feed the Kitty 2281.......Mar. 14,'38..7....
Ghost Town Frolics 2294...Sept. 5,'38..7....
Happy Scouts (7-2-38)
2395 ....June 20,'38..7....
Man Hunt (2-26-38) 2278. Feb. 7,'38..7....
Movie Phony News 2285...May 30,'38.......
Nellie, The Indian Chief's
Daughter (6-4-38) 2286. June 6,'38..7....
Nellie, the Sewing Machine
Girl (5-14-38) 2282....Apr. 11,'38..7½..
Pixie Land 2295..........Sept. 12,'38..7....
Problem Child, The
(5-14-38) 2284 ....May 16,'38..7....
Queen's Kittens 2292......Aug. 8,'38..7....
Silly Seals (8-27-38) 2290. July 25,'38..7...
Tail End (5-21-38) 2283..Apr. 25,'38..7....
Trade Mice 2280.........Feb. 28,'38..7....
Yokel Boy Makes Good
(3-12-38) 2279 ....Feb. 21,'38..7....
Voodoo in Harlem (7-9-38)
2289 ....July 18,'38..7....

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2393 ....Apr. 18,'38..8½..
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2395 ....June 6,'38..9....
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The (10-15-38) 4002.....Nov. 26,'38.19....
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Vitaphone Capers 3911....June 18,'38..1 rl..
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(7-9-38) 3912 ....Aug. 6,'38..8....
Louis Prima and Orch.
The Great Library Misery
4901 ....Sept. 10,'38†11....
Table Manners 4902.......Oct. 15,'38†11....
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4904 ....Dec. 10,'38†10....
Luis Zingone

OTHER PRODUCT

Title Rel. Date Min.

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Ancient Cities of Southern
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Beautiful and Gay Budapest
(5-14-38) .... June 15,'38†10½ .

Title Rel. Date Min.
Fabulous Marseilles
(6-8-38) ....June 15,'38†10½..
Historic Sites, Normandy
Coast (6-25-38) ....June 15,'38†10½..
Old Towns of Normandy
Makassar (8-6-38) ....Aug. 15,'38†10....
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of the Blue Coast
(5-21-38) ....July 15,'38†10½..
Rio de Janeiro (8-13-38)..Aug. 15,'38†10....
Venice (8-13-38) ....Aug. 15,'38†10....
Voyage to Cebu (7-2-38)..July 15,'38†.9....

G.P.O. FILM UNIT

North Sea (7-9-38).......................

HOFFBERG

Trailing the Jaguar
(7-2-38) ....July 15,'38.28....

LENAUER

Datelines (6-18-38) ....8....
Frosty Frolics (12-24-38)..............11....

REGAL

Youth Marches On
(9-24-38) .... Sept. 24,'38.20....

SACK
(with Negro Cast)

Brown Gravey .... July 30,'38†21....
Framing of the Shrew, The. July 30,'38†19....
Lady Fare, The...........July 30,'38†20....
Melancholy Dame, The....July 30,'38†19....
Music Hath Harms.........July 30,'38†21....
Off in the Silly Night....July 30,'38†20....
Old Black Joe............Sept. 15,'38†17....
On a Plantation...........Sept. 1,'38†20....
Pickin' Cotton ....Oct. 1,'38†.8....
Road Back, The...........Oct. 1,'38†19....
Slave Days ....Sept. 15,'38†.9...
Welcome Home ....Sept. 1,'38†10....

SANDERS FILMS

Midsummer in Sweden
(11-5-38) ....10....
Fishing in the Fiords
(11-12-38) ....10....
Dalecarlia, The Heart of
Sweden (11-19-38) ....10....

SCREEN MEMORIES

Memory Lingers On, The
(8-13-38) ....9....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title Rel. Date Min.
Flying G Men............Jan. 28,'39†......
James Craig-Lorna Gray
Great Adventures of Wild
Bill Hickok (7-23-38)...June 30,'38.20....
(15 episodes) (each)
Gordon Elliott-Kermit Maynard
Mandrake, the Magician...May 6,'39†......
Overland with Kit Carson. Aug. 12,'39†......
Bill Elliott
Spider's Web, The
(11-5-38) 9120 ....Oct. 22,'38†19....
Warren Hull-Iris Meredith (each)
(15 chapters)

REPUBLIC

Title Rel. Date Min.
Dick Tracy Returns
(8-6-38) 7201 ....Aug. 20,'38.18....
Ralph Byrd-Lynn Roberts (each)
(15 episodes)
Fighting Devil Dogs, The
(5-28-38) 7501 ....May 28,'38.18....
Lee Powell-Herman Brix (each)
Hawk of the Wilderness
(12-10-38) 7301 ....Dec. 3,'38†.2 rls.
(each)
(1st episode 29)
H. Brix-J. Martin-Mala
Lone Ranger Rides Again. Jan. 25,'39†......
Robert Livingston-
Chief Thunder Cloud
(15 episodes)

UNIVERSAL

Title Rel. Date Min.
Buck Rogers 3881-92.........................
Flaming Frontiers Larry Crabbe
(6-4-38) 3581-95 ......July 5,'38.20....
Johnny Mack Brown-E. Hansen (each)
Red Barry (10-8-38)
3681-3792 ....Oct. 18,'38†20....
Buster Crabbe-Frances Robinson (each)
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